

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp>



1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

Introduction

Stone is the first resource probably used by human being. Stone plays a very vital role in our daily life. Stones are obtained by the rocks and vice versa. Rocks are of many types like from core to crust of the earth. Properties of the rock and stone says about the history of evolution of the man. Rocks and stones properties are innumerable like elements, minerals, gems, metals, sand, clay, mud and many more. Stone was first directly used by human beings like a sharp edge tool which helped in hunting the animals in the Stone Age which is still kept in museums for display. Thus we know that stone is the everlasting substance which withstands most of the possibilities of distraction that we can rely on for many purposes of life. Likewise, the stone is also used in art field.

Art in stone was initiated from rock painting, which later was improvised by engraving and carving which was two dimensional. Carving stone to make a sculpture is much older than time of civilization were we discover many human forms carved out and imaginations are worked over. The technique of stone carving is also improvised by abrasiveness to gentleness with the help of technology. Later on in life processes the rock was unearthed and it was used in art by giving a shape and form by the artists, according to their perspectives in three dimensional form. By then human beings were in course of civilization and had begun to cultivate in various ways of life. Communication became very important part of growth in life which chose the best medium like art. Since art is the best language to express effectively, people chose to paint, sculpt, print and store them for further generations. Sculpture subject itself emerged as a stone sculpture. Stone is a beneficial medium of art because of its unique characteristics like three dimensional surface to express and it has everlasting sustainability. Stones are of many kinds like granite, marble, limestone, soapstone and many more. Marble and granite stones are like the royal form of stones which is hard in surface but high in quality and has appraisable appearance after sculpting. Soapstone is been the best among the rest for sculpting because of its softness and texture, thus it is also known as soft stone. The best traditional intricate stone sculptures of Hoysala Dynasty in Karnataka is in Beluru and Halebidu which is also carved out of soapstone.

In this present era stone sculpture has grown enormously for realistic to abstraction to contemporary style. Stone sculptures are of many forms like subject oriented, convictional, expressional, traditionally, temporarily based and many more. Trendily contemporary style is given more significance because of high expressional value. Contemporary holds few conceptual base like Site Specific, Monumental, Architectural, Environmental, Modern, Figurine, Mobile and many more. Every concept comprise artist's view and thoughts over the subject. Site Specific is one among the concepts which is applied more in sculptures now a days. Site specific sculptures are the only sculptures which brings importance of the space from where it is emerged and it is installed. Artist plays many roles while making a site specific work like s/he becomes socialists, beautifier, historian, researcher, observer, environmentalist and activist. Artist learns and involves in the space, research, spends time in the location, thinks ways of improvement for the space, observe every corner and detail in grasping everything to compose a beautiful piece of Art in any form.

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. Contact Details

Site Specific sculptures are very effective in nature, the sculpture itself indorses like an organ of the space body. Site Specific sculptures came into light in the early decades to endorse the place and to bring awareness on environmental issues like cleanliness and importance of the space existence. Since artist's main subject was environment, they started making art which helps in improving the human kind. Likewise, Karnataka Shilpakala Academy took an initiative in organizing a State Level Contemporary Stone Sculpture Camp for fifteen days at Aadima Cultural Center, Kolar on the bases of Site Specific topic to bring out the importance of the place. Artists were from a different background of various mediums of art practices and were from different Districts of Karnataka, who took part in the Camp and produced beautiful Stone carved sculptures with the help of fellow artist's assistance. The program was inaugurated by Dr. V Chandrashekar Nangli – Principal and progressive thinkers of Government Pre university college , Malur; J J Nagaraj - president of Kannada Sahitya Parishad, Kolar and Mahadevappa Shambhulingappa – President, Karnataka shilpakala academy. The artisans, assist's and others were warm heartedly welcomed by N Shivaprasad - the Camp manager; Indramma H V - Register Karnataka shilpakala academy; N Muniswami – President , Adhima cultural center Shivgange, Kolar. Camp got concluded with a valedictory talk by K S Ganeshiah - literature and agricultural scientist, Bangalore; M. Mubharak – president of city council, Kolar; Dr. Shivappa – lecturer in women's pre-university college, Kolar and Mahadevappa Shambhulingappa – President, Karnataka shilpakala academy.

Aadima Cultural Centre is situated in a hillock region of Antharagange, Shivgange, Theralli Betta in Kolar, it is blessed with beautiful greenery and surroundings. This center is been identified for its cultural activities and programs. Workshops and various kinds of camps are organized for the people and children. Summer camps called Chukki mela is one of the awaited event from the people. Few years back there was an art camp organized by Karnataka Shilpakala Academy on Cement sculpture. The space is full of artifacts like terracotta abstract portraits, cement huge sculptures, wall paintings and art oriented subjects like theater, poetry, folk dance, and many other cultural habitats.



A breathe taking view of the nature and the surroundings from the place Aadima.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. Contact Details



The huge stones and stone pillars were moved from places with the help of crane. Artisans selecting the space of work in the location. Pedestals built from cement for the sculptures to be installed.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>



1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. Contact Details

A cultural center called Aadima, situated in a hillocks of Antharagange, Shivgange, Theralli Betta in Kolar district of Karnataka. The place where the stone sculpture camp took place.

The back bones of the Aadima Cultural Centre the above row from the right Ambarish Thippasandra (Member), and Amarnath (Maintaince and infrastructure coordinator). Below row from the left Milu Hanuman (Voluntary helper) , Thoorandalli Srinivas (Musician, theatre artist), H.M Ramachandra (Vice-President), N. Muniswami (President), K.M Kommanna (Secretary) and V.S.S Shastri (Resource person). The below image is of the office room where the members and artisans discussing about the sculpture camp with the media persons.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. Contact Details



Artisans intensely involved in sculpting the beautiful sculptures.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

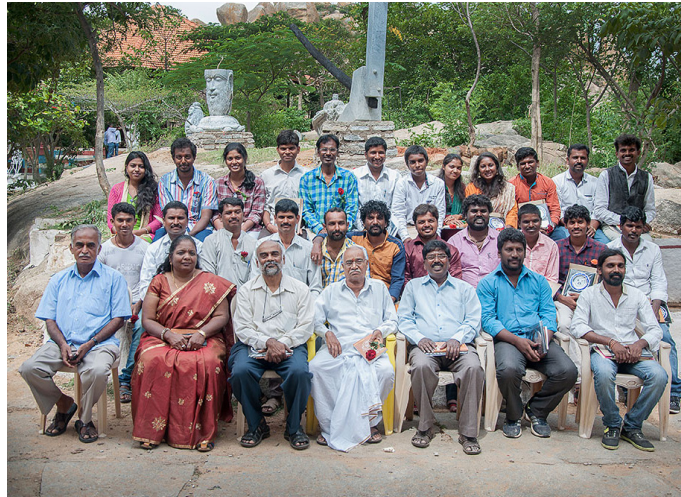
1. Introduction

2. Tools and Raw Materials

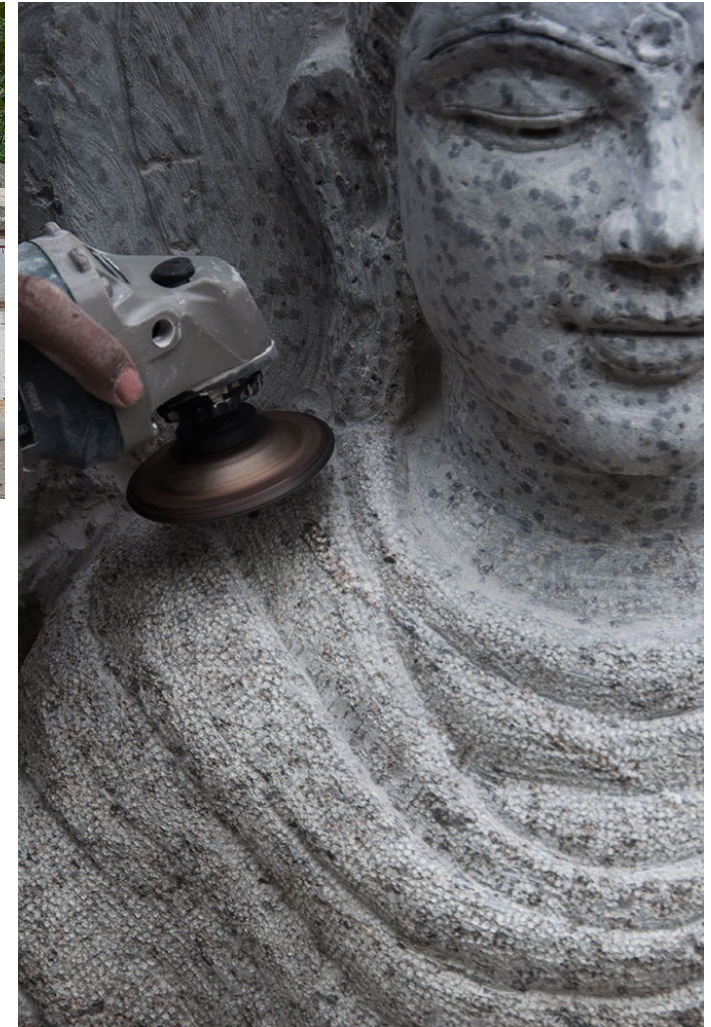
3. Making Process

4. Products

5. Contact Details



A group photo of KM Neelkante Gowda Aadima Administrator; Indramma H V - Register Karnataka shilpakala academy; K S Ganeshaiiah - literature and agricultural scientist, Bangalore; Mahadevappa Shambhulingappa – President, Karnataka Shilpakala academy; N Muniswami – Aadima President; N Shivaprasad - the Camp manager; Mr. Anandraju M - the camp Director in the below row from the left. Camp participants Mr. Sandeep, Mr. Saibana, Mr Jagdheesh, Mr. Sharan M, Mr. Yethiraj M, Mr. Basavaraj metri, Mr. Sandeep Mandya, Mr. Ramnayak S, Mr. Siddharaju, Mr. Siddesh (Paapannachari), Mr. Vinay in the middle row from the right side. Ms. Amulya M G, Mr. Ullas, Mrs. Suja Sarojini, Mr. Prashanth, Mr. Arogyaswamy, Mr. B Krupendra, Mr. Darshan G, Ms. Sangham Doddamani, Ms. Shwetha H, Mr. Revanna Parasappachenchappagola, Mr. Ramakrishna and Mr, Jinendra M M in the above row from the left.



A sight of making a beautiful Buddha stone sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. Contact Details



Camp concluding gathering and distribution of certificate for participation to appreciate artisans held at Aadima's open theatre by the authorities of Shilpakala Academy and guest of honor.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

1. Introduction

2. Tools and Raw Materials

3. Making Process

4. Products

5. Contact Details



A glimpse of sculptures and the details added onto the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/introduction>

1. Introduction

2. Tools and Raw Materials

3. Making Process

4. Products

5. Contact Details



A sculpture intensely depicting the elements of Aadima.



Mr. Mahadevappa Shambhulingappa – President, Karnataka Shilpakala Academy inaugurating the sculpture by anointing the sculpture with water and flowers.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/tools-and-raw-materials>

Tools and Raw Materials

The several types of tools and raw materials required for Contemporary Stone Sculpture are as follows:

- Red Oxide: The powder mixed with the water, which is used like a marking substance.
- Brushes: Two inches brush used for dusting the surface of the stone. Number 6 round brush used for marking the design.
- Hammer: It is used in struck the chisel which is implementing the force for carving the stone.
- Chisels: Long bladed tools with different bits which is struck with a hammer or mallet, used in cutting or shaping wood, stone, or metal. Few Bits are Bush head, slant cutting edge, bull point and many more.
- Stone Block: Soapstone is tested and chosen from H D Kote, Mysore.
- Outside Caliper: Tool used in measuring the external size of the object.
- Drilling Machine: Machine held in hand and used for boring holes.
- Angle Grinding Machine: Machine held in hand used in cutting, grinding, buffing and polishing.
- L Shaped Square Ruler: A measuring tool which helps in drawing straight and perpendicular lines.
- Marker: It is used in marking the outline of the design on the stone block.
- Sketch Book: The artisan visualizes the concept and sketches in book, which is basically used like a blueprint for reference, all through the process.
- Pencil: It is used for sketching in the book.
- File and Emery Paper: An abrasive paper or tool used in smoothing the surface of the stone.
- Custom Made Chisels: Claw chisels made out of highly tempered metal rods with the help of the grinder.
- Carborundum Stone: An abrasive stone bar like used for sharpening the chisels.
- Water: It is used for multi purposes like cooling the tools after regular use, it is used as a lubricant between stone and emery paper which helps the easy flow of work.
- Crane and Crowbar: Machinery and tool used in lifting and moving the stones.

1. Introduction

2. Tools and Raw Materials

3. Making Process

4. Products

5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

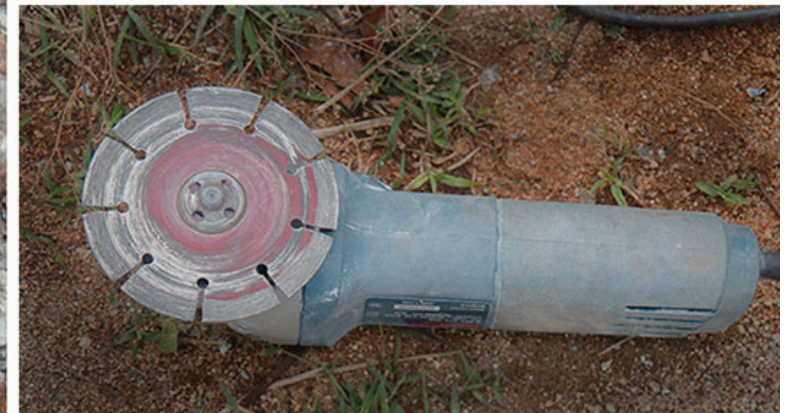
Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/tools-and-raw-materials>

1. Introduction
2. **Tools and Raw Materials**
3. Making Process
4. Products
5. Contact Details



Various sized stone cutting machines with blades.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/tools-and-raw-materials>



Hammer is used while chiseling.



Pointed chisels are used to roughly carve the stone.



Claw hammer is used while carving stones.



Set of chisels – pointed, flat and tooth chisels are used.

1. Introduction

2. **Tools and Raw Materials**

3. Making Process

4. Products

5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/tools-and-raw-materials>



The tool is sharpened by placing it on silicon carbide blade.



A rectangle cube of Carborundum/Silicon Carbide.



Flat chisel tool.



L shaped square ruler used to measure.

1. Introduction
2. **Tools and Raw Materials**
3. Making Process
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/tools-and-raw-materials>



Stone powder, used as adhesive binder.



Red oxide used to mark on stones.



Two small cans of hardener and standard epoxy resin.

1. Introduction
2. **Tools and Raw Materials**
3. Making Process
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/tools-and-raw-materials>

1. Introduction
2. **Tools and Raw Materials**
3. Making Process
4. Products
5. Contact Details



Drill machine is used to drill holes into the stones.



Drilling bit is used to get small markings on the stone.



Brush is used to clean stone dust to have a clear view.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/tools-and-raw-materials>



Buffing machine is used to smoothen the stone.



Used saw-blade is cut to make customized tools for carving.



A very fine point tool used to give details.

1. Introduction
2. **Tools and Raw Materials**
3. Making Process
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process>

Making Process



Mother Goddess



Tortoise and the Face



Shivgange



Naa Kanda Devaru



Negilu



Culture and Heritage



Adhima



Buddha



Deers

1. Introduction
2. Tools and Raw Materials
3. **Making Process**
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>

Mother Goddess



The sketches of the mother goddess.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



A block of stone is being marked by the red oxide paint.



The stone is roughly carved with the help of bull point chisel and hammer.



Artist working on the sculpture.



Rough carvings of the mother goddess.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Marking with help of measuring tape and marker.



L shaped square tool is used to mark on the stone.



Metal rod is used to lift part of the sculpture.



Carving the stone with the help of the chisel and hammer.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>



Epoxy resin (Araldite) is poured.



Hardener (Araldite).



Stone powder is mixed with the resin.



Mixture of resin, hardener and stone powder.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The stone is dusted with the help of brush.



Drilling the marked holes.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>



Iron rod is placed into the hole.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Iron rods are placed in the drilled holes.



Placing the two parts of the sculpture.



Shifting the sculpture to the specific place with the help of crane.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/mother-goddess>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. **Mother Goddess**
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The two parts of the sculpture are attached.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,
Amulya S. and Sandhya Byataraya
NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/tortoise-and-face>

Tortoise and the Face



An artist draws the idea onto the paper before starting with the stonework.



Artists chipping out the negatives.



Chiseling out roughly to attain the basic shape of the sculpture.



The flat tooth chisel is used to even the surface.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. **Tortoise and the Face**
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/tortoise-and-face>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. **Tortoise and the Face**
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Bull point chisel is used to give the depth to the chin part.



The artist working on the portrait.



The artist uses red color (water and red oxide) to mark on the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/tortoise-and-face>



The artists are carving the sides of the sculpture.



The different parts of the sculpture are being carved.



The rough carvings of tortoise.



Two or three artists collaborate and work together.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. **Tortoise and the Face**
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/tortoise-and-face>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. **Tortoise and the Face**
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The tortoise is carved with chisel, marked with red paint and carved again to give the details.



The angle-grinding machine is used to smoothen the surface.



The texture of the tortoise's body is marked with the flat tool chisel.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/tortoise-and-face>



The top shell part of the tortoise is being carved.



The tortoise is evidently seen.



The final installation of the stone sculpture – The meditating face and the tortoise.



1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. **Tortoise and the Face**
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>

Shivgange



Chiseling out roughly to get the shape.



Artist uses bull point chisel to carve roughly.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The artist to mark the strands of hair uses the angle-grinding machine.



The four tooth chisel tool is used to carve.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Flat chisel is used to even the surface.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The marked strands of hair are worked with the flat chisel tool.



The hair strands are being shaped.



The main and the associate artist working on the sculpture- Shivgange.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>



The artists work on the sculpture for a better outcome.



A very fine pointed chisel tool is used to give details.



The sculpture is dusted with the help of brush.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

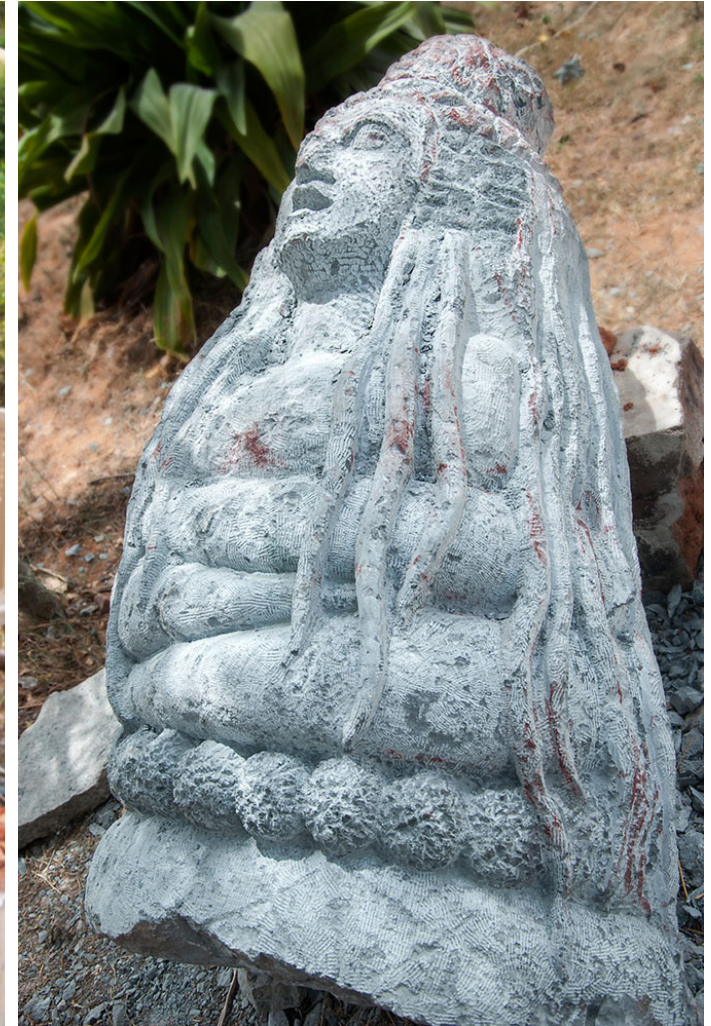
Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The back portion that is the hair strands are shaped and depth is given.



The sculpture is finished with fine details.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The close view of the Rudhrakshi beads.



The sculpture being installed at the decided place.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/shivgange>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. **Shivgange**
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The installed sculpture is washed with water.



The complete installed stone sculpture – Shivagange.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

Naa Kanda Devaru



Roughly cutting the rock with the help of stone cutting machine/angle grinding machine.



Smoothing the rock with the help of angle grinding machine.



Roughly chiseling the rock.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Cleaning the stone with the help of broom.



Marking the sketch onto the rock to start carving step-by-step details.



Cutting out along the drawn lines.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The sculpture artist using bull point chisel to carve.



Artist uses sand paper drill bit to give texture on the rock.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artist working with sand paper bit.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



The textured rock.



The artist buffing the sides of the stonework.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>



Artist working on the top portion of the sculpture.



The edges of the moon are smoothed with help of sandpaper bit.



The artist working on the bottom portion of the stonework.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

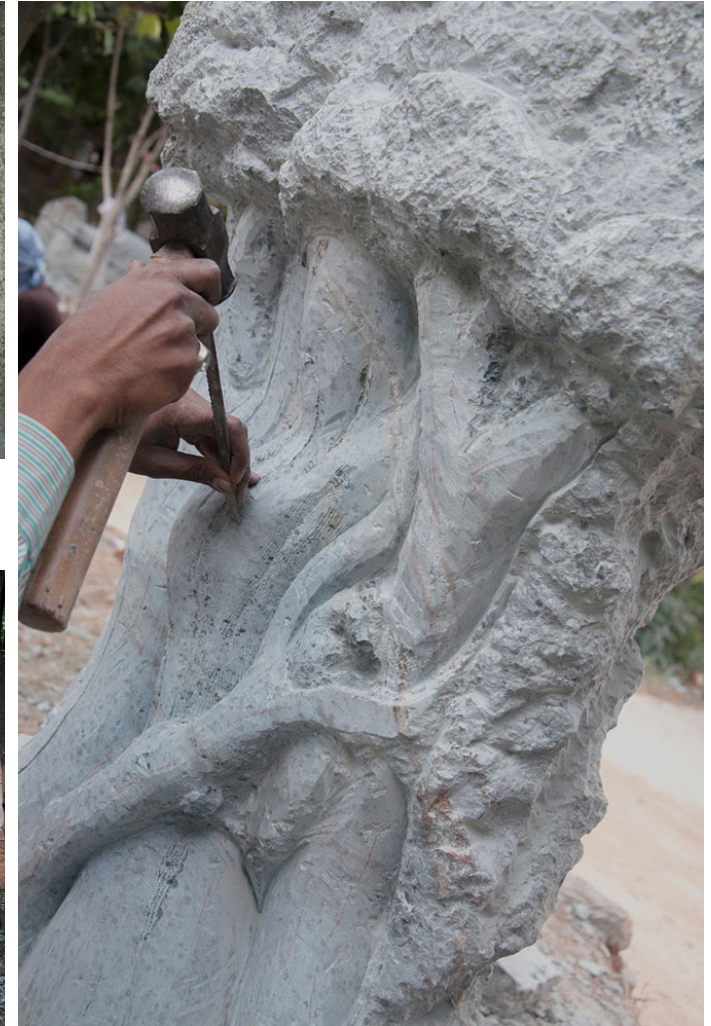
1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Carving of fish, lotus and swan on the bottom portion of the rock showing the aquatic behaviors.



The stone is seen evidently carved and the artist is chiseling on the sides to complete the details.



The artist gives texture with the help of four-tooth chisel.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Final detailing are given to the stonework.



The final installed stonework depicting the Divine.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/naa-kanda-devaru>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. **Naa Kanda Devaru**
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



A close look of the stone work showing mother and the child.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/negilu>

Negilu



1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. **Negilu**
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/negilu>



1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. **Negilu**
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/negilu>



1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. **Negilu**
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/negilu>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. **Negilu**
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/negilu>



1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. **Negilu**
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/negilu>



1. Introduction

2. Tools and Raw Materials

3. Making Process

3.1. Mother Goddess

3.2. Tortoise and the Face

3.3. Shivgange

3.4. Naa Kanda Devaru

3.5. **Negilu**

3.6. Culture and Heritage

3.7. Adhima

3.8. Buddha

3.9. Deers

4. Products

5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/culture-and-heritage>

Culture and Heritage



Artisans carving out the excess of stone with bull point chisel.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. **Culture and Heritage**
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/culture-and-heritage>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. **Culture and Heritage**
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisans using various measuring tools like L shaped square tool and tape in marking accurate points of the design.



Artisan and co artists collaborating in sculpting the sculpture.



Artisan using Flat edge tool in carving the traditional door garland.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/culture-and-heritage>



Artisans intensely involved in carving of the sculpture.



Artisan carves deep on top of the sculpture and create a container to feed water for the birds.



Artisans carving the depths required onto the sculpture.



A collage depicting the process of stone carving from marking to beautifully carved feature on the sculpture.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. **Culture and Heritage**
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/culture-and-heritage>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. **Culture and Heritage**
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan carving the ground roller equipment in order to depict the farming.



Skilled artisan refers to the drawing and sketches on the stone and carves confidently.



Artisan detailing of the farmland depicted with the custom made claw tools.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/culture-and-heritage>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. **Culture and Heritage**
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan carving out the details of the stone.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/culture-and-heritage>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. **Culture and Heritage**
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan chipping the roughness of the stone with the flat chisel.



Power machineries like angle grinding machine and emery paper in grinding, buffing and polishing the sculpture.



The image depicting of the after smoothing process is done with the help of water and emery paper.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-camp/making-process/culture-and-heritage>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. **Culture and Heritage**
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan washing out the dust accumulated while carving.



The other side of the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>

Adhima



Soapstone is brought from H D Kote near Mysore by a methods of selecting quality stone for the sculpture camp.



Artisans marking the stone to remove the excess portion which is required for the planned sculpture.



Artisan placing a flat chisel onto the stone to carve with the help of the hammer with the reference of the drawing made on the stone.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>



Bull point chisel and flat slant cutting chisel is used in removing the unwanted part of the stone.



The dirt on the stone caused by carving is dusted with the help of two inch brush.



A sculpture is carved with the assists and help of co artisans.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Bush head chisel used in flattening and leveling the surface of the stone.



Artisan carves the outline of the design drawn with the small flat chisel.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>



Custom made small flat chisel is used in giving detail carvings on the stone.

1. Introduction

2. Tools and Raw Materials

3. Making Process

3.1. Mother Goddess

3.2. Tortoise and the Face

3.3. Shivgange

3.4. Naa Kanda Devaru

3.5. Negilu

3.6. Culture and Heritage

3.7. Adhima

3.8. Buddha

3.9. Deers

4. Products

5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan carving around the design to bring the depth.



Artisan intensely involved in carving the stone.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

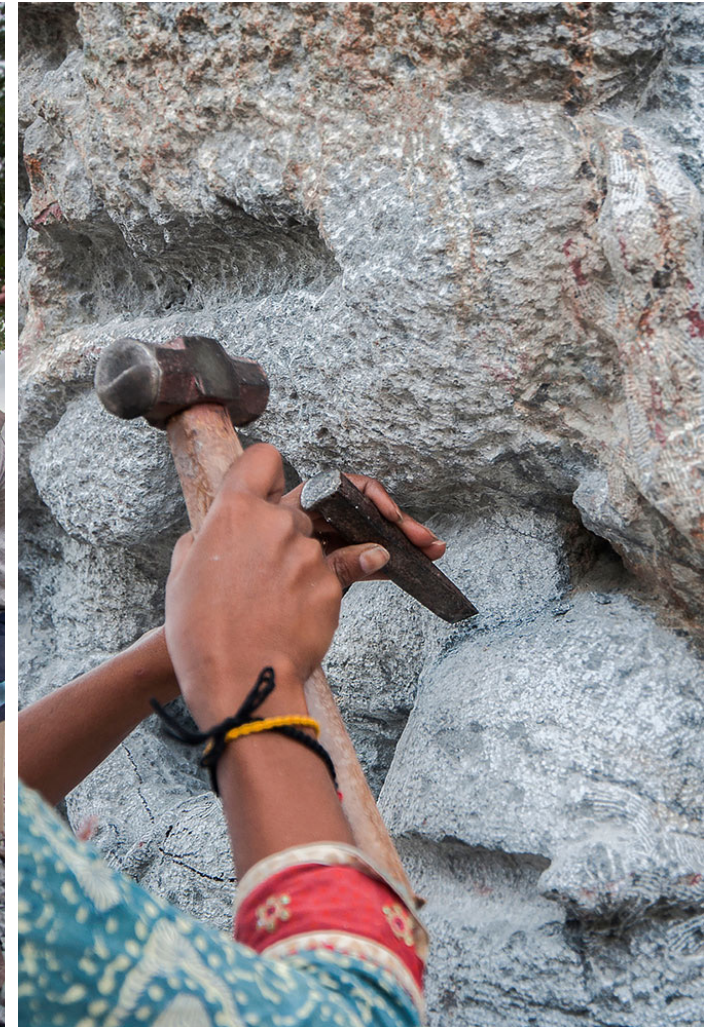
Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan guiding the assisting artisan in carving the stone.



Artisan carving the depiction of caves in rock.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan and co artisans carving all around the stone.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan engraving the depth to highlight the character details carved.



Artisan using flat chisel in leveling the surface of the rough carved stone.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

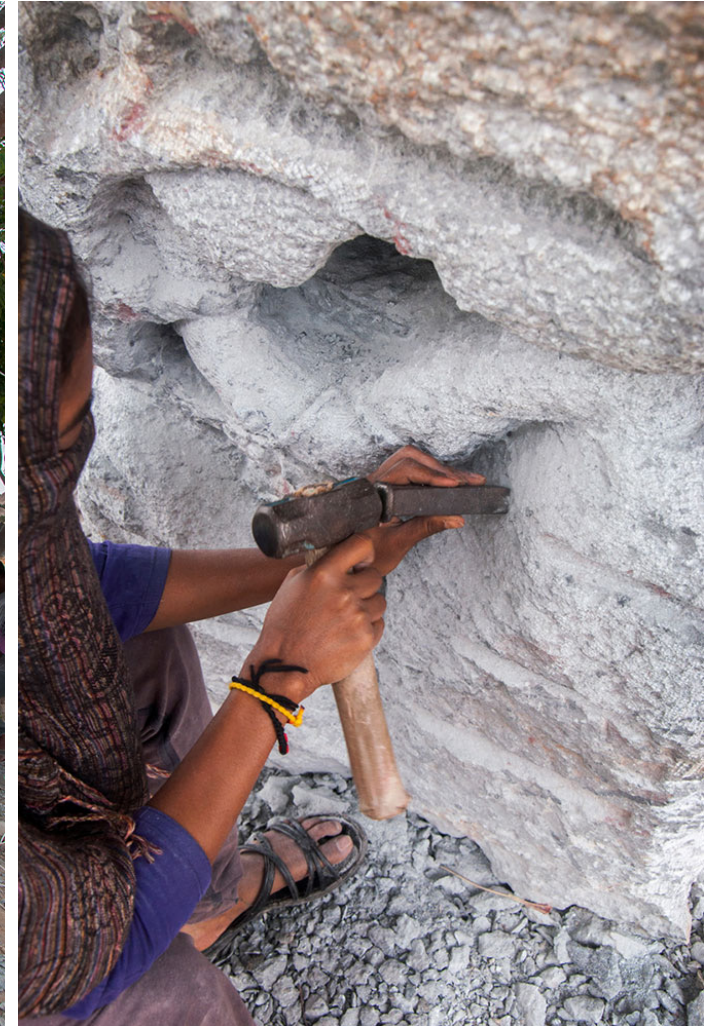
Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details



Artisan carves deep on top of the sculpture and create a container to feed water for the birds.



Final chiseling is done by bush head chisel.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/adhima>



Emery paper is used in smoothening the surface of the stone.



Beautiful depiction of insects, birds, animals and nature on the stone.



The process of installation of the sculpture is made with the help of crane.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. **Adhima**
 - 3.8. Buddha
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

Buddha



Basic structure is been carved on the soapstone.



Artisan checking the required depth obtained by the carvings.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details



Flat chisel used in removed the excess of the stone.



Artisan carving the depth of the hands in the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details



Artisan carving the stone to make a drapery appearance on the sculpture.



Artisan carving a narrow depth using flat chisel.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details



Artisan carving the excess of stone with bull point chisel.



Artisan carving basic fascial features of Buddha.



Artisan using claw chisel to carve the depth in the chin of the face.



Artisan carving the stone for three dimensional appearance.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details



To bring the difference between the cloth and the body artisan is engraving the stone.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details



Artisan carving the details of the palm in dhyana mudra.



The neck of the sculpture is carved with the help of claw chisel.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>



Artisan bring a narrow depth below the hand to make the sculpture more appealing.

1. Introduction

2. Tools and Raw Materials

3. Making Process

3.1. Mother Goddess

3.2. Tortoise and the Face

3.3. Shivgange

3.4. Naa Kanda Devaru

3.5. Negilu

3.6. Culture and Heritage

3.7. Adhima

3.8. **Buddha**

3.9. Deers

4. Products

5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details



A collage depicting the variety of tools used in carving of the sculpture.



Details of the fascial features are given with the help of small bull point chisel.

Artisans collaborating in making this sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>



Shaping the forehead of the head with the custom made tool.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details



Categorizing the Buddha to dharmachakra Buddha by carving the ushnisha (hair) in wavy pattern.



Carving the hair bun of the Buddha with the small bull point chisel.



Artisans intensely involved in the process of carving.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/buddha>



Artisan giving finishing touch with the file and emery paper. The side portrait of the Buddha face.



Power machineries like Angle grinder is used in buffing, cutting, grinding and polishing of the sculpture.



The complete Dharmachakra (Meditating) Buddha installed in a peaceful nature atmosphere.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. **Buddha**
 - 3.9. Deers
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>

Deers



Artisan carving out the excess portion of the stone.



Rough carving is made out of bull point chisel.



The process of the carving the stone from roughness to a bit of finishing.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details



Artisan uses claw chisel in carving the stone when the sculpture is coming to the initial finishing.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details



Artisan carving out the depth to get the detailing of the deer.



Artisan carving the features of the animal.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>



Power machinery like grinding tool is used in smoothening the surface of the stone.

Detailing of the face is done with small flat chisel.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details



Custom made tools are used in carving the detailed shaping of the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details



Artisan creating a depth line cautiously to get the three dimensional effect.



Artisan drilling the hole to fix the horns of the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>



Grinding machine is replaced by chisel for the better grip of carving.

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>

1. Introduction
2. Tools and Raw Materials
3. Making Process
 - 3.1. Mother Goddess
 - 3.2. Tortoise and the Face
 - 3.3. Shivgange
 - 3.4. Naa Kanda Devaru
 - 3.5. Negilu
 - 3.6. Culture and Heritage
 - 3.7. Adhima
 - 3.8. Buddha
 - 3.9. **Deers**
4. Products
5. Contact Details



The horns of the Deers are made with resin, chalk, chemicals and armature out of binding wire.



The horns made are fixed onto the drilled hole above the head of the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/making-process/deers>

1. Introduction

2. Tools and Raw Materials

3. Making Process

3.1. Mother Goddess

3.2. Tortoise and the Face

3.3. Shivgange

3.4. Naa Kanda Devaru

3.5. Negilu

3.6. Culture and Heritage

3.7. Adhima

3.8. Buddha

3.9. **Deers**

4. Products

5. Contact Details



A resin mixture is used like a glue to join the horn and the sculpture.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/products>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. **Products**
5. Contact Details

Products

Mother Goddess

Artisan Mr. Arogyaswamy comes from a fine arts background, pursued in Bachelor of fine art, painting in Karnataka Chitrakala Parishath and Masters in Bangalore University. He relates the place, nature to a mother and importance of her existence. In his work you evidence the presence of a women (mother) form, a bird, a tree and a vase, which speaks about nature and nurture of a human being from the nature mother. Artisan encloses that he remembered his mother and felt her presence in nature. Artisan took Mr. Yethiraj's assistance help in successful completing the sculpture and installing it.

Tortoise and the face without forehead

Artisan Mr. Siddharaju hails from Ramnagara District in Karnataka. He comes from a fine arts background as well as he has experience in traditional sculpture field since ten years. This was his first attempt on contemporary style. His work includes a meditating man's face without forehead and a tortoise. He gets involved in greenery space, tends to involve in the nature of meditation and slow breathing, that's how the tortoise is depicted. In this sculpture we see a plant is embedded over the head, were the growth of the plant results in roots growing all over the head and depicting the insightful meditation with the period of time. Ms. Amulya M G helps the artisan in implementing the whole sculptural composition and Mr. Siddesh (Paapannachari) helps him in sculpting the stone.

Shivgange

Artisan Mrs. Suja Sarojini is originated from kerala, pursued in bachelor of fine arts in native and did Masters in Bangalore University. She gets to the history of the place, name of the place Shivgange in depth and discovers the goddess Ganga's existence. The mystery of flowing Ganga river routes rebounds in her thoughts, as a feminist she upholds the importance of Ganga on Shiva's head by linking to the water crisis in the place and co relates the name, existence of Shivgange and Antharagange. The expression of the sculpture Shivgange is as mysterious as the water flowing. Artisan successful depict her thoughts with the help of her assistant Mr. Prashanth on the stone.

Naa Kanda Devaru

Artisan Mr. Ramnayak S is a native of North Karnataka and is a traditional sculptor. He expresses his experience in the space "Aadima Cultural Centre", Aadima means a beginning and; Artisan introspects of his beginning and finds an ever ending path and comes to a comparison of himself to the other creations of god like natural forces water, soil and air which lands him to question oneself "Who am I". He even involves the great three Hindu triads; Lord Brahma the creator, Lord Vishnu the preserver and Lord Shiva the destroyer or the transformer and co relates to the nature; Nature and god are interlinked. Artisan becomes a devotee of the place and thus he calls his sculpture as "Naa Kanda Devaru" (God, Whom I Found).

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/products>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. **Products**
5. Contact Details

Negilu

Mr. Ullas heals from Mysore, who has pursued Bachelor Degree in Visual Arts at Chamarajendra Academy of Visual Arts in Mysore and Master Degree in Visual Arts in Bangalore University. Mr. Basavaraj Metri is also an artist who has pursued Bachelor and Master Degree in Fine Arts. Two young and energetic artisans collaborates and works on a social cause faced by the people in that place. They highlight a farmers struggles and depicts anger of the farmer vigorously in the sculpture by visualizing the ploughing of a very famous government structure “Vidhana Soudha” were the state legislature takes place. This sculpture is successfully made with the help of the assistance of Mr. Jaghadeesh and Mr. Sandeep Mandya. This sculpture consists multiple mediums along the stone.

Culture and Heritage

Artisan Ms. Shwetha H who has pursued Bachelor Degree in Fine Arts at Karnataka Chitrakala Parishath and Master Degree in Fine Arts in Bangalore University. This sculpture tries to unleash the cultural attributes of the place like farming, animal farming, ground roller equipment, farmland and many more. Basically artisan develops on the idea of site specific theme and beautifully composes it on the stone. Mr. Saibana and Mr. Darshan assisted the artist in finishing the sculpture successfully.

Adhima

Artisans hailing from two different districts Ms. Sangham Doddamani from Belgaum and Mr. Revanna Parasappakenchappagola from Bagalkot collaborates together and create a wonderful sculpture. Artisans involve themselves in nature and cultivate themselves into environmentalists. Artisans elaborately express about the place so that if anyone wants to see that place “Adhima”, they have to just go around their sculpture once. Small things like ants, honey bees, frog and many more subjects are sculpted on the stone. Mr. Yethiraj and Mr. Anandraju M assisted and sculpted the stone with force enthusiasm and interest.

Buddha

Artisan Mr. Jinendra M M who heals from Shimoga has been trained in sculpture by famous artisan sculptors like Kashinath and Venkatachalapathi. He has even started his known studio called chittha and is established in doing commercial sculptures. Being his first attempt in stone medium, the artisan beautifully carves the stone to get Buddha image. Artisan says the place made him meditate and relate to Buddha and his teachings. Artisan even read book regarding Buddha and felt his presence in the air and atmosphere in Adhima, that's the reason he chose to sculpt Buddha. Mr. Sandeep assisted in making this calm sculpture.

Deers

Mr. Vinay and Mr. B Krupendra are trained artisans in the same field, engaged in their assisted work of making an arch for the place Aadima. The arch contained old stone pillars of a demolished church in Kolar. The arch is designed in a concept of calm, peace and life, were it consists of two deers, Buddha chakra etc. The deers speaks of the history of the place and existence of the animal on its own in the place previously.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,
Amulya S. and Sandhya Byataraya
NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/products>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. **Products**
5. Contact Details

The Buddha chakra is an iconography representing the Dharma “Moral Social duty, religious values and the way of living” is placed in the center of the arch top insisting peace around oneself. The pillars are installed in box frames with the help of the crane, and the cement mixture is poured into the box frame to bind the pillar to the place. The deers are carved on the soap stone brought from Mysore by Mr. Vinay and Mr. B Krupendra with the help of various chisels and machineries. The horns of the deer was difficult to obtain from the stone because of the size of it has to be small. Hence the horns were made out of resin mixture, stone powder and wire armature by Mr. Pushparaj. The Buddha chakra was carved by Mr. Anandraju M, Mr. B Krupendra and Mr. Revanna Parasap-pakenchappagola.



Site specific contemporary sculpture – the Meditative Face and the Tortoise.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/products>



The sculpture depicting the culture and Heritage of Adima.

The site specific sculpture depicting Adima.

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. **Products**
5. Contact Details



The Buddha.

Site specific contemporary sculpture – Shivagange.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/products>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. **Products**
5. Contact Details



Naa Kanda Devaru by traditional sculptor Ram Naya.

Design Resource

Contemporary Stone Sculpture Camp

Aadima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,

Amulya S. and Sandhya Byataraya

NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/products>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. **Products**
5. Contact Details



The Mother Goddess is being installed at the specific place.



Site specific contemporary sculpture – The Negilu.



The Deers – Installed at the entrance of Aadima.

Design Resource

Contemporary Stone Sculpture Camp

Aadhima Cultural Center - Kolar

by

Prof. Bibhudutta Baral, Divyadarshan C. S.,
Amulya S. and Sandhya Byataraya
NID Campus, Bengaluru

Source:

<http://www.dsource.in/resource/contemporary-stone-sculpture-kolar/contact-details>

1. Introduction
2. Tools and Raw Materials
3. Making Process
4. Products
5. **Contact Details**

Contact Details

This documentation was done by Prof. Bibhudutta Baral, Divyadarshan C. S., Amulya S. and Sandhya Byataraya at **NID Campus, Bengaluru**.

You can get in touch with

- Prof. Bibhudutta Baral at [bibhudutta\[at\]nid.edu](mailto:bibhudutta[at]nid.edu)

Mr. Muniswamy N.

President

Aadhima Cultural Centre, Kolar
Mobile: +091 -9448310918

Shilpi. Mahadevappa Shambulingappa

President

Karnataka Shilpakala Academy
Bengaluru

Ms. Indramma

Registrar

Karnataka Shilpakala Academy
Bengaluru

You could write to the following address regarding suggestions and clarifications:

Key Contacts:

Shri Bhaskar Mahapatra, Senior Artist
Puri
Orissa
Mobile: +91 9778382948

Helpdesk Details:

Co-ordinator
Project e-kalpa
R & D Campus
National Institute of Design
#12 HMT Link Road, Off Tumkur Road
Bengaluru 560 022
India

Phone: +91 80 2357 9054

Fax: +91 80 23373086

Email: [dsource.in\[at\]gmail.com](mailto:dsource.in[at]gmail.com)