

Introduction

Art is an integral part of human existence. It is a process of learning and imbibing to appreciate art forms and to develop the aesthetic sensibility. From being sensitive to a better understanding of one's own locality and extending it to other cultures, it helps to build a harmonious society and a productive nation. Besides, individual expression, the arts provide an opportunity to study and appreciate the works of art made in the past and present.

Art constitutes, an important area of curricular activity for the development of the child's personality in all spheres. It encourages to develop creative expression and sharpness senses through keen observation of the environment. It helps in exposition to a variety of materials and identity the personal form and style of an expression. In the process of discovering space, organization, colours, forms, lines, texture, movement, sound, etc. The students develops a sense of organization and a sense of design where inculcates in him a sense of order with regard to their personal appearance, home, school and community.

Creative art involves all the elements of art forms – visual, performing and language art, drawing and painting, modeling and sculpture, pottery and ceramic pottery and creative writing and other craft forms.

Objectives of studying art:

- Helps students to consolidate past experience and knowledge.
- Introduce students to different media and techniques and their use for creative and productive expressions for various utilities.
- Provides opportunities for development of awareness of folk arts, local arts and other cultural components leading to an appreciation of national heritage.
- Assist students to use artistic sensibility in day-to-day life situation.
- Enables a student to achieve a balanced growth as a social being in tune with one's own culture.
- Gets acquainted with the life and work of the local artists and other artists of the country and the world as a whole.
- To use resourcefully locally available materials to make beautiful and useful objects.
- It refines a sense of appreciation of the beauty of nature through the basic elements of art forms.

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Note from Authors

For many years art in the schools was considered the least in the school subjects. Today its importance is recognized and it is correlated with practically all other school subjects. The children, who received their art growth in the yesterday of impressionable years, are today the citizens who build a better chair, design lovelier dresses, plan finer homes and beautiful city streets, rear dream cities, and produce all manner of splendid handicraft.

For the utilitarian reason for the need of art in industry as well as for its need in the cultural life of any nation, art in the school or home teaching has a double reason for its encouragement in the life of every pupil. Every pupil with a growing art knowledge, from his first kindergarten or primary school year through his finishing years of schooling, will have his eyes and mind and hands attuned and receptive to the thousand and one beauties which nature displays everywhere, often hidden for those only who have had their eyes opened. To such, life becomes fuller, more satisfying, bringing a contentment to poor and rich alike, a pleasure that riches cannot buy, an insight that poverty cannot shut out.

The art knowledge opens to all whose wish is reason sufficient, if none other existed, for art as a necessary part of well-balanced education.

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CONTENTS

iii

Fine Arts for Class - IX

Theory

UNIT – I	Page
ELEMENTS OF ART	
1. <i>Definition of the Elements of Art</i> (<i>Line, Form, Tone, Colour, Texture, Space</i> <i>and Composition, Simple Perspective</i>)	1
UNIT –II	
FINE ARTS IN MANIPUR	
2. <i>A brief study of Fine Arts in Manipur</i> (<i>Archaic and medieval period</i>)	11
UNIT – III	
INDIAN ART	
3. <i>A brief study of Indian Art</i>	16
4. <i>Pre-historic rock-paintings</i>	20
5. <i>Art of Indus Valley</i>	23
6. <i>Rock-cut and Structural temples</i>	27

Practical

UNIT – I	
DRAWING	
1. <i>Sketches</i>	35
2. <i>Object drawing</i>	40
3. <i>Nature drawing</i>	42
4. <i>Perspective</i>	44
UNIT – II	
PAINTING	
5. <i>Painting from memory</i>	47
6. <i>Imagination painting</i>	49
7. <i>Scenery</i>	50
8. <i>Folk Art</i>	51
UNIT – III	
CLAY MODELLING AND CRAFT	
9. <i>Object modelling</i>	52
10. <i>Pottery</i>	54

Fine Arts for Class - X

Theory

	Page
UNIT – I	
METHOD AND MATERIAL	
1. <i>Painting</i>	56
2. <i>Graphics</i>	63
3. <i>Sculpture</i>	74
4. <i>Applied Art</i>	84
UNIT –II	
ART IN MANIPUR	
5. <i>Traditional Art of Manipur</i>	88
6. <i>Contemporary Art in Manipur</i>	93
UNIT – III	
INDIAN ART	
7. <i>Ajanta cave paintings</i>	96
8. <i>Mathura Art</i>	99
9. <i>Mauryan Art</i>	101
10. <i>Gandhara Art</i>	104
11. <i>South Indian Bronze (Nataraj)</i>	107

Practical

UNIT – I	
PAINTING	
1. <i>Still life study</i>	113
2. <i>Composition in painting</i>	115
3. <i>Human figure study</i>	116
SCULPTURE	
4. <i>Still life study</i>	122
5. <i>Composition in sculpture</i>	123
APPLIED ART	
6. <i>Making poster</i>	125
7. <i>Lettering</i>	126
REFERENCES	128

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FINE ARTS
for
CLASS—IX

UNIT-I ELEMENTS OF ART

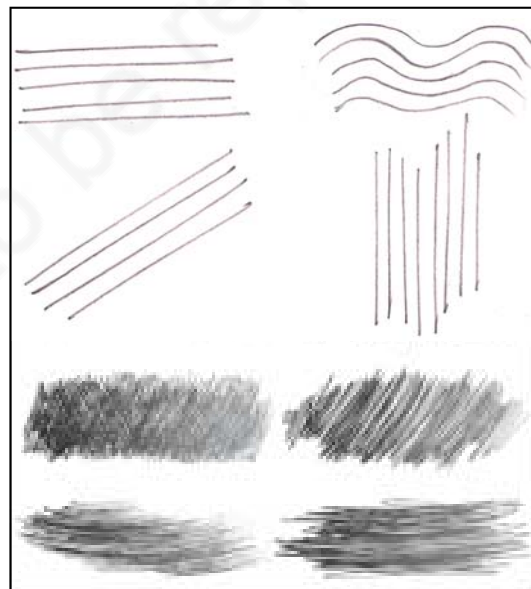


1. ELEMENTS OF ART

Art has given wings to the creativity for several people and has been expressed in various ways including realism, abstract, impressionism or cubism. To create a well-balanced and beautiful work of art, knowing some of the basics is essential for an artist. Here are the basics about the elements of art that can be followed to express your artistic talent.

Line

Lines are the first element of art and are continuous marks that are made on any surface with a moving point. It is the simplest, most primitive and most universal means of creating visual art. Lines can be used in various ways to create different compositions. They are active and always seem to be moving. A line has a width, direction, and length. It's width is sometimes called its thickness".



Different types of lines and strokes

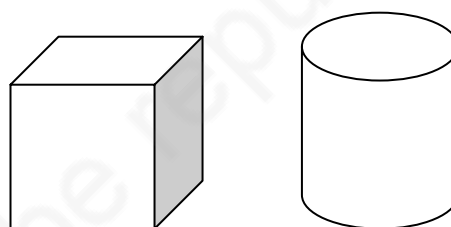
"Lines are sometimes called "strokes", especially when referring to lines in digital artwork. Every line has its own characters that represent some idea. Different types of lines are vertical, horizontal, diagonal, curved or straight in addition to either thin or thick. Straight lines are called linear when used in a piece of art work. Straight lines add affection and can make it look more detailed and challenging. Horizontal, vertical, and angled lines often contribute to creating different moods of a picture.

2

Horizontal lines, commonly found in landscape photography, can give the impression of calm, tranquility, and space. An image filled with strong vertical lines tends to have the impression of height, and grandeur. Tightly angled convergent lines give a dynamic, lively, and active effect to the image whereas strongly angled, almost diagonal lines generally produce tension in the image. Curved line represents slow action and restlessness. Compared to straight lines, curves provide a greater dynamic influence in a picture.

Form

Form pertains to the volume or perceived volume. Volume is often called solidity. A form typically has three dimensions; length, width, and height. It is that quality of the object which enables us to know that it has thickness as well as length and breadth. Examples of such would be cubes, pyramids, spheres or even cylinders. Therefore, form has depth as well as height. Sculptures and decorative arts serve as good examples for form. Three-dimensional form is the basis of sculpture. However, two-dimensional artwork can achieve the illusion of form with



Different form of objects; cube, cylinder, etc.

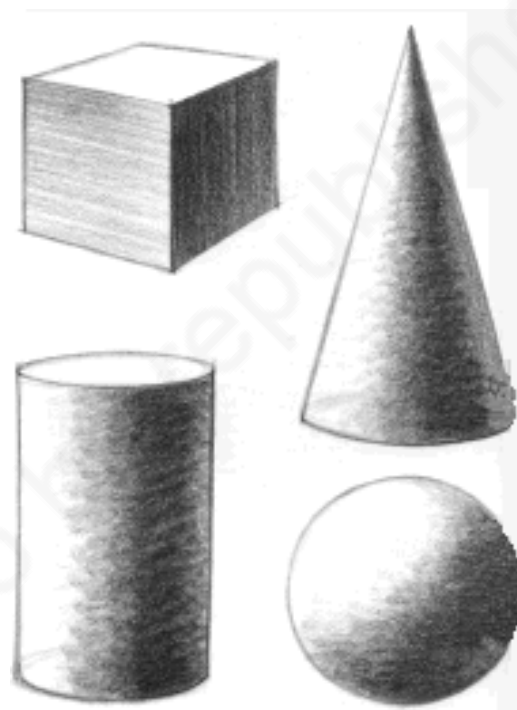
the use of perspective and/or shading techniques. A shape always has two dimensions, length as well as width. This is represented as an enclosed area that is defined by color, value, space, texture and form. When lines come together, they form shapes. Shapes can be geometrical, rectangles, ovals, squares, etc.

Nature forms can always be planned with common shapes or by combining several shapes. Flowers, leaves, and nature forms will be much easier to draw if they are first “blocked” in light guides lines.

Tone

All objects or parts of nature appear to our eyes as light or dark or different degrees or “tones” of light or dark. They may be in colour, but different colours appear to our eyes as darker or lighter than others. If light or shadow falls on these parts it causes shading of different parts. Some parts dark and others light, representing the contrasting general tones of our objects.

The use of black and white crayon on gray paper is another method of drawing objects with the three-tone effects. The three tones are light, middle, and black. The middle tone may be the background. Light, middle, and dark tones are all that are needed to draw so as are few and simple tones best when using or adding tones to our drawings. These three tones can be used to draw objects with better dimensions.



Objects showing different tones

Colour

Colours are produced by light waves, which are a particular type of electromagnetic radiation. We perceive colour when light striking an object is reflected back to the eye. The light waves that we can actually see are those between 400 and 700 μ in wavelength.

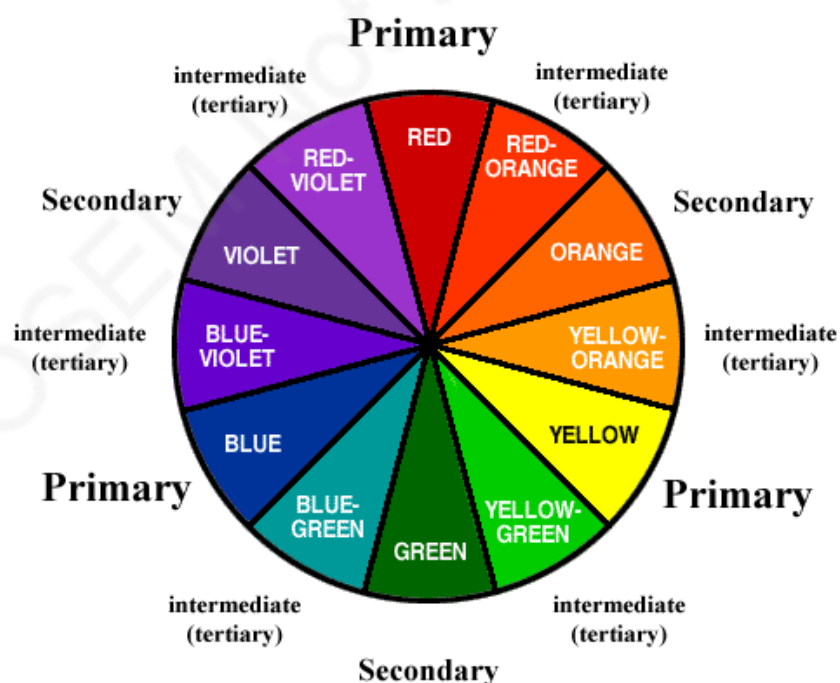
There are three properties to colour. The first is **hue**, which simply means the name we give to a colour (red, yellow, blue, green, etc.). The second property is **intensity**, which refers to the degree of brightness or purity of colours. When colour is at its full strength and is not mixed with any neutralizing agent, it is said to be 'full intensity'. A color's intensity is sometimes referred to as its "colorfulness", its "saturation", its "purity" or its "strength". A color's perceived intensity is related to its perceived brightness (brighter colors are more intense).



Colour wheel

The third and final property of color is its **value**. Value is measure of lightness or darkness of a colour. The normal value of any colour is its value in respect to its vertical position in colour wheel. For example, yellow, at the top is high light in value. Yellow-green is light, green is low-light etc. Those values of colour that are lighter than normal are called tints, and those values that are darker than normal are called shades. The terms shade and tint are in reference to value changes in colors. In painting, shades are created by adding black to a color, while tints are created by adding white to a color.

Yellow, red, blue, green, violet, and orange are the six important colors. Yellow, red and blue are called the **primary colours**. These three colours are original colours. No other colours are mixed together to make them. Green, violet, and orange are **secondary colours** and are made by mixing two of the primary colours. Green is made by mixing blue and yellow. Violet is the mixing of red and blue, and orange is the combination of yellow and red. All six of them are called the **standard colours**.



Primary, secondary and tertiary colours

6

Color harmonies may be found very simply by the proper combination of the six standard colours. These different combinations are called Monochromatic Harmony, Analogous Harmony, and Complementary Harmony. **Monochromatic harmony** is using different shades or tones of the same colour together. If we use light yellow, dark yellow, bright yellow, and dull yellow together we have a monochromatic harmony. **Analogous harmony** is made by using colours near each other on the colour wheel. Such colours may be yellow-green, green and blue-green, or red, red-violet, and violet, or similar groups of colours. **Complementary harmony** is combining colours opposite each other on the colour wheel. Such colours may be red and green, blue and orange, yellow and violet. A good colour rule is, "Smaller the space, brighter the colour. Larger the space, softer or grayer the colour."

Texture

An element of art that refers to the way things feel, or look as if they might feel if touch. It is used to describe either the way a three-dimensional work actually feels when touched, or the visual "feel" of a two-dimensional work. Lines and shading can be used to create different textures. Texture is found in all visual art. For example, if one is portraying certain fabrics, one needs to give the feeling of the right texture so that it closely resembles what the artist is trying to convey. We can feel differences between satin and velvet, between linen and silk, marble and bronze.

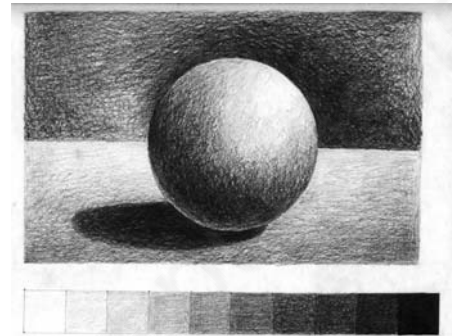


Different textures

Space and Composition

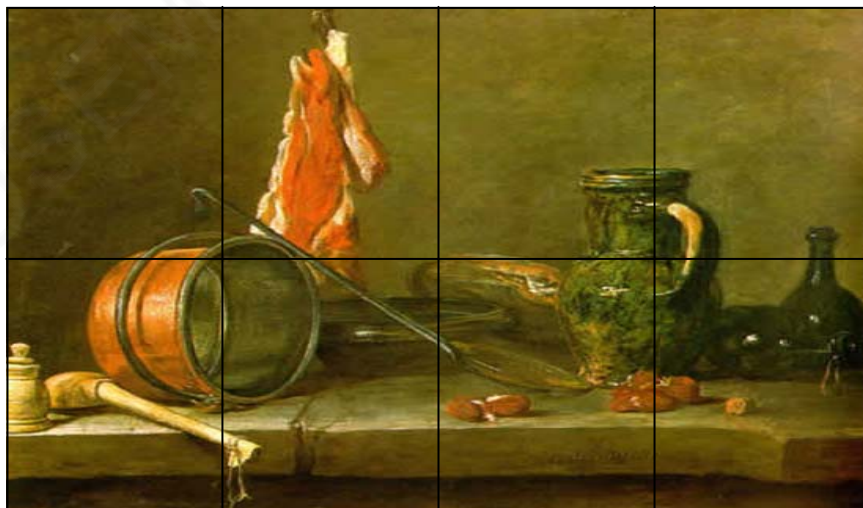
Space is the creation of visual perspective and this gives the illusion of depth. Space can also mean the way an artist uses the area within the plane of the picture. Real space is actually three-dimensional.

Three-dimensional space can be created with the help of shading and perspective to give a feeling of depth. Space includes the background, foreground and middle ground, and refers to the distances or area(s) around, between and within things.



Shading of a sphere to show depth and volume

Composition in painting is the arrangement of various pictorial means for the depiction of an object or an idea in the expressive manner. It helps give structure to the layout and the way the subject is presented. It can also be thought of as the organization of the elements of art according to the principles of art. There are no hard and fast rules for compositions. Various means are employed to attract the eyes of the spectator to a particular point in the composition.



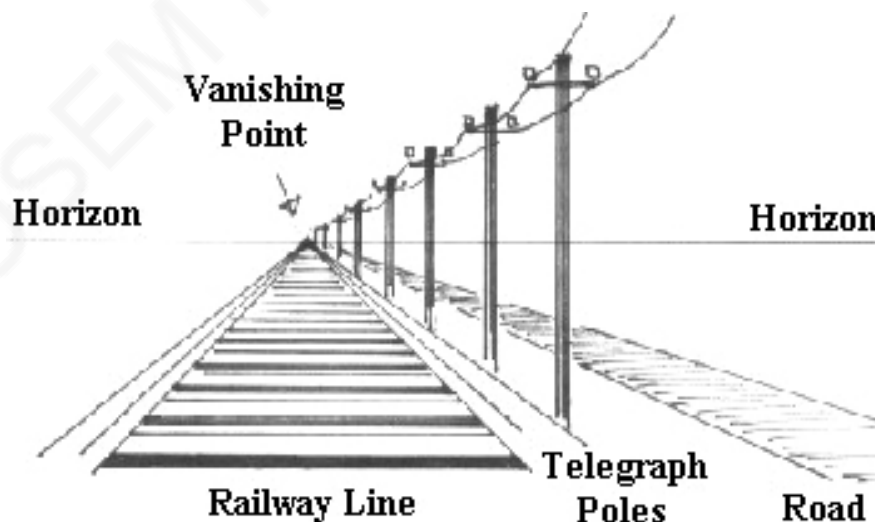
Composition to create a painting

Simple perspective

Perspective is the change in appearance of objects when it is in different positions. It simulates the way things appear at various distances and from different angles to the viewer. For example, the sides of a box or the top of a drinking glass will change in shape if moved from side to side or up and down. Buildings at the end of a street look not so tall as those nearby, even when all are of the same height. And when a cylinder is tilted, its circular base appears oval, not circular.

Perspective has to do with our perceptions of distance, our ability to see the positions of objects in space; in either case perspective is a theory of drawing which enables us to depict three dimensional objects of space, on a two-dimensional space or surface.

There are two kinds of perspective. The one where the front of our object is parallel with us is called "**Parallel Perspective**". The other where the object is turned at an angle is the "**Angular Perspective**". The **horizon** is the key to perspective. It denotes the limit of what you can see at ground level and it indicates the viewer's height in relation to what can be seen. Anything above or taller than the viewer is



Perspective showing one vanishing point

above the horizon, anything shorter or below the viewer is below the horizon. As objects become further away from the viewer, they appear smaller. Lines that are parallel, horizontal and straight will eventually meet and vanish at a point on the horizon. This point is called **vanishing point**.

In drawing objects in parallel perspective (one point perspective) we need only one vanishing point. Whereas in angular perspective (two point perspective) we find that we must have two vanishing points. In either case the vanishing points are always on a level with the eye.

Real life objects such as houses become more complicated because they obey several vanishing points. Each wall of the house will have its own vanishing point and everything on that wall, including doors, windows and window sills, will vanish at the same point if a continuous line is drawn from it.



Perspective showing two vanishing points

EXERCISES

1. Define elements of art.
2. What are the different types of lines and their significance?
3. How do you define tone and texture as element of art?
4. What are primary and secondary colours?
5. What is complementary harmony of colour?
6. Define composition of art.
7. What is perspective? What do you understand by vanishing points in perspective?

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UNIT-II FINE ARTS IN MANIPUR



2. A BRIEF STUDY OF FINE ARTS IN MANIPUR

The history of fine arts dates back to the 18-19th century, after the conversion of Meitei to Hinduism. During this period, stone engravings of Hindu supernaturals, sculptures of God and Goddesses, around and inside the temples, were prominent. The paintings are more or less heavily or elaborately decorated. Most of the basic forms of the paintings are geometric pattern. The paintings depict the culture and traditions during those days and many paintings are narrative of incidents. The compositions are simple and vary according to the nature of the themes. The paintings lack the idea of perspective but give dimensions to their work.

Ninthoujam Bhadra Singh (1861 – 1927 A.D) was the pioneer of the traditional paintings of Manipur. He was appointed as royal painter of King Sir Churchand Singh (1891-1941) in 1881 A.D. Bhadra learnt the art from Mangsatabam Angang-macha, the Karigor of the Royal Court, during the Kingship of Maharaj Chandrakriti Singh. N Bhadra Singh along with his followers and his contemporary painter, R.K. Yumjaosana Singh (1870-1954) were the pioneer of the traditional paintings and their paintings were used as a decoration of mandaps of Brahmin families and open gathering constructions. They were responsible for the popularization of the Vaishnavite religion in Manipur. The first phase of Bhadra's paintings was based on Hindu religion. Some of the paintings are Jhulan, Jhulan leela, Radha Krishna, Panch tattva, etc. His second phase of paintings depicts the romantic episodes of the epic Khamba and Thoibi. The paintings are mostly narrative. The third phase of his paintings was based on the mythological scenes of culprit treatment in hell. Most of these paintings are on the walls of the Cheirap and Panchayet building (present Sessions Court of Manipur).

12

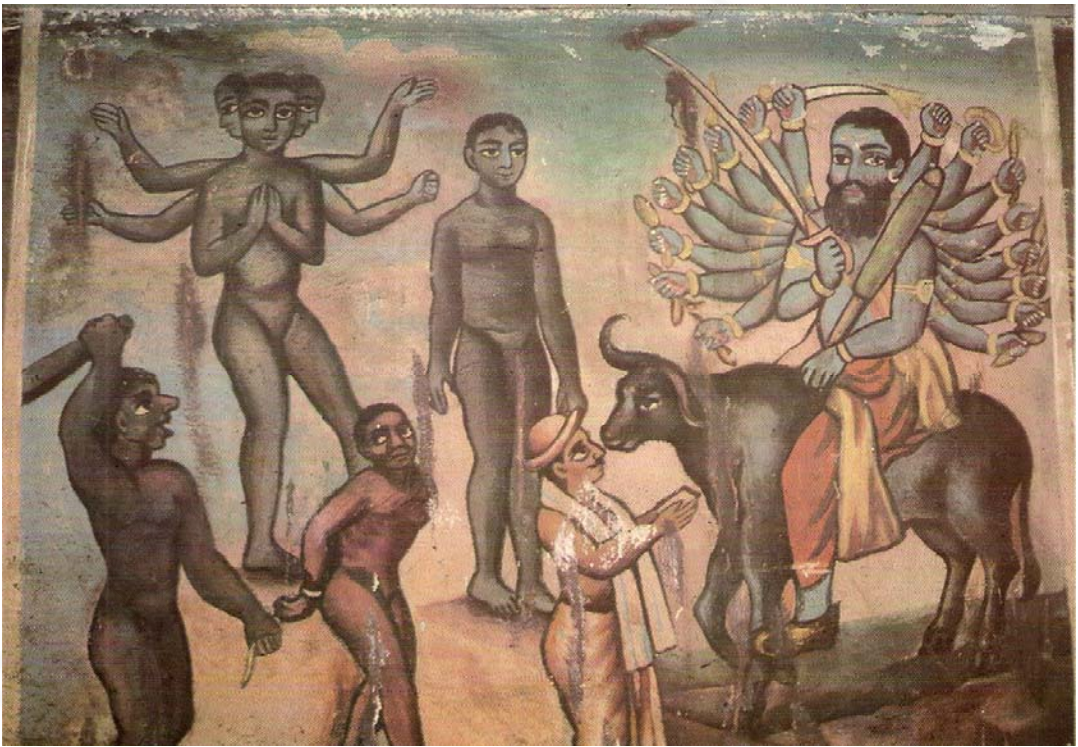
Bhadra used herbal and mineral colours supplemented by colours brought from outside Manipur. The soot of lamps was also used. Charcoal was mixed with the soot to make more blackish shade. Burnt sienna was made by mixing burnt brick powder with soot. Yellow ochre was prepared from Chenapak (a kind of yellow hard slate found in the hills of Manipur). Gum was extracted from Akmal and oil from Yanggou (*Dipterocarpus tuberculatus*). Thus the artist depends mostly upon indigenous materials rather than imported one. Bhadra's followers were Mangsatabam Kalachand Singh (1893-1964 A.D), Koijam Bharat Singh, Maibam Yaima Singh, Huirem Aton Singh (1888-1964 A.D.), G. Madhop Sharma and H. Gopal Singh. Contemporary to Ningthoujam Bhadra Singh was Rajkumar Yumjaosana Singh (1807-1954 A.D.).



Jhulan, water colour on paper by N. Bhadra Singh



Kaophaba, Cheirap Court Mural, water colour by N. Bhadra Singh

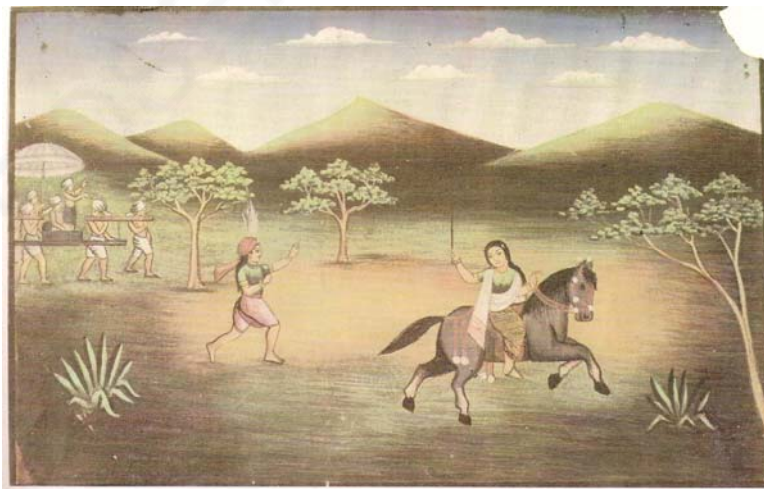


Jamalai, Cheirap Court Mural, water colour by N. Bhadra Singh

The art of Rajkumar Yumjaosana Singh can be said to have originated from the combination of both intellectual and emotional manifestations. He was a devoted disciple of Gouriya Vaisnavism. Almost of all his paintings are done in poster colour on stretched canvas. Some of his paintings depicts Mahadeva giving boon to Kunti, Sanjenba near Gobardhon Hill (Tending of cows), Goura and Nityai, etc. The students of Rajkumar Yumjaosana were Lourembam Kamdeva Singh, Thoudam Kamudo Singh, Wahengbam Tolchou Singh, Yensembam Iboyaima Singh, R. K. Chandrajitsana Singh, R. K. Sanatomba Singh, Samom Moirangningthou Singh, and R. K. Kartiksana Singh. The art works of Bhadra and Yumjaosana are the two notable schools of traditional paintings in Manipur.



Jila Darbar, water colour on cloth by R.K. Yumjaosana Singh



Loikaba, water colour on paper by N. Bhadra Singh

EXERCISES

1. Write a short note on the study of fine arts in Manipur during the archaic and medieval period.
2. Describe briefly the contributions of N. Bhadra Singh as a traditional artist of Manipur.

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UNIT-III INDIAN ART



3. A BRIEF STUDY OF INDIAN ARTS

The origin of Indian art can be traced back in the 3rd millennium BC. Indian art has had cultural influences as well as religious influences such as Hinduism, Buddhism, Jainism and Islam on its way to modern times. It consists of a variety of art forms, including plastic arts (e.g., pottery and sculpture), visual arts (e.g., cave paintings), and textile arts (e.g., woven silk). Geographically, it spans the entire Indian subcontinent, including what is now India, Pakistan and Bangladesh. A strong sense of design is characteristic of Indian art and can be observed in its modern and traditional forms.



Ceiling fresco at the Brihadeeswarar Temple, Thanjavur

The paintings in Bhimbetka rock shelters commonly depicted scenes of the human life alongside animals, and hunts with stone implements. From the Indus valley, a number of gold, terracotta and stone figurines of girls in dancing poses reveal the presence of some forms of dance. Additionally, the terracotta figurines included cows, bears, monkeys, and dogs. The most famous piece is the bronze Dancing Girl of Mohenjo-Daro, which shows remarkably advanced modeling of the human figure for this early date.



Bhimbetka rock painting showing man riding on horse.

After the end of the Indus Valley Civilization there is a surprising absence of art of any great degree of sophistication until the Buddhist era. The north Indian Maurya Empire introduced stone monumental sculpture to India. The major survivals of Buddhist art begin in the period after the Mauryans, from which good quantities of sculpture survives from some key sites such as Sanchi, Bharhut and Amaravati, some of which remain in situ, with others in museums in India or around the world.

18

During the Gupta period painting was evidently widespread, the surviving works are almost all religious sculpture. The Shore Temple at Mamallapuram constructed by the Pallavas symbolizes early Dravidian architecture, with its monolithic rock relief and sculptures of Hindu deities.



Stone sculptures in Khajuraho temple

The Khajuraho temples were in active use under Hindu kingdoms, until the establishment of the Delhi Sultanates of the 13th century. Under Muslim rule until the 18th century, many of Khajuraho's monuments were destroyed, but a few ruins still remain. Meanwhile in South-Central India, during the late fifteenth century after the Middle kingdoms, the Bahmani sultanate disintegrated into the Deccan sultanates centered at Bijapur, Golconda, Ahmadnagar, Bidar, and Berar. They developed unique techniques of metal casting, stone carving, and painting, as well as a distinctive architectural style with the addition of citadels and tombs.

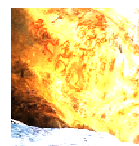
In spite of the complex mixture of religious traditions, generally the prevailing artistic style at any time and place has been shared by the major religious groups.

In historic art, sculpture in stone and metal, mainly religious, has survived the Indian climate better than other media, and provides most of the best remains. Many of the most important ancient finds that are not in carved stone come from surrounding, drier regions rather than India itself.

EXERCISES

1. When does the Indian art origin? What form of art it includes?
2. Write a short note on Indian art describing different art forms of different periods.

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4. PRE-HISTORIC ROCK-PAINTINGS

The history of cave paintings or rock art in India includes carvings, engravings and paintings from prehistoric times, beginning around 30,000 BC in the caves of Central India typified by those at the Bhimbetka rock shelters to elaborate sites such as caves of Ajanta, Bagh, Sittanavasal, Armamalai Cave (Tamil Nadu), Ravan Chhaya rock shelter, Kailasanatha temple in Ellora Caves. It is estimated there are about 1300 rock art sites in more than 20 locations around India with over a quarter of a million figures and figurines.

At Bagh Caves, 150 km away to the north of Ajanta, beautiful frescoes have been found. Though the themes in these paintings are both secular and religious, they do depict some aspect of Buddhist life and rituals. The paintings seen in the Ajanta Caves date back to the period of the Mahayana sect of Buddhism. The themes of most of these paintings revolve around the life and teachings of Lord Buddha.



Painting in Bagh Cave 2, Bodhisattva

The Ellora cave paintings can be found in five caves. They were painted in two different series. The first series were done when the caves were carved and it revolve around Lord Vishnu and Goddess Lakshmi.

The second series which were painted centuries later illustrate procession of Shiva, holy men, Apsaras, etc.

Sittanavasal is the site of an ancient Jain Monastery, located at a distance of around 58 km from Trichy. The monastery is known for housing some of the most exquisite frescoes in a rock cave. Most of these cave paintings are based on the Pandyan period of the 9th century. The themes of these paintings include animals, fish, ducks, people collecting lotuses from a pond, two dancing figures, etc.



Ellora cave wall painting



Scene of Samava-sarvana, Sittanavasal

The Bhimbetka rock shelters are an archaeological site of the Paleolithic, exhibiting the earliest traces of human life on the Indian subcontinent, and thus the beginning of the South Asian Stone Age. It is located in the Raisen District in the Indian state of Madhya Pradesh, near Abdullaganj town and inside the Ratapani Wildlife Sanctuary. The earliest paintings on the cave walls are believed to be of the Mesolithic period, dating to 30,000 years ago. The most recent painting, consisting of geometric figures, date to the medieval period. Executed mainly in red and white with the occasional use of green and yellow, the paintings depict the lives and times of the people who lived in the caves,

including scenes of childbirth, communal dancing and drinking, religious rites and burials, as well as indigenous animals. The Bhimbetka rock shelters were declared a World Heritage Site in 2003 by UNESCO.



Cave painting at Bhimbetka

The paintings in these sites commonly depicted scenes of the human life alongside animals, and hunts with stone implements. Their style varied with region and age, but the most common characteristic was a red wash made using a powdered mineral called geru, which is a form of Iron Oxide (Hematite).

Indian Rock art, thus, give tremendous clues to understand the then era be it their life-style, entertainment or the mysticism.

EXERCISES

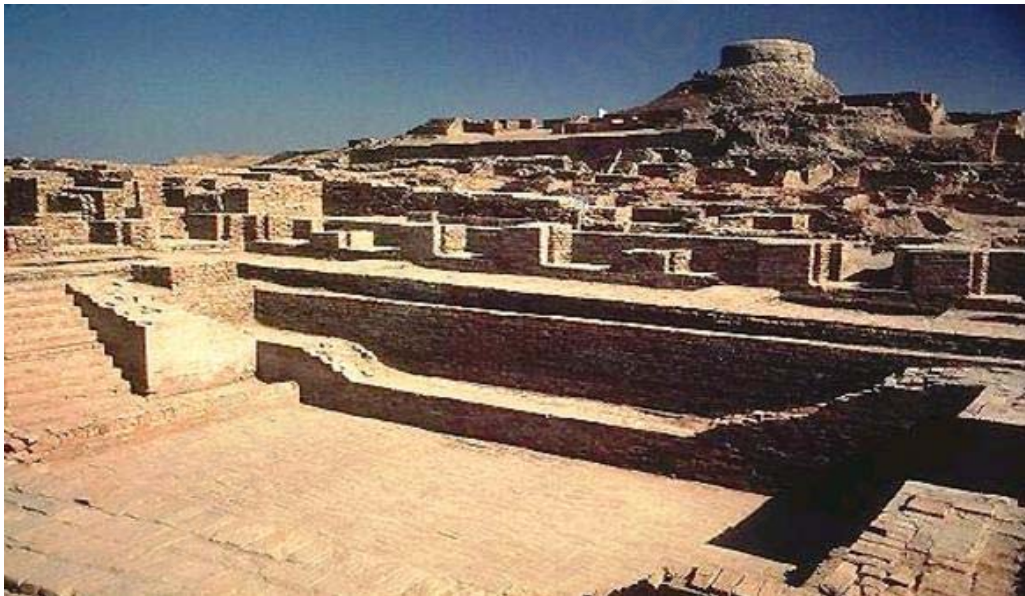
1. What is cave painting or rock-art? Name some of the caves where rock-art paintings were found.
2. Write a short note on Bhimbetka rock shelters.

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5. ART OF INDUS VALLEY

The earliest Indian art emerged from the valley of the Indus River during the second half of the 3d millennium B.C. The best-known sites are Harappa, destroyed in the 19th century, and Mohenjo-Daro. This civilization came to light in 1922 while archaeologists were carrying on excavations at Mohenjo-Daro and Harappa, now in Pakistan. The Indus Valley Civilization is also known as the Harappan Civilization, after Harappa, the first of its sites to be excavated in the 1920s.



Excavated ruins of Mohenjo-daro, with the Great Bath in the front

Since then, many other Harappan sites and artifacts such as seals, toys, weapons, sculptures and jewellery have been discovered along the river Indus up to the river Ganges in the East. The Indus civilization produced many statuettes made of steatite and limestone. Some statuettes resemble the hieratic style of contemporary Mesopotamia, while others are done in the smooth, sinuous style that is the prototype of

later Indian sculpture, in which the plastic modeling reveals the animating breath of life (prana). Also found in this region are square steatite seals adorned with a range of animals, including naturalistically rendered bulls; ceramic storage jars with simple, stylized designs; toys with wheels; and figurines, which may be mother goddesses. Bronze weapons, tools, and sculptures indicate a sophistication in craftsmanship rather than a major aesthetic development.

The Harappan artists knew the art of bronze casting. They used the special lost wax process in which the wax figures were covered with a coating of clay. The Indus Valley people practiced sculpture in terracotta. The terracotta figure of the Mother Goddess was discovered in Mohen-jo-daro. Pottery found in large quantities shows that with the potter's wheel the craftsman produced pottery of various artistic shapes. The special clay for this purpose was baked and the different designs on pots were painted. Figures of birds, animals and men were depicted



Pottery



Harappa Burial Pottery



Pottery and terracotta bull of the Indus valley civilization



The "dancing girl of Mohenjo Daro"



"Priest King" statue, Mohenjo-Daro

on the pots. Paintings on the pots show, that these men were equally good at painting. The most famous piece is the bronze Dancing Girl of Mohenjo-Daro, which shows remarkably advanced modeling of the human figure for this early date. The discovery of statues, figurines of men and women in terracotta, stone and metal indicate that people of the area were great artists and sculptors.



Seals of a humped Brahmani bull



Terracotta Figurines from Harappa

The Harappans manufactured seals of various kinds. It is said that more than two thousand seals have been discovered from different sites of the twin cities-Harappa and Mohenjo-Daro. These noteworthy scriptures were generally square in shape and made of steatite. The seals depict a number of animals and there is no representation of horse on these.

By 1999, over 1,056 cities and settlements had been found, of which 96 have been excavated, mainly in the general region of the Indus and the Sarasvati River and their tributaries. Among the settlements were the major urban centres of Harappa, Mohenjo-daro (UNESCO World Heritage Site), Dholavira, Ganeriwala in Cholistan and Rakhigarhi.

EXERCISES

1. What in Indus valley civilization? What are the major sites of Indus valley civilization?
2. Write a short note on the art of the Indus valley civilization.
3. What is the speciality of the "Bronze dancing girl" of Mohenjodaro?

.....



6. ROCK-CUT AND STRUCTURAL TEMPLES

Rock-cut architecture (Temples)

Rock-cut architecture is the practice of creating a structure by carving it out of solid natural rock. It occupies a very important place in the history of Indian Architecture. The art is more akin to sculpture than architecture, in that a solid body of material (rock) is taken, the final product visualized and cutting/carving starts. Secondly, the mason is not overly concerned with spans, forces, beams, columns, and all the other architectural features - these can be carved, but are seldom playing any structural role.

Indian rock-cut architecture is more various and found in greater abundance than any other form of rock-cut architecture around the world. Indian rock-cut architecture is mostly religious in nature. There are more than 1,500 known rock cut structures in India. Many of these structures contain artwork of global importance, and most are adorned with exquisite stone carvings. These ancient and medieval structures represent significant achievements of structural engineering and



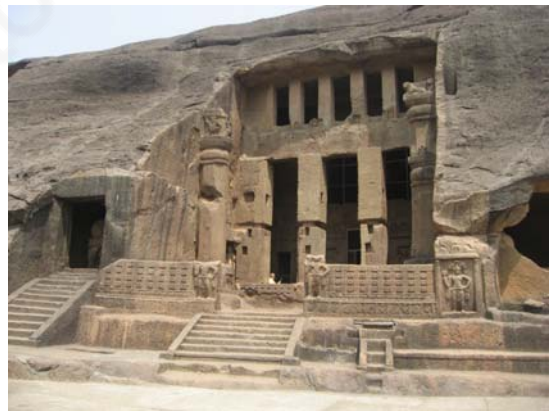
Pancha Rathas monolith rock-cut temple, late 7th century

craftsmanship. The oldest rock-cut architecture is found in the Barabar caves, Bihar built around 3rd Century BC. Other early cave temples are found in the western Deccan, mostly Buddhist shrines and monasteries, dating between 100 BC and 170 AD. Historically, rock-cut temples have retained a wood-like theme in adornment; skilled craftsmen learned to mimic timber texture, grain, and structure.



Barbara cave, Bihar

The earliest cave temples include the Bhaja Caves, the Karla Caves, the Bedse Caves, the Kanheri Caves, and some of the Ajanta Caves. Relics found in these caves suggest a connection between the religious and the commercial, as Buddhist missionaries often accompanied traders on the busy international trading routes through India.



Kanheri cave, western outskirts of Mumbai

Ellora cave temple 16, the Kailash Temple, is singular in that it was excavated from the top down rather than by the usual practice of carving into the scarp of a hillside. The Kailash Temple was created through a single, huge top-down excavation 100 feet deep down into the volcanic basaltic cliff rock. Ellora Caves is also a World Heritage Site.



The Kailash Temple at Ellora

Structural temples

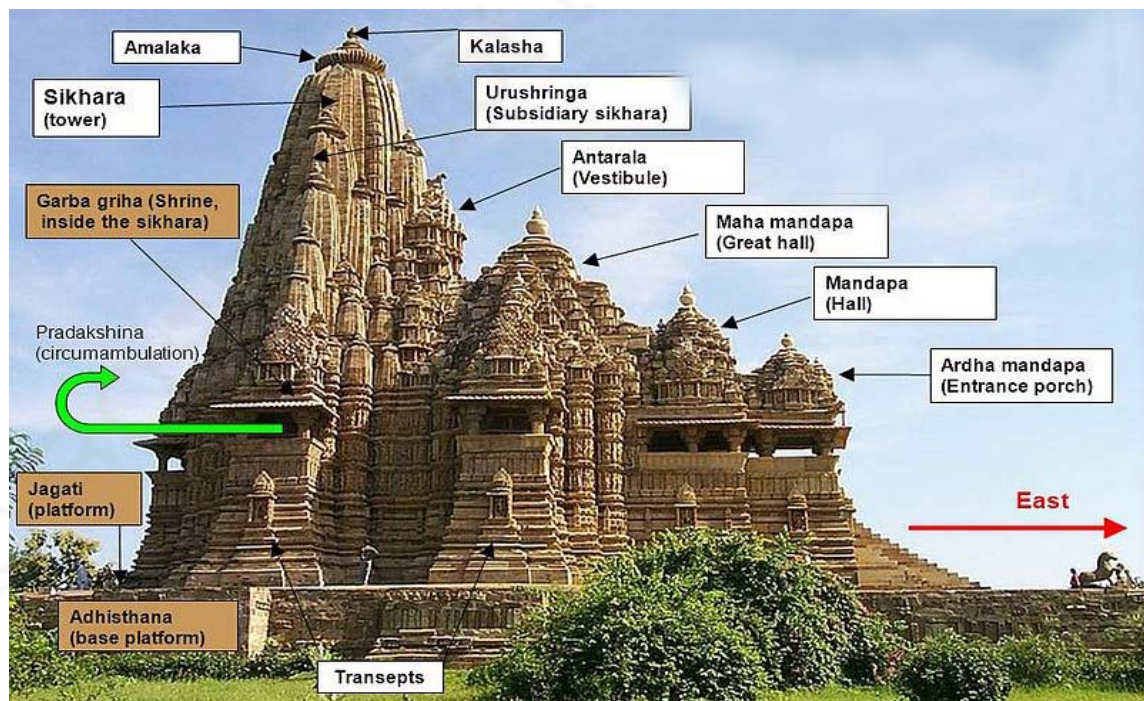
The architectural principles of Hindu temples in India are described in Shilpa Shastras and Vastu Sastras. Structural temples implies to those temples which are constructed with the help of innumerable and varied materials. The Shastras, the ancient texts on architecture, classify temples into three different orders; the **Nagara** or 'northern' style, the **Dravida** or 'southern' style, and the **Vesara** or hybrid style which is seen in the Deccan between the other two. All of northern India, from the foothills of the Himalayas to the central plateau of the Deccan is furnished with temples in the northern style. The Dravida or southern style, comparatively speaking, followed a more consistent development track and was confined to the most southernly, portions of the sub-continent, specially, between the Krishna river and Kanyakumari. There are also distinct styles in peripheral areas such as Bengal, Kerala and the Himalayan valleys. But by far the most numerous buildings are in either the Nagara or the Dravida styles and the earliest surviving structural temples can already be seen as falling into the broad classifications of either one or the other. In the early years the most obvious difference between the two styles is the shape of their superstructures.

The **Nagara style** which developed in the fifth century is characterized by a beehive shaped tower (called a shikhara, in northern terminology) made up of layer upon layer of architectural elements such as kapotas and gavaksas, all topped by a large round cushion-like element called an amalaka. The plan is based on a square but the walls are sometimes so broken up that the tower often gives the impression of being circular. Moreover, in



Jagadambi temple, Khajuraho

later developments such as in the Chandella temples, the central shaft was surrounded by many smaller reproductions of itself, creating a spectacular visual effect resembling a fountain.



Architecture of Kandariya Mahadeva, Khajuraho temples

The **Dravida** or **southern style** has a pyramid shaped tower consisting of progressively smaller storeys of small pavilions, a narrow throat, and a dome on the top called a shikhara (in southern terminology). The repeated storeys give a horizontal visual thrust to the southern style. Less obvious differences between the two main temple types include the ground plan, the selection and positioning of stone carved deities on the outside walls and the interior, and the range of decorative elements that are sometimes so numerous as to almost obscure the underlying architecture.



Brihadeeswara Temple, Thanjavur

In the border areas between the two major styles, particularly in the modern states of Karnataka and Andhra Pradesh, there was a good deal of stylistic overlap as well as several distinctive architectural features. A typical example is the Hoysala temple with its multiple shrines and remarkable ornate carving. In fact such features are sometimes so significant as to justify classifying distinct sub-regional groups. But the most significant visual difference between the later northern and southern styles are the gateways. In the north the shikhara remains the most prominent element of the temple and the gateway is usually modest. In the south enclosure walls were built around the whole complex and along these walls, ideally set along the



Chennakeshava temple at Belur

east-west and north-south axes, elaborate and often magnificent gateways called gopurams led the devotees into the sacred courtyard. These gopurams led the devotees into the superstructures and capped with a barrel-shaped roofs were in fact to become the most striking feature of the south Indian temple. They become taller and taller, dwarfing the inner sanctum and its tower and dominating the whole temple site. From the Vijayanagara period (fourteenth to sixteenth century) onward, these highly embellished and often brightly painted structures become extremely numerous. The width of the storeys of pavilions and other architectural elements were carefully adjusted to create a concave contour which is a distinctive characteristic of the Dravida temples seen throughout the south, particularly in Tamil Nadu.

EXERCISES

1. What is the difference between Rock-cut temple and Structural temple?
2. What are the types of temple architecture according to the Shastras? Describe each of them briefly.
3. Describe briefly the Nagara style of temple structure.

.....

Practical
for
Class - IX



Requirements:**Material**

- Drawing paper, Handmade paper, and trace paper, Colour paper, Exercise book and Sketch books.
- Sable/Hog hair brushes:- Round brushes Nos. 1,2,4,6,8 and 12; Flat brushes Nos. 2,4,6,8,10,12 and 16.
- Drawing Board Half Imperial size, T-Square, one feet scale, Instrument box, Plastic mixing plate, Painting knife, Container, Dipper, and Drawing pin/Still Clip Wood/ Plank.
- Knife – Cutter and Modelling tools.

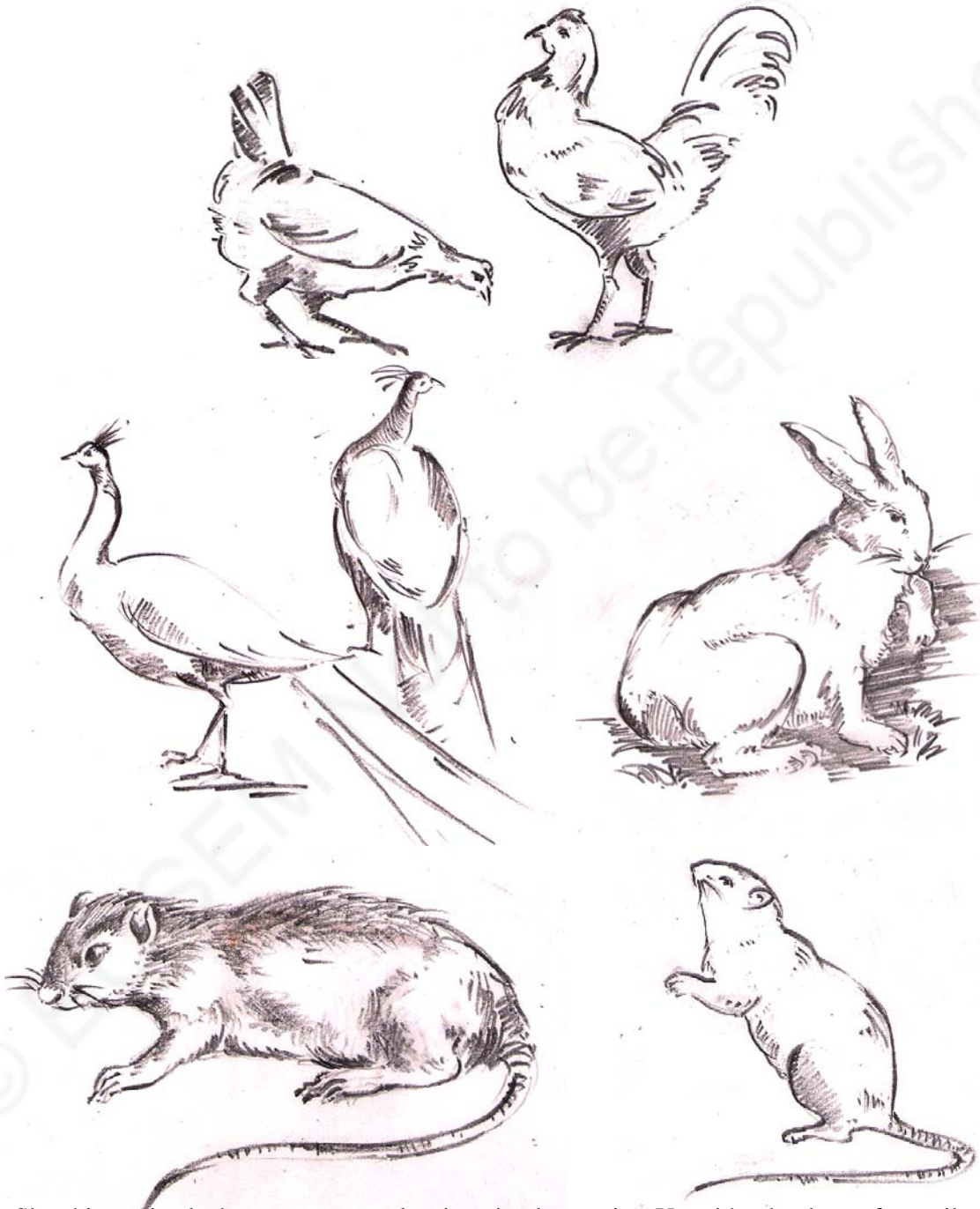
Medium

- Pencils: - H, HB, 2B, 4B, 6B, 8B
- Pen and Ink, Ball Pen, Charcoal, Crayon, Colour pencil, Sketch Pen, Dry Pastel
- Water Colour, Poster Colour, Acrylic pain, Oil Pastel, Colour Medium, Linseed Oil, Clay Plasticine, Plaster of paris, press ink and Thinner.

1. Sketching

(DRAWING)

A "sketch" usually implies a quick and loosely drawn work. A sketch may serve a number of purposes. It may be to record what the artist sees, demonstrating an image, idea or principle.



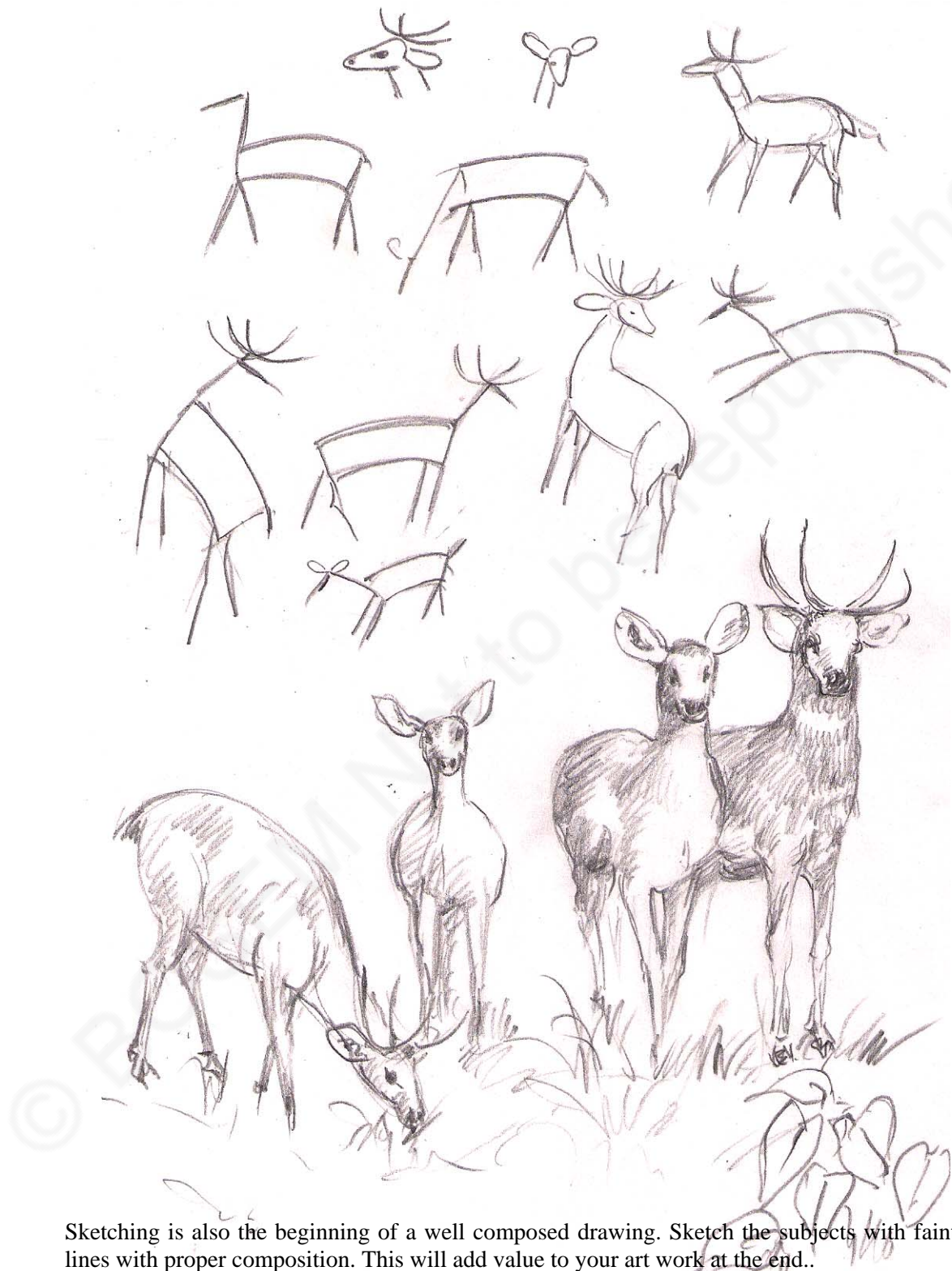
Sketching animals that we see around us is a simple practice. Use either hard or soft pencil to sketch.



Cows, buffaloes, horses, etc. are interesting subjects for sketching. Move your hand freely and the sketch the anatomy of the animals.



Nature provides a good source for sketching. Either imaginative or still live. Trees are an interesting part of nature. Sketch in whatever shape you wish, there is no hard rule to draw. But make it lively.

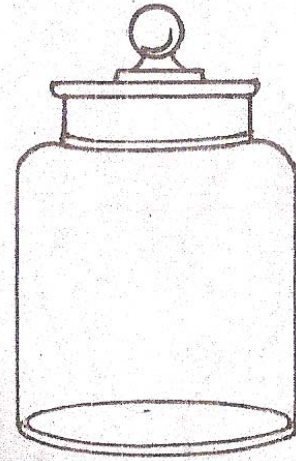
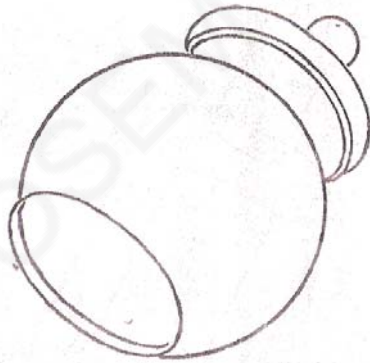
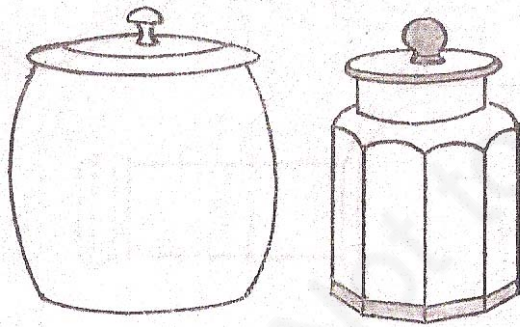
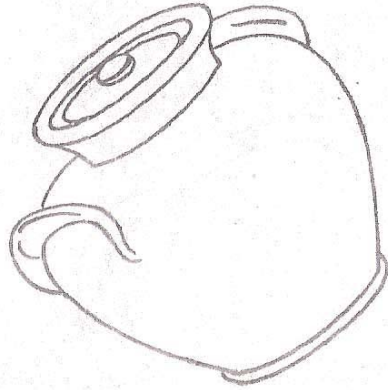


Sketching is also the beginning of a well composed drawing. Sketch the subjects with faint lines with proper composition. This will add value to your art work at the end..



Sketching can also be done with pen as you can see above. Practice sketching different dance forms, day to day activities, etc. as a part of your hobby.

2. Object Drawing



Object drawing is the best subject in art for learning the skills of drawing and painting. It teaches you how to look at objects and see them like an artist - with a perceptive awareness of their outline, shape, proportions, tone, color, texture, form and composition.



Study objects of different shapes and sizes

3. Nature Drawing

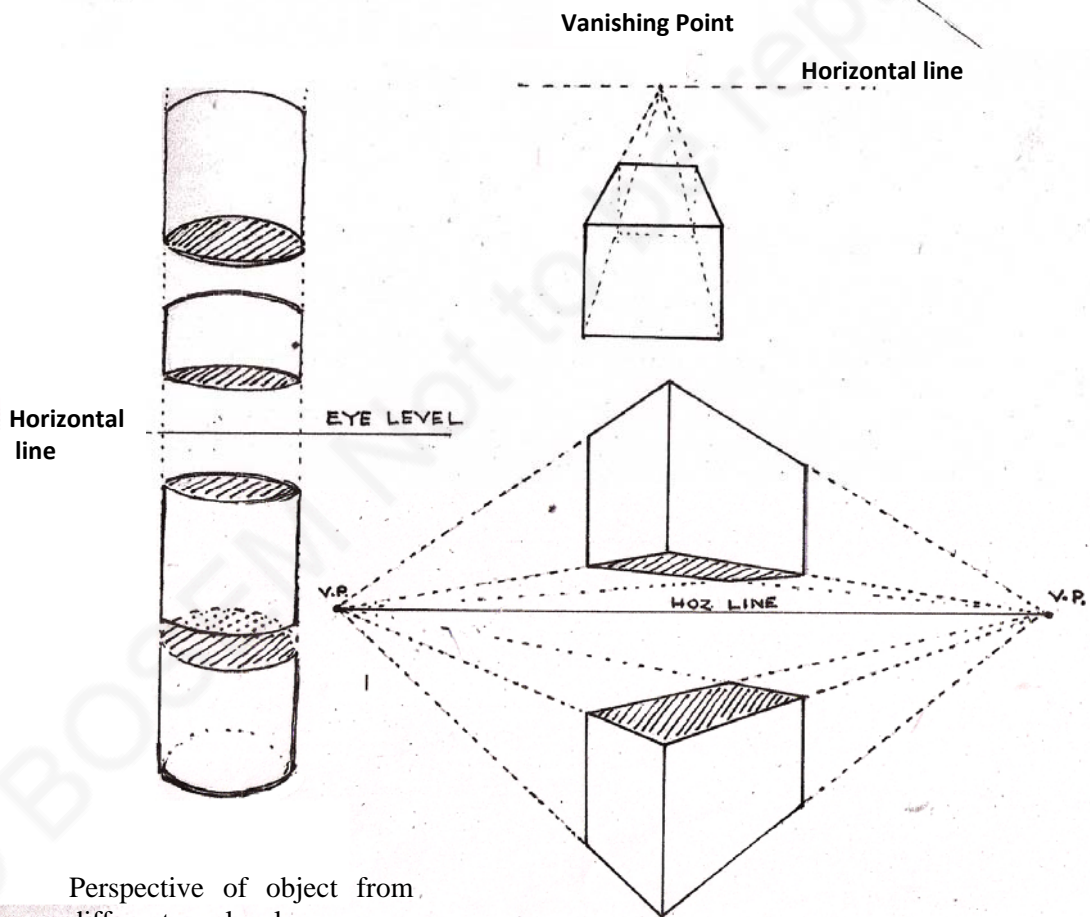
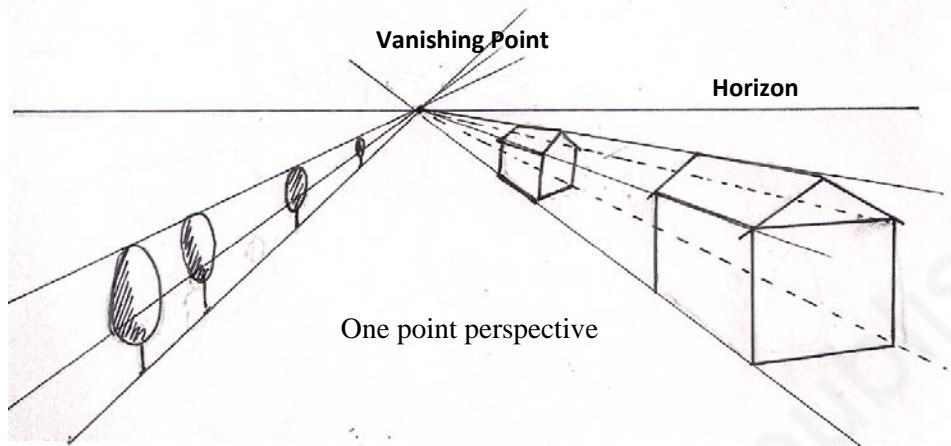


Nature is everything that is not man-made. The natural wonders of Earth provide every artist with great material for sketching. To draw natural objects such as a leaf, a flower, a branch of tree, etc. focus from a particular viewpoint; do not evenly darken the lines; give importance in the curvature of the leaves and most important, to the perspective of the parts.



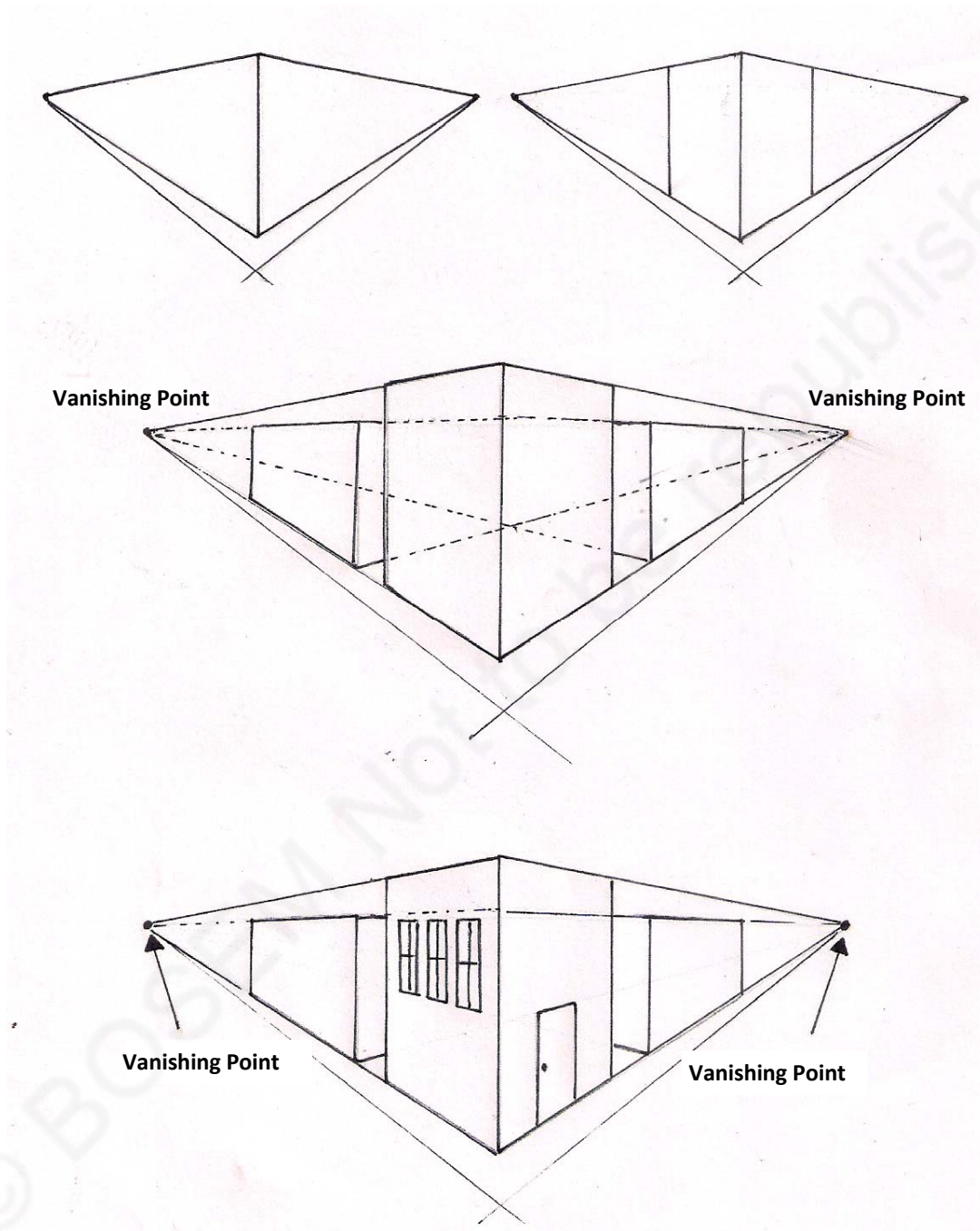
To draw a flower with branch and leaves or a potted plant, view from a comfortable angle and concentrate on the arrangement of the leaves, shades, etc.

4. Perspective



Perspective of object from different eye level.

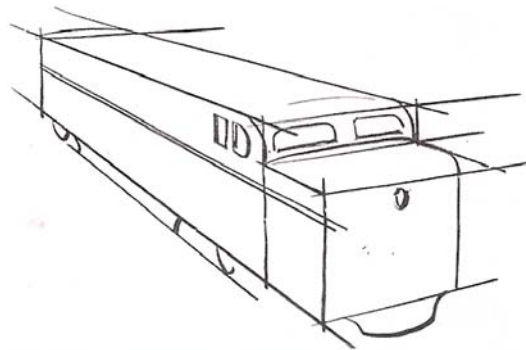
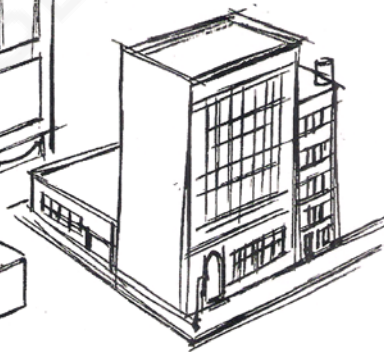
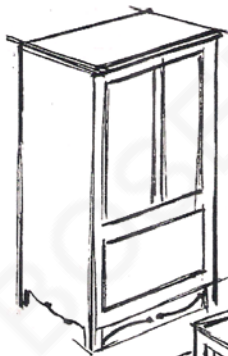
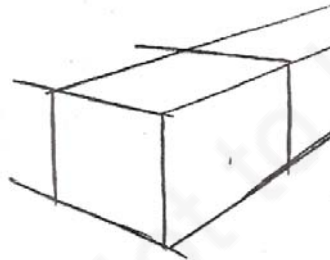
Perspective showing two vanishing points



Steps in drawing two vanishing point perspective



Simple perspective



Drawing simple objects with perspective

5. Painting from memory

(PAINTING)



To gain confidence and develop your own painting style, start painting from memory. When you paint from memory alone, the images are more fully processed through your self.

Practice bringing to clarity a powerful memory from different depths of your past. Study your subject, memorize it, then paint it apart from the available image.



Pastel painting on paper



Watercolour painting of a bouquet in a flower vase

6. Imagination painting



Oil painting on canvas



Water colour on paper

Imagine anything that will satisfy your subject. It may be anything that you want to convey to the viewer. Composed it and paint .

7. Scenery



Natural features of a landscape in watercolour

8. Folk Art

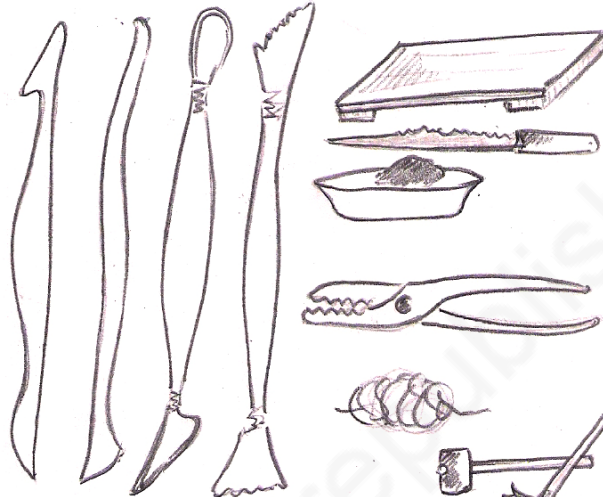
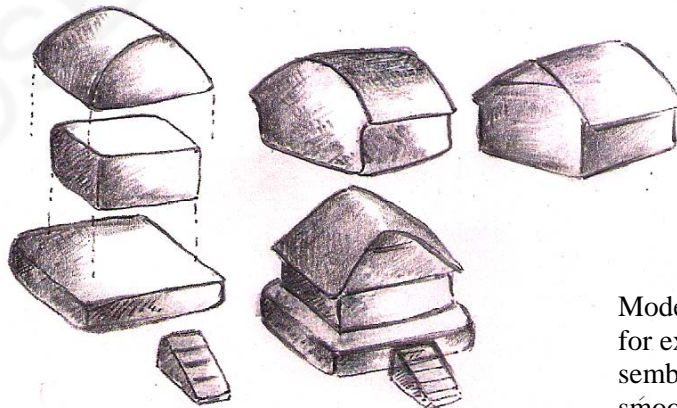
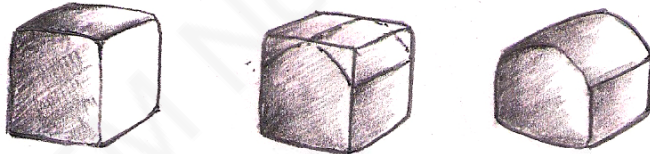
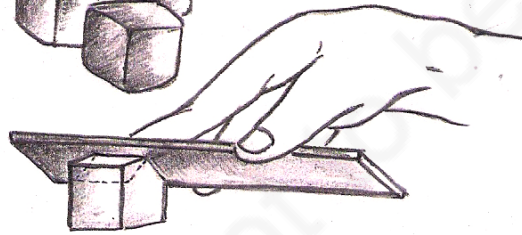
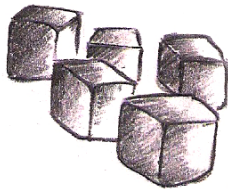


Folk art encompasses art produced from an indigenous culture and it is primarily utilitarian and decorative rather than purely aesthetic. Folk Art is characterized by a naive style, in which traditional rules of proportion and perspective are not employed.

(Clay modelling and craft)

9. Object modelling

Make simple blocks of clay



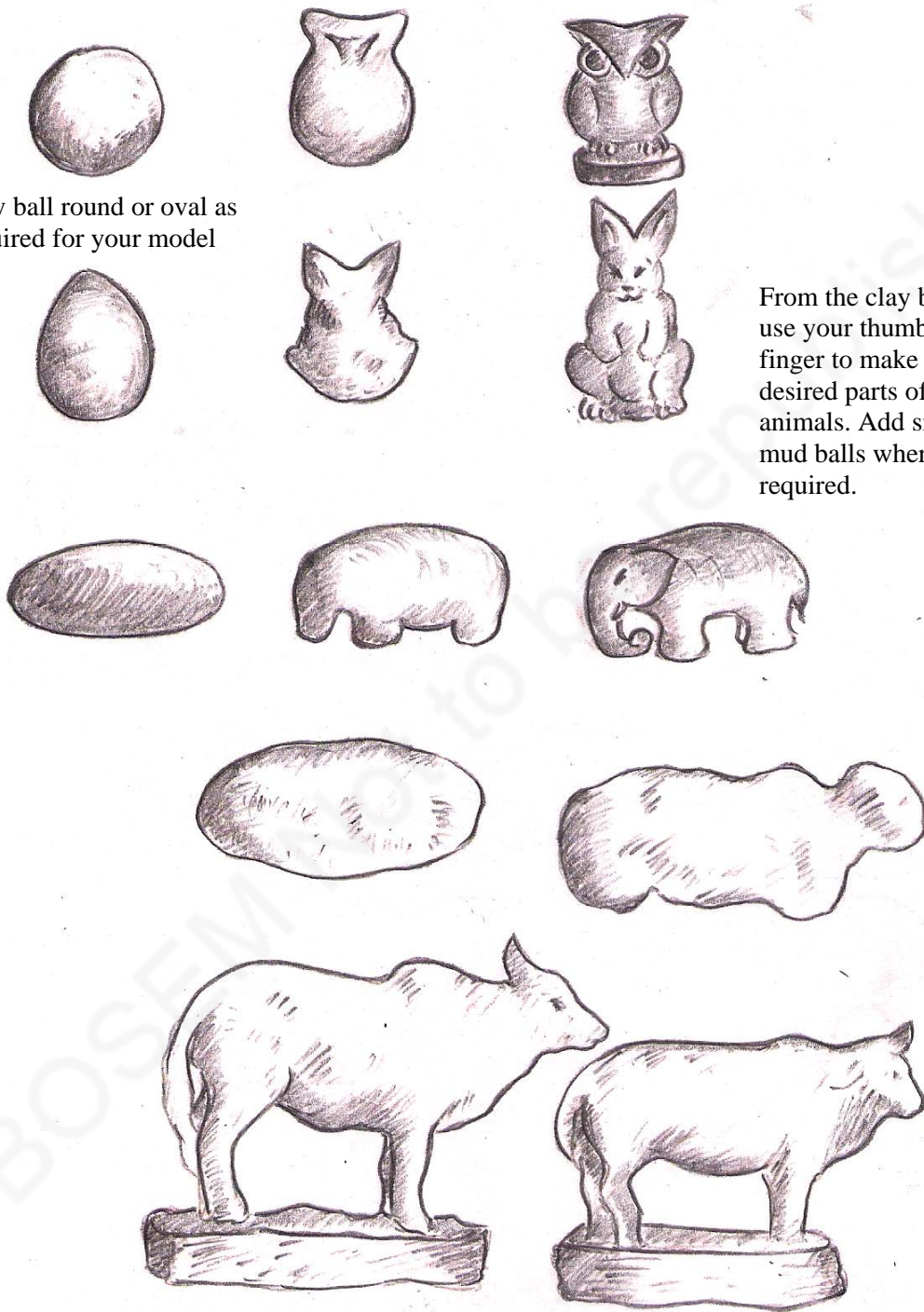
Tools for clay modeling

Using a knife or cutter, slice the portion to be removed. Flattened with a ruler (scale).

Model your desire shape, for example, a house. Assemble the parts and smooth the joint with your fingers.

Simple clay model animals can be made from a ball of clay.

Clay ball round or oval as required for your model



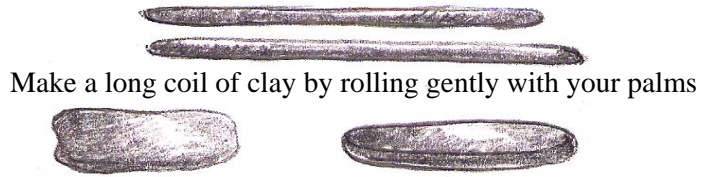
From the clay ball, use your thumb and finger to make the desired parts of the animals. Add small mud balls wherever required.

Clay work is interesting since it is malleable. You can make a variety of artwork such as animals, toys, dolls, utensils, etc.

10. Pottery

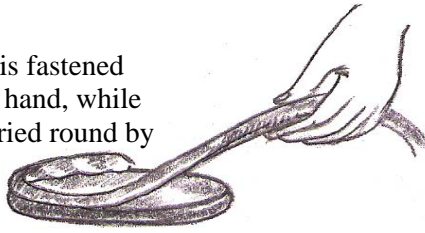


A clay ball is flattened to a pancake.



Make a long coil of clay by rolling gently with your palms

The first row is fastened with the right hand, while the coil is carried round by the left.



In oblique coiling, each roll is carried round to the row above, and the new one joints wherever the end happened to fall.



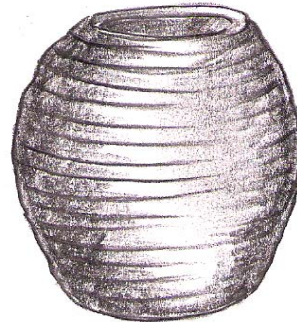
In ringing, the end of each roll is joined to its own beginning.



The finger marks of the joining can be left as a decoration.



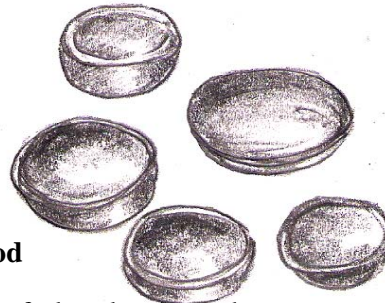
Coil method



Or the coils or rings can be partly or entirely smoothed out.



Pinch method



In pinch method, sink your thumbs into the ball of clay, leaving a base; rotate the pot by moving your pinching fingers slowly up the side of the pot. Make the rim a bit thicker than the walls. Smooth out the lumps in the walls. Simple models can be made by this method.

FINE ARTS
for
CLASS—X

UNIT- I METHOD AND MATERIAL



1. PAINTING

Painting is the practice of applying paint, pigment, color or other medium to a surface. The medium is commonly applied to the base with a brush but other implements, such as knives, sponges, and airbrushes, can be used. Painting may be done on surfaces such as walls, paper, canvas, wood, glass, lacquer, clay, leaf, copper or concrete, and may incorporate multiple other materials including sand, clay, paper, gold leaf as well as objects.

Painting is a mode of creative expression. It can be naturalistic and representational, abstract, and can express symbolism, emotion or be political in nature. Painting enables the perception and representation of intensity which can be represented by black and white and all the gray shades between. Color and tone are the essence of painting as pitch and rhythm are of music. Rhythm is important in painting as well as in music. If one defines rhythm as "a pause incorporated into a sequence", then there can be rhythm in paintings. The distribution of form, or any kind of information is of crucial importance in the given work of art and it directly affects the esthetical value of that work. Free flow of energy, in art as well as in other forms directly contributes to the esthetical value.

Watercolour

Watercolour is a painting method in which the paints are made of pigments suspended in a binding medium composed of a solution of gum arabic. The term "watercolour" refers to both the medium and the resulting artwork. The traditional and most common support for watercolour paintings is paper. Other supports

include papyrus, bark papers, plastics, vellum or leather, fabric, wood and canvas. It is usually applied to paper using soft hair brushes such as sable, goat hair, squirrel, and synthetic brushes. Watercolours are often diluted and applied as over laying washes (thin, transparent layers) to build up depth of colour. Different techniques are employed in watercolour painting such as Washes and glazes, Wet-on-wet and Wet-on-dry technique, Drybrush, etc.



*Imphal Nupi Keithel (Ema market)
Watercolour on handmade paper.*

Washes can be laid in a variety of ways to create a range of different effects. For example, a wet-in-wet wash can be achieved by laying a wash on top of another wet wash. The two washes blend together to give a fused effect. Sponges are used to modify washes by soaking up paints so that areas of pigment are lightened or removed from the paper. Watercolours can also be applied



Watercolour on handmade paper. (wet on wet technique)

undiluted, a technique known as dry brush. This technique is used to create a broken-colour effect. Watercolours are generally transparent and allow light to reflect from the surface of the paper through the layers of paint to give a luminous effect. They can be thickened and made opaque by adding body colour. In washes and glazes technique, a 'wash' refers to the application of diluted paint in a manner that disguises or effaces individual brush strokes to produce a unified area of colour.

A 'glaze' is the application of one paint colour over a previous paint layer, with the new paint layer at a dilution sufficient to allow the first colour to show through. Glazes are used to mix two or more colours, to adjust a colour (darken it or change its hue or chroma), or to produce an extremely homogeneous, smooth colour surface or a controlled but delicate colour transition (light to dark, or one hue to another).

In dry and wet brush work, water colour may be used in two ways. If the paper is left dry and the brush contains but little paint, the brush strokes are all sharp and clear resulting in a dry brush painting or drawing. If the paper is dampened with water or full brushes of watercolour are used on the paper, a wet wash effect is produced.



Watercolour on paper



Watercolour on handmade paper

Acrylic

Acrylic paint is fast drying paint containing pigment suspension in acrylic polymer emulsion. Acrylic paints can be diluted with water, but dries to become water insoluble. Acrylics are applied to many surfaces, such as paper and acrylic-primed board and canvas. A variety of brushes, painting knives, rollers, air-brushes, plastic scrapers, and other tools are used in acrylic painting. The versatility of acrylics makes them suitable for a wide range of techniques. Depending on how much the paint is diluted (with water) or modified with acrylic gels, media, or pastes, the finished acrylic painting can resemble a watercolor or an oil painting, or have its own unique characteristics not attainable with other media. Acrylic mediums can be added to the paint to adjust its consistency for special effects such as glazing and impasto (ridges of paint applied in thick strokes) or to make it more matt or glossy. Acrylics are quick-drying, which allows layers of paint to be applied on top of each other almost immediately.



Acrylic painting on paper

Oil

Oil painting is the process of painting with pigments that are bound with a medium of drying oil such as linseed oil. The paint can be applied to many different surfaces and textures. The most common surface for oil painting is canvas. Before painting, the canvas is stretched on a wooden frame and its surface is prepared with

layers of glue and primer. The subject is sketched onto the canvas with charcoal or thinned paint. Two main types of brushes are used in oil painting. Stiff hog hair bristle brushes are generally used for covering large areas and soft hair brushes made from sable or synthetic material are generally used for fine detail. Other tools, including painting knives, can also be used to achieve different effects. Oil paint can be applied thickly, or can be thinned down using a solvent such as turpentine or white spirit to create a thinner, faster or slower drying paint.

A basic rule of oil paint application is 'fat over lean'. This means that each additional layer of paint should contain more oil than the layer below to allow proper



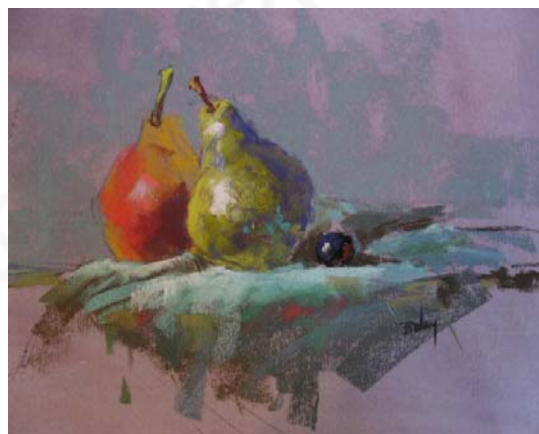
Oil painting on canvas

drying. If each additional layer contains less oil, the final painting will crack and peel. Oil paint remains wet longer than many other types of artists' materials, enabling the artist to change the color, texture or form of the figure. Varnishes are sometimes applied to finished painting to protect their surface and to give them a matt or gloss finish. Oil paint became the principal medium used for creating artworks as its advantages became widely known.

Pastel

Pastel is a painting medium in the form of a stick, consisting of pure powdered pigment and a binder. They vary in hardness depending on the proportion of the binding medium to the chalk. Soft pastel-the most common form of pastel contains just enough binding medium to hold the pigment in stick form. Pastel can be applied directly to any surface with sufficient texture. Pastel marks have a particular soft, matt quality and are suitable for techniques such as blending, scumbling, and feathering.

Blending is a technique of rubbing and fusing two or more colours on the support using fingers or various tools. Scumbling is a technique of building up layers of pastel colours. The side or blunted tip of a soft pastel is lightly drawn over an underpainted area so that patches of the colour beneath show through. Feathering is a technique of applying parallel strokes of colour with the point of a pastel, usually over an existing layer of pastel colour.



Pastel painting on paper

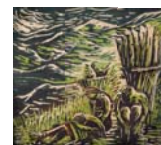
The colour effect of pastels is closer to the natural dry pigments than that of any other process. Because the surface of a pastel painting is fragile and easily smudged, its preservation requires protective measures such as framing under glass or it may also be sprayed with a fixative. Pastel paintings are not susceptible to the cracking and discoloration that result from changes in the color, opacity, or dimensions of the medium as it dries.

EXERCISES

1. How do you define painting?
2. What are the techniques of watercolour painting. Explain briefly.
3. How do you differentiate acrylic paints from watercolour paints?
4. Describe briefly the medium and techniques of oil painting. What do you understand by 'fat over lean' in oil painting?
5. What is pastel painting? What is its similarity with oil painting?

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2. GRAPHICS (PRINT-MAKING)

Graphics are visual images or designs on some surface, such as a wall, canvas, screen, paper, or stone to inform, illustrate, or entertain. Examples are photographs, drawings, Line Art, graphs, diagrams, typography, numbers, symbols, geometric designs, maps, engineering drawings, or other images. Graphics often combine text, illustration, and color.

Printmaking is the process of making artworks by printing, normally on paper. Printmaking normally covers only the process of creating prints that have an element of originality, rather than just being a photographic reproduction of a painting. Each print produced is not considered a "copy" but rather is considered an "original". A print may be known as an impression. Printmaking is not chosen only for its ability to produce multiple impressions, but rather for the unique qualities



*A lino print of
a Manipuri
tribal theme.*

L.P. Singh

that each of the printmaking processes lends itself to. Prints are created by transferring ink from a matrix or through a prepared screen to a sheet of paper or other material. Common types of materials include: metal plates, polymer, stone, aluminum, blocks of wood, linoleum or screens made of silk or synthetic fabrics are used.

Wood engraving

Wood engraving is a printmaking and letterpress printing technique, in which the artist works the image or matrix of images into a block of wood. It uses relief printing, where the artist applies ink to the face of the block and prints using relatively low pressure. Wood-engraved blocks could be used on conventional printing presses, so printers could produce thousands of copies of illustrated pages with almost no deterioration. Wood engraving is generally a black-and-white technique. However a handful of wood engravers also work in colour, using three or four blocks of primary colours—in a way parallel to the four-colour process in modern printing.

Wood engraving differs from woodcut in that the design is cut into the end grain of the block. The design is carved into the wood rather than raised, and the resulting print is usually a “white line” design as opposed to the woodcut’s “black line” design.



A block of wood with engraving



Print made with the block.

Wood cut

Woodcut (also known as xylography), a type of relief print, is the earliest print-making technique, and the only one traditionally used in the Far East. It was probably first developed as a means of printing patterns on cloth, and by the 5th century was used in China for printing text and images on paper.



Image of wood cut print with first colour



Image of wood cut print with second colour

The artist draws a design or image on a plank of wood, or on paper which is transferred to the wood. The image is carved by using sharp tools leaving the printing parts level with the surface while removing the non-printing parts. Areas that the artist cuts away carry no ink, while characters or images at surface level carry the ink to produce the print. The surface is covered with ink by rolling over the surface with an ink-covered roller (brayer) and then a sheet of paper, perhaps slightly damp, is placed over the block. The block is then rubbed with a baren or spoon, or is run through a printing press.

Reduction printing is a name used to describe the process of using one block to print several layers of colour on one print. This usually involves cutting a small amount of the block away, and then printing the block many times over on different sheets before washing the block, cutting more away and printing the next colour on top. This allows the previous colour to show through. This process can be repeated many times over. The advantages of this process is that only one block is needed, and that different components of an intricate design will line up perfectly. The disadvantage is that once the artist moves on to the next layer, no more prints can be made.

Linocut

Linocut is a printmaking technique in which a sheet of linoleum (sometimes mounted on a wooden block) is used for the relief surface. A design is cut into the linoleum surface with a sharp knife, V-shaped chisel or gouge, with the raised (uncarved) areas representing a reversal (mirror image) of the parts to show printed. The linoleum sheet is inked with a roller, called a brayer, and then



A lino print of a Manipuri tribal girl

impressed onto paper or fabric. The actual printing can be done by hand or with a press. Since the material being carved has no directional grain and does not tend to split, it is easier to obtain certain artistic effects with lino than with most woods, although the resultant prints lack the often angular grainy character of woodcuts and engravings. Lino is generally diced, much easier to cut than wood, but it is difficult to create larger works due to the material's fragility.

Intaglio

Intaglio is the family of printing and printmaking techniques in which the image is incised into a surface, and the incised line or sunken area holds the ink. It is the direct opposite of a relief print. Normally, copper or zinc plates are used as a surface or matrix, and the incisions are created by etching, engraving, drypoint, aquatint or mezzotint.

To print an intaglio plate, ink is applied to the surface by wiping and/or dabbing the plate to push the ink into the bitten grooves. The plate is then rubbed with tarlatan cloth to remove most of the excess ink. A damp piece of paper is placed on top of the plate, so that when going through the press the damp paper will be able to be squeezed into the plate's ink-filled grooves. The paper and plate are then covered by a thick blanket to ensure even pressure when going through the rolling press. The rolling press applies very high pressure through the blanket to push the paper into the grooves on the plate. The blanket is then lifted, revealing the paper and printed image.

(A) Engraving

Engraving is the practice of incising a design onto a hard, usually flat surface, by cutting grooves into it. The result may be a decorated object in itself, as when silver, gold, steel, or glass are engraved, or may provide an intaglio printing plate, of copper or another metal, for printing images on paper as prints or illustrations. These images are also called engravings. Engraving was a historically important method of producing images on paper in



A design engrave on a metal plate

artistic printmaking, in mapmaking, and also for commercial reproductions and illustrations for books and magazines.

(B) Dry point

Drypoint is a printmaking technique of the intaglio family, in which an image is incised into a plate (or "matrix") with a hard-pointed "needle" of sharp metal or diamond point. Traditionally the plate was copper, but now acetate, zinc, or plexiglas are also commonly used.

Like etching, drypoint is easier for an artist trained in drawing to master than engraving, as the technique of using the needle is closer to using a pencil than the engraver's burin. While engraved lines are very smooth and hard-edged,



A Drypoint print of a Manipuri tribal girl

drypoint scratching leaves a rough burr at the edges of each line. This burr gives drypoint prints a characteristically soft, and sometimes blurry, line quality. Because the pressure of printing quickly destroys the burr, drypoint is useful only for very small editions, as few as ten or twenty impressions.

(C) Mezzotint

Mezzotint is a printmaking process of the intaglio family, technically a drypoint method. It was the first tonal method to be used, enabling half-tones to be produced without using line- or dot-based techniques like hatching, cross-hatching or stipple. Mezzotint achieves tonality by roughening the plate with thousands of little

dots made by a metal tool with small teeth, called a "rocker." In printing, the tiny pits in the plate hold the ink when the face of the plate is wiped clean. A high level of quality and richness in the print can be achieved.



Image of a mezzotint print

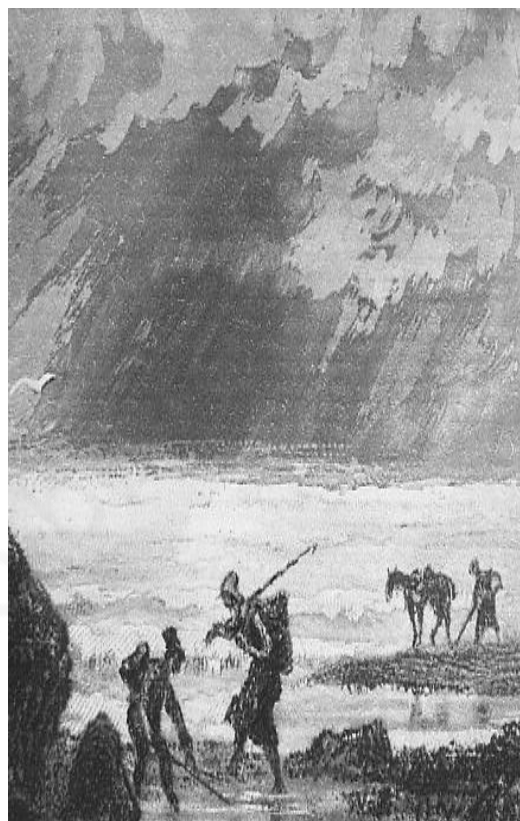


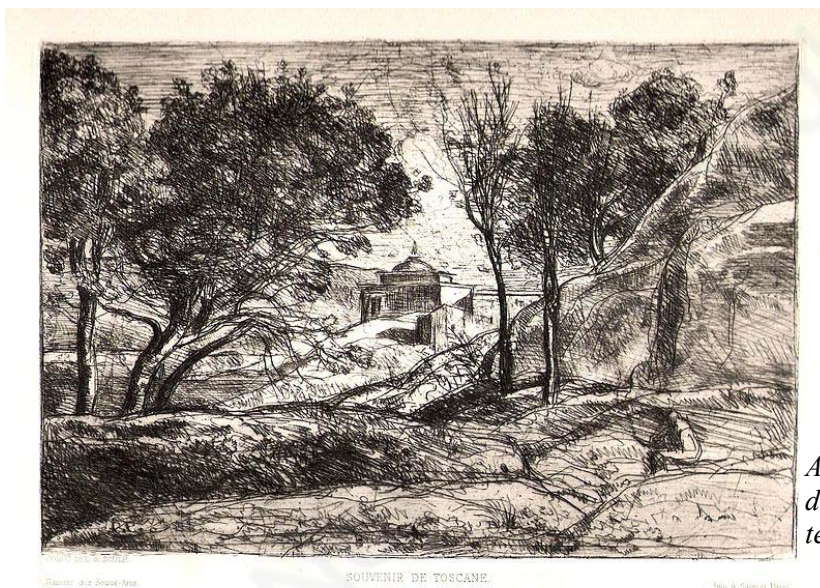
Image of a aquatint print

(D) Aquatint

Aquatint technique involves the application of acid to make marks in a metal plate. The process is called aquatint because finished prints often resemble watercolor drawings or wash drawings. Aquatint relies on powdered rosin which is acid resistant in the ground to create a tonal effect. The rosin is applied in a light dusting by a fan booth, the rosin is then cooked until set on the plate. At this time the rosin can be burnished or scratched out to affect its tonal qualities. The tonal variation is controlled by the level of acid exposure over large areas, and thus the image is shaped by large sections at a time.

(E) Photo etching

Etching is traditionally the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio (relief) in the metal. In modern manufacturing, other chemicals may be used on other types of material. As a method of printmaking, it is, along with engraving, the most important technique for old master prints, and remains in wide use today.



An image produced by etching technique

In photo-etching light sensitive polymer plates are allowed for photorealistic etchings. A photo-sensitive coating is applied to the plate by either the plate supplier or the artist. Light is projected onto the plate as a negative image to expose it. Photopolymer plates are either washed in hot water or under other chemicals according to the plate manufacturers' instructions. Areas of the photo-etch image may be stopped-out before etching to exclude them from the final image on the plate, or removed or lightened by scraping and burnishing once the plate has been etched. Once the photo-etching process is complete, the plate can be worked further as a normal intaglio plate, using drypoint, further etching, engraving, etc. The final result is an intaglio plate which is printed like any other.

Lithography

Lithography is a method of printing originally based on the immiscibility of oil and water. Printing is from a stone (lithographic limestone) or a metal plate with a smooth surface. Lithography can be used to print text or artwork onto paper or other suitable material.

In this technique, a porous surface, normally limestone is used. The image is drawn on the limestone with a greasy medium and acid is applied, transferring the grease to the limestone, leaving the image 'burned' into the surface. Gum arabic, a water soluble substance, is then applied, sealing the surface of the stone not covered with the drawing medium. The stone is wetted, with water staying only on the surface not covered in grease-based residue of the drawing. The stone is then 'rolled up', meaning oil

is applied with a roller covering the entire surface. Since water repels the oil in the ink, the ink adheres only to the greasy parts, perfectly inking the image. A sheet of dry paper is placed on the surface and the image is transferred to the paper by the pressure of the printing press. Lithography is known for its ability to capture fine gradations in shading and very small detail.



Lithography plate with image of a map



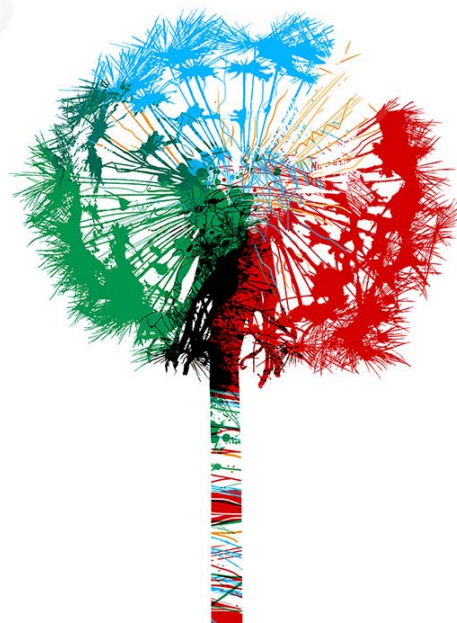
Mirror image print of the map

Silk screen printing

Screen printing is a printing technique that uses a woven mesh to support an ink-blocking stencil to receive a desired image. The design is imposed on a screen of polyester or other fine mesh, with blank areas coated with an impermeable substance. The attached stencil forms open areas of mesh that transfer ink or other printable materials which can be pressed through the mesh as a sharp-edged image onto a substrate. A fill blade or squeegee is moved across the screen stencil, forcing or pumping ink through the mesh openings to wet the substrate during the squeegee stroke. Basically, it is the process of using a mesh-based stencil to apply ink onto a substrate, whether it be T-shirts, posters, stickers, vinyl, wood, or other material. It is also known as silkscreen, serigraphy, and serigraph printing. One color is printed at a time, so several screens can be used to produce a multicoloured image or design.



Screen printing technique



Multicolour image of a screen print

EXERCISES

1. What is printmaking? What are the different techniques of printmaking?
 2. What is wood engraving? Differentiate between wood engraving and wood cut.
 3. What is linocut? What are its advantages from other printmaking techniques?
 4. Define Intaglio. Explain briefly its technique.
 5. Differentiate between drypoint, mezzotint and aquatint.
 6. What is etching? Explain the process of photo-etching.
 7. Explain the process of lithography.
 8. What is screen printing? Explain its technique and applications.
-



3. SCULPTURE

Sculpture is the art of shaping figures or designs in the round or in relief, or a work of art created by sculpting. It is the branch of the visual arts that operates in three dimensions. Sculpture may be in round, free-standing sculpture such as statues, not attached to any other surface, and the various types of relief, which are partly attached to a background surface. The two traditional methods of making sculpture are carving and modeling. A carved sculpture is made by cutting away the surplus from a block of hard material such as stone, marble, or wood. The tools used for carving vary according to the material being carved. Modeling is a process by which shapes are built up, using malleable material such as clay, plaster, wax, etc. The material is cut with wire-ended tools and modeled with the fingers or a variety of hardwood and metal implements. For large or intricate modeled sculptures, an armature (frame) made from metal or wood is used to provide internal support. Sculptures which are formed in soft materials may harden naturally or can be made more durable by firing in a kiln. Modeled sculptures are often first designed in wax or



Michelangelo's Pietà, Virgin Mary grieving over the body of Jesus

another material to be cast later in a metal or bronze. Sculpture in stone survives far better than works of art in perishable materials, and often represents the majority of the surviving works (other than pottery) from ancient cultures. The materials used in sculpture are diverse, changing throughout history. The classic materials, with outstanding durability, are metal, especially bronze, stone and pottery, with wood, bone, etc. Precious materials such as gold, silver, jade, and ivory are often used for small luxury works.

Clay modeling

Clay modeling is the creation of a 3-dimensional piece of art typically using some type of clay: Plastilina (oil-based clay also known as plasteline, plasticum, plasticine), self-hardening (non-firing) clay, ceramic/pottery clay, wax or other polymer-based material. Clay is highly versatile, extremely easy to work with, and the ideal modeling material. Natural clay or modeling waxes, which is a malleable material, that can be easily shaped are used for modeling. Modeling waxes keep soft so that they may be used over and over again. Natural clay will harden unless a wet cloth is kept over it. Modeling enables designers to create models to visualize a product.

Wood sculpture

Wood carving is a form of working wood by means of a cutting tool (knife) in one hand or a chisel by two hands or with one hand on a chisel and one hand



Clay model of Maharaja Bhagyachandra by L.P. Singh

on a mallet, resulting in a wooden figure or figurine, or in the sculptural ornamentation of a wooden object. The nature of the wood being carved is not equally strong in all direction. The direction in which wood is strongest is called "grain". Grain may be straight, interlocked, wavy or fiddleback, etc. It is smart to arrange the more delicate parts of a design along the grain instead of across it, and the more slender stalks or leaf-points should not be too much separated from their adjacent surroundings. The two most common woods used for carving are



Wood sculpture of mother and child

basswood and tupelo, both are hardwoods that are relatively easy to work with. Chestnut, butternut, oak, American walnut, mahogany and teak are also used for carving. Any wood can be carved but they all have different qualities and characteristics. After selecting the desired wood, a general shaping process using gouges of various sizes is done. The gouge is a curved blade that can remove large portions of wood smoothly. Once the general shape is made, a variety of tools for creating details are used. Once the finer details have been added, the surface finishing can be done. The method chosen depends on the required quality of surface finish. During wood carving, different tools such as fishtail gouge, v-parting tool, straight gouges, spoon gouge, rasps, rifflers, carvers mallet, etc. are used. After the carving and finishing is completed, the artist may seal & color the wood with a variety of natural oils, such as walnut or linseed oil which protects the wood from dirt and moisture.

Stone sculpture

In Stone sculpture, pieces of rough natural stone are shaped by the controlled removal of stone. It is the result of forming 3-dimensional visually interesting objects from stone. Stone sculpture includes monumental sculpture and also architectural. It also includes hardstone carving such as semi-precious stones such as jade, agate, onyx, rock crystal, sard or carnelian, etc. for artistic purposes. Stone carving can be direct method or indirect method.

In the direct method, the work usually begins with the selection of a stone for carving. Sketches are made on the stone and the fully dimensional form or figure is created in the stone itself by carving and develops the work along the way.

In indirect method, the sculptor begins with a clearly defined model to be copied in stone. Large unwanted portions of the stone are removed by using a point chisel. A pitching tool may also be used at this early stage; which is a wedge-shaped chisel with a broad, flat edge. The pitching tool is useful for splitting the stone and removing large, unwanted chunks.



Stone sculpture of Moses by Michelangelo

The sculptor also selects a mallet, which is often a hammer with a broad, barrel-shaped head. The carver places the point of the chisel or the edge of the pitching tool against a selected part of the stone, then swings the mallet at it with a

controlled stroke. Most sculptors work rhythmically, turning the tool with each blow so that the stone is removed quickly and evenly. This is the “roughing out” stage of the sculpting process.

Once the general shape of the statue has been determined, other tools to refine the figure are used. Eventually the sculptor has changed the stone from a rough block into the general shape of the finished statue. Tools called rasps and rifflers are then used to enhance the shape into its final form. The final stage of the carving process is polishing. Sandpaper can be used as a first step in the polishing process, or sand cloth.

Sculpture in metals

Bronze is an alloy of copper and tin, and often also contains lead or zinc. Bronze and related copper alloys are the oldest and still the most popular metals for cast metal sculptures. A cast bronze sculpture is often called simply a "bronze". Common bronze alloys have the unusual and desirable property of expanding slightly just before they set, thus filling the finest details of a mold. Their strength and lack of brittleness

(ductility) is an advantage when figures in action are to be created, especially when compared to various ceramic or stone materials. There are two basic methods of casting a bronze. Sand casting is a simple technique that uses moulds made of compact, fine sand. Lost-wax casting is a complex process using wax models.



Bronze sculpture of horse riding

Moulding and Casting

When a sculpted model has been completed, reproductions of the piece are often needed as gifts, for display, even for sale. To make the reproduction, first a mold must be made from the model. A mold is the negative or hollow cavity produced around a sculpted piece for use in creating multiples of that piece. And the process of making mold is called molding or moulding. Some of the most popular materials used for mold making include: plaster (Gypsum), latex rubber, paste maker, moulage, gelatin, white rubber and polymer or chemically activated multiple part mold rubbers.

A mold is the counterpart to a cast. The very common bi-valve molding process uses two molds, one for each half of the object. Piece-molding uses a number of different molds, each creating a section of a complicated object. This is generally only used for larger and more valuable objects. A release agent is typically used to make removal of the hardened/set substance from the mold easier.



Two piece mold and a cast (pot)

Casting is a manufacturing process by which a liquid material is usually poured into a mold, which contains a hollow cavity of the desired shape, and then allowed to solidify. The solidified part is also known as a casting, which is ejected or broken out of the mold to complete the process. Casting materials are usually metals or various cold setting materials that cure after mixing two or more components together. Popular casting materials include: plaster (Gypsum), resin, metal (bronze, aluminum, lead, silver and gold), and casting rubber.

Metal casting is one of the most common casting processes. Metal patterns are more expensive but are more dimensionally stable and durable. Metallic patterns are used where repetitive production of castings is required in large quantities. Plaster and other chemical curing materials such as concrete and plastic resin may be cast using single-use waste molds, multiple-use 'piece' molds, or molds made of small rigid pieces or of flexible material such as latex rubber which is in turn supported by an exterior mold. After casting with the desired material, the cast are taken out from the mold and joined, in case of piece molds, and finishing touch is given to look a solid form.

Relief

Relief is a sculptural technique to give the impression that the sculpted material has been raised above the background plane. When a relief is cut in from a flat surface of stone (relief sculpture) or wood (relief carving), it lowers the field leaving the unsculpted parts seemingly raised. The technique involves considerable chiselling away of the background, which is a time-consuming exercise with little artistic effect if the lowered background is left plain.



A low relief stone sculpture

Relief sculpture is less fragile and more securely fixed than a sculpture in the round. There are different degrees of relief depending on the degree of projection of the sculpted form from the field such as high relief, mid-relief, low-relief, and shallow-relief. Reliefs are common throughout the world on the walls of buildings and a variety of smaller settings, and a sequence of several panels or sections of relief may represent an extended narrative.

A **low relief** is a projecting image with a shallow overall depth. In the lowest reliefs the relative depth of the elements shown is completely distorted, and if seen from the side the image makes no sense, but from the front the small variations in depth register as a three-dimensional image. It is a technique which requires less work, and is therefore cheaper to produce, as less of the background needs to be removed in a carving, or less modelling is required.

In **High relief**, more than half the mass of the sculpted figure projects from the background. The parts of the subject that are seen are normally depicted at their full depth. High-relief thus uses essentially the same style and techniques as free-standing sculpture, and in the case of a single figure gives largely



A high relief fiberglass sculpture of Khamba at Moirang Thangjing Temple

the same view as a person standing directly in front of a free-standing statue would have. All cultures and periods in which large sculptures were created used this technique in monumental sculpture and architecture. High relief has remained the dominant form for reliefs with figures in Western sculpture, also being common in Indian temple sculpture.

Fibre-glass sculpture

Fiberglass is a type of fiber reinforced plastic where the reinforcement fiber is specifically glass fiber. Fiberglass is created by forcing molten glass through a sieve that spins it into threads but is commonly woven into a mat. The glass fibers are made of various types of glass depending upon the fiberglass use. These glasses all contain silica or silicate, with varying amounts of oxides of calcium, magnesium, and sometimes boron.

Fiberglass is a strong lightweight material and is used for many products. It is less brittle, and its raw materials are much cheaper. Its bulk strength and weight are also better than many metals, and it can be more readily molded into complex shapes. Applications of fiberglass includes fiberglass statue, aircraft, boats, automobiles, helmets, bath tubs, surfboards, doors, etc. Fiberglass statues are the same as resin statues. It is an ideal material for large sculptures because it is light enough that people can



A Fibre glass sculpture by L.P.Singh

move statues made from it without the help of a crane. Creating a fiberglass sculpture is a time-consuming, labor-intensive process, but it is an excellent way to create works of art that will last for decades to come.

EXERCISES

1. What is sculpture? What is its main difference from other art forms?
2. What are the different types of sculpture? Define them.
3. What are the main alloys commonly used in metal casting? What are their advantages than other materials?
4. What is molding and casting? Explain the process of casting.
5. What is relief sculpture? What are its advantages from other sculpture?
6. Differentiate between low-relief and high-relief sculpture.
7. What is fibre-glass? What are its advantages and applications ?

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4. APPLIED ART

The term "applied art" refers to the application of design and decoration to everyday use objects to make them aesthetically pleasing. The fields of industrial design, graphic design, fashion design, interior design and the decorative arts and design (including computer graphics), as well as most types of decorative art (eg. furniture, carpets, tapestry, embroidery, batik, jewellery, metalwork, pottery, goldsmithing, basketry, mosaic art, and glassware) are considered applied arts. Whereas works of fine art have no function other than providing aesthetic or intellectual stimulation to the viewer, works of applied art are usually functional objects which have been "prettified" or creatively designed with both aesthetics and function in mind. Applied art embraces a huge range of products and items, from a teapot or chair, to the walls and roof of a railway station or concert hall, a fountain pen or computer mouse.

Decorative Art

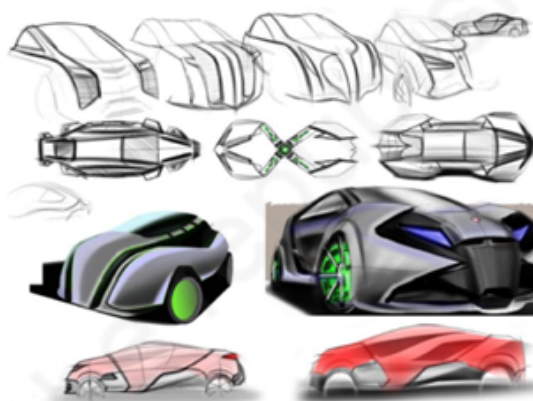
The decorative arts are arts or crafts concerned with the design and decoration of objects that are also functional, rather than for their purely aesthetic qualities. Ceramics, glassware, basketry, jewelry, metalware, furniture, textiles, clothing, and other such goods are the objects most commonly associated with the decorative arts.



A decorative art pattern

Industrial design

Industrial design is a process of design applied to products that are to be manufactured through techniques of mass production. Industrial designers are involved in the design of the objects you buy and systems you use such as sunglasses, cars, prams and computers. They ensure products to satisfy people's needs for usefulness and are visually pleasing, while ensuring they can be made using manufacturing technologies. Industrial design is artistic and technical in nature. They learn to use sketching and perspective drawings, as well as models, engineering drawings, computers (3D modeling packages) to help solve problems and communicate their ideas.



Creating a model of car

Fashion design

Fashion design is the art of the application of design and aesthetics or natural beauty to clothing and accessories. It is influenced by cultural and social latitudes, and has varied over time and place. Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing. They have a wide range and combinations of materials to work with and a wide range of colors, patterns and styles to choose from.



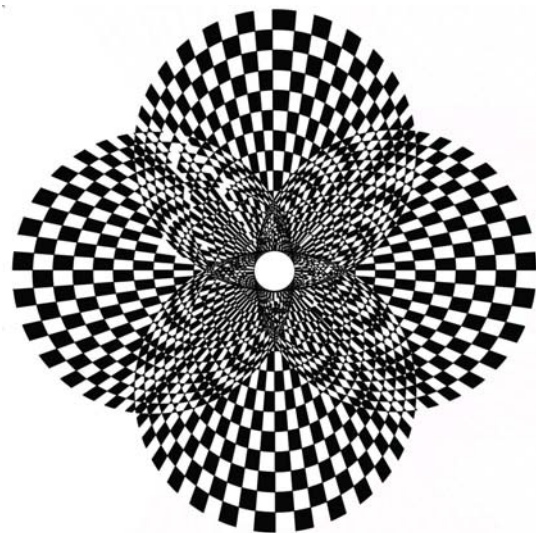
Dresses designed for fashion

Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are usually sought for special occasions such as evening wear or party dresses. Today, most clothing is designed for the mass market, especially casual and every-day wear.

Graphic design

Graphic design, also known as communication design, is the art and practice of planning and projecting ideas and experiences with visual and textual content. The form of the communication can be physical or virtual, and may include images, words, or graphic forms. Graphic designers use various methods to create and combine words, symbols, and images to create a visual representation of ideas and messages. Common uses of graphic design include identity (logos and branding), publications (magazines, newspapers and books), print advertisements, posters, billboards, website graphics and elements, signs and product packaging.

Computer-aided design (CAD) is the use of computer systems to assist in the creation, modification, analysis, or optimization of a design. CAD software is used to increase the productivity of the designer, improve the quality of design, improve communications through documentation, and to create a database for manufacturing. CAD output is often in the form of electronic files for print, machining, or other manufacturing operations.



A computer-aided graphic design

EXERCISES

1. What is applied art? Explain.
 2. Describe briefly some of the fields of applied art and its applications.
 3. What do you understand by computer graphic design?
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UNIT-II ART IN MANIPUR



5. TRADITIONAL ART OF MANIPUR

The first traditional art of Manipur belongs to the vast manuscript illustrations. The paintings were not the products of the professional artistes. During the reign of King Khagemba (1547-1652 A.D.), most of the manuscripts seemed to be fully illustrated. The illustrations were done on hand-made papers, barks of trees, etc. Most of the subjects were based on social and day to day events. They were mostly scenes of fishing with nets, hunting and funeral procession, male and female deities in decorative enclosures, etc.

The second class of the traditional painting dates back to the 18-19th century, after the conversion of Meitei to Hinduism (Vaishnavite religion) by the Kings of Manipur. Maharajah Bhagyachandra (1759-1798) founded an artist's guild known as Karigarh Loishang in the royal palace which was important for gainful employment of artists and skilled artisans. During the Kingship of Maharaj Chandrakriti Singh (1834-1886), master painter Mangsatabam Angangmacha became the Royal court painter in the karigarh Loishang. Ningthoujam Bhadra Singh (1861-1927 A.D.) learnt the art from Mangsatabam Angangmacha, and was appointed as a court painter of King Sir Churhand Singh (1891-1941). They came to be known as the pioneers of the traditional paintings of Manipur today.

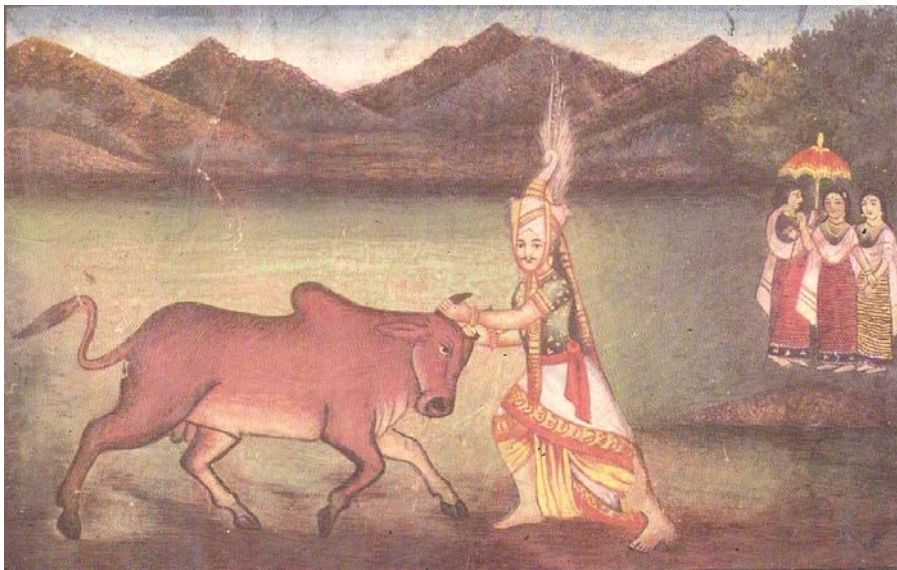
The contribution in the traditional paintings of Manipur comes from the work of N. Bhadra Singh. He along with his followers and his contemporary painter, R.K. Yumjaosana Singh (1870-1954) were responsible for the popularization of the Vaishnavite religion in Manipur.

The paintings of Bhadra may be grouped under three phases. The first phase of paintings is based on Hindu religion. Their paintings were used as decorations of mandapas of the Brahmin families, sangoi which are opened gathering constructions. The paintings are more or less heavily or elaborately decorated. The figures are complete with anatomical proportions, colours and gestural attitudes.



Jhulan, water colour on paper by N. Bhadra Singh

Bhadra's second phase of paintings depict the romantic episodes of the epic love story of Khamba and Thoibi. The paintings in this phase are unlike of the earlier paintings and are more artistically arranged. The paintings depicts the culture and traditions during those days and many paintings are narrative of incidents. The compositions are simple and vary according to the nature of the themes. The paintings lack the idea of perspective but gives dimensions to their work.



Kaophaba,, water colour on paper by N. Bhadra Singh



*Jamalai,
Cheirap court
mural by
N. Bhadra Singh*

The third phase of Bhadra's paintings was done on the walls of the Cheirap and Panchayet buildings (present sessions court of Manipur). There are thirty two paintings in the Cheirap, and twenty two in the Panchayet building walls. The themes are based on Hindu religion, the mythological scenes of culprit treatment in hell.

Contemporary to Ningthoujam Bhadra Singh was Rajkumar Yumjaosana Singh (1807-1954 A.D.). The art works of Bhadra and Yumjaosana are the two notable schools of traditional paintings in Manipur. The style of painting flourished most prominently during the 18th century A.D. and the first half of the 20th century A.D.



Jila darbar water colour on cloth by R.K. Yumjaosana Singh



Diva Ras water colour on cloth by R.K. Yumjaosana Singh

EXERCISES

1. Write a short note on the traditional paintings of N. Bhadra Singh.
2. Explain briefly the first and second phase in the traditional art history of Manipur.

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6. CONTEMPORARY ART IN MANIPUR

The works of N. Bhadra Singh, R.K. Yumjaosana Singh, and their followers, done on paper, cloth and walls brought a new era in the realm of painting awakening the followers in the field of art. The contemporary art situation in Manipur was at its minor state in comparison to the art of the Indian Subcontinent and the rest of the world. In the early decades, the artist lacks the exposure to the advanced art methods, lacks of communications with the artist of the rest of the world and most important the lack of patronage and prospects hinders the creative expressions of the artist in their own authentic and identifiable styles. They had to struggle for financial support and also had to be aware of the criticism where he is not supported whole heartedly. These lead to the limited contributions of art in the state.

The early decades of the 20th century shows an awakening in literature and arts in Manipur. Two distinguished artists of the period were Maharajkumar Priyobatra Singh (1911) and Haobam Shyamsunder Singh (1917). They were exposed to a wide spectrum of experience in technique and theme of painting. Maharajkumari Bino-dini Devi, daughter of Maharajah Sir Churachand Singh was the first woman pioneer in art. She was associated with Santineketan in training in arts and also education and exposed to modern art.

In 1949, Imphal Art School was established by Hanjabam Shyamo and gave stimulus to the growth of arts in Manipur. In 1956, the Art School became a college. It was the only college of art studies in the North-east and enhances the movement of art in Manipur.

During the 70s, there was a sudden outburst in the field of arts and literature. The contemporary art of Manipur was influenced by the Bengal School of painting of Tagore family, Ananda Coomaraswamy, Ajanta paintings and some modern European paintings. Artists like Hanjabam Shyamo Sharma (1917-1979), Rajkumar Chandrajitsana (RKCS) 1924, Huiem Gouro Singh and others are the products of post-war artistic efforts. Thokchom Dayamay Sinha (retired army major) was one of the forerunners of the later modernists in the art scene. Rajkumar Chandrajitsana captured the art lovers with their realistic paintings of natural objects, human figures and landscapes. He was a unique artist who has contributed many paintings in his life time. His paintings are known in different parts of India and abroad.

In 1972, the Manipur State Kala Akademi was founded as an autonomous agency, which is a composite version of the three National Akademi, viz. Sahitya Akademi, Sangeet Natak Akademi and Lalit Kala Akademi, by the state Government of developing and promoting art and culture.

Eventhough there was lack of facilities, prospects and patronage in the field of arts, many artists had undergone training programme in various art colleges and universities of India to broaden their views in art and started working on different fields of art. The foremost of them, Th. Tombi (1936-winner of National Lalit Akademi Award and several other prestigious ones), G. Brajamni Sharma, L. Shamu Singh, L. Phonindro Singh, L. Madhuchandra, S. Sundaram have contributed in the field of art and art education in Manipur. Many artists followed their path and excel in the field of art. Their works were displayed to the public and patronage of art. After 1975, many artists, whose names are too many to mention, trained in Art colleges and Universities of different parts of India erupts. Many are specialized in fine arts, commercial designs, graphics, etc. Their works are exhibited in different parts of the country as well as abroad exhibiting their talents, enthusiasm and prosperity in the field of Arts.

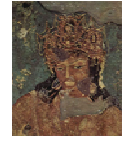
EXERCISES

1. Write a short essay on the contemporary art in Manipur.
2. Write a short note on the present scenario of the young artists in Manipur and their contributions.

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UNIT-III INDIAN ART



7. AJANTA CAVE PAINTINGS

The Ajanta caves are located in the Aurangabad district of Maharashtra. The caves were discovered by English officers in 1819. In 1983, they were declared a UNESCO World Heritage site. There are about 30 rock-cut Buddhist cave monuments. The caves include paintings and sculptures described by the government Archaeological Survey of India as "the finest surviving examples of Indian art, particularly painting", which are masterpieces of Buddhist religious art, with figures of the Buddha and depictions of the Jataka tales. There are twenty-nine caves, the majority of which were Viharas, (Buddhist monastery halls of residence) with five Chaityagrihas (stupa halls) containing Buddhist shrines, an ideal place for meditation in silence and semi-darkness.



Ajanta caves, World heritage site

The Ajanta cave paintings impart to the community the teachings of Buddha and his experiences during his various reincarnations. According to one of the inscriptions in Cave 17, the whole complex of sculptures and wall paintings were designed to “cause the attainment of well-being by good people as long as the sun dispels darkness by its rays”. The Ajanta wall paintings are famous for their masterful line-work, the use of natural pigments, the artistry achieved with only primitive tools, the sensual forms, and the harmony of the overall composition.

The masterpieces at Ajanta were executed more or less in two phases. An initial phase is made up primarily of the fragments in caves 9 & 10, from the second century B.C. The second phase of paintings started around V and VI centuries A.D. and continued for the next two centuries. There appear to have been a multitude of artists at work and both the style and quality are varied. It is in this second phase that we find the depictions of the jataka - the stories that recount the lives of Buddha. Renowned worldwide for their exquisite beauty, the various Bodhisattvas depicted in Cave 1



Mural of Padmapani in Ajanta Caves. India, 5th century

include Vajrapani (protector and guide, a symbol of Buddha’s power), Manjusri (manifestation of Buddha’s wisdom) and Avalokitesvara (symbol of Buddha’s compassion). The ceiling decoration invariably consists of decorative patterns, geometrical as well as floral.

It is suggested that the technique of painting in Ajanta cave was done by a layer of clay mixed with cow dung and powdered rice hunk and, also urine. This was first applied to the chipped rock surface. When it dried, a second coat of lime plaster was applied. The lines of the image were then drawn in pink, brown or black, and the colours filled in with big brushes, made from the hair of squirrel tails. These colours were made from pebbles and vegetables found on the nearby hillside which were crushed and ground and then mixed with glue.



Painting of Vajrapani (protector and guide, a symbol of Buddha's power)

The main colours used were red ochre, yellow ochre, brown ochre, lamp black, white and lapis lazuli which was imported from Northern India, central Asia and Persia.

EXERCISES

1. Where is Ajanta cave located? How many caves are there in Ajanta caves?
2. Write a short note on the paintings of the Ajanta cave.
3. Describe briefly the technique of colour used in Ajanta cave painting.

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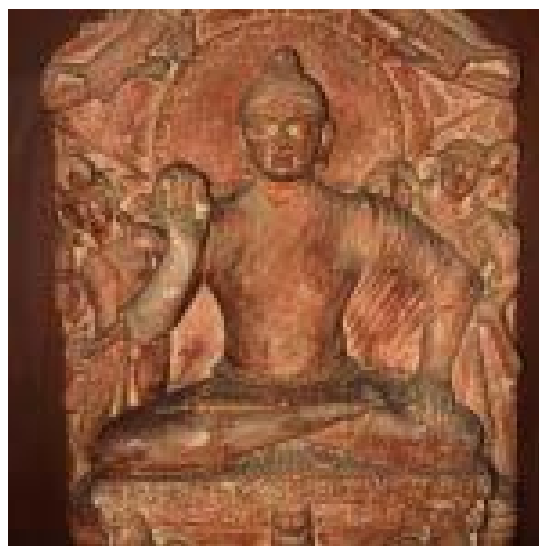


8. MATHURA ART

Mathura is a city in the North Indian state of Uttar Pradesh. According to the Archaeological Survey of India, the city is mentioned in the oldest Indian epic, the Ramayana. Mathuran art and culture reached its zenith under the Kushan dynasty which had Mathura as one of their capitals. The findings of ancient stone inscriptions in Maghera, from Mathura, provide historical artifacts giving more details on this era of Mathura.

Mathura School of Art which is a style of Buddhist visual art flourished under the Kushanas from the 2nd century BC to the 12th century A.D and expanded further in the Gupta period. The Mathura school of art is renowned worldwide for its vivacity and assimilative character of Indian themes, a tradition it has maintained till date unlike the Gandhara School of art which had the influence of Greco-roman rules of art. Brahmanism, Buddhism and Jainism is very well distinguished in the Art of Mathura.

The artists of Mathura school of Art created sculptures which are immortal in the history of art in India. Mathura has produced Buddha images of various dimensions made from red sandstone. The Mathura images are related to the



*Seated Buddha on Lion's head,
Mathura art*

earlier yaksa (male nature deity) figures, a resemblance particularly evident in the colossal standing Buddha images of the early Kushan period. In these, and in the more representative seated Buddhas, the overall effect is one of enormous energy. The shoulders are broad, the chest swells, and the legs are firmly planted with feet spaced apart. Other characteristics are the shaven head; the ushnisa (protuberance on the top of the head) indicated by a tiered spiral; a round smiling face; the right arm raised in abhaya-mudra (gesture of reassurance); the left arm akimbo or resting on the thigh; the drapery closely molding the body and arranged in folds over the left arm, leaving the right shoulder bare; and the presence of the lion throne rather than the lotus throne. Later, the hair began to be treated as a series of short flat spirals lying close to the head, the type that came to be the standard representation throughout the Buddhist world.

The female figures at Mathura, carved in high relief on the pillars and gateways of both Buddhist and Jain monuments, are sensuous in their appeal. The Mathura art is observed at various other places, such as Sarnath, Sravasti and even as far as Rajgir in Bihar.

EXERCISES

1. Write a short note on Mathura Art and Culture.
2. Describe the statue of the seated Buddha of the early Kushan period.

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9. MAURYAN ART

The Maurya Empire was ruled by the Maurya dynasty from 322–185 BC, originating from the kingdom of Magadha in the Indo-Gangetic Plain (modern Bihar, eastern Uttar Pradesh) in the eastern side of the Indian subcontinent. The Empire was founded by Chandragupta Maurya. The empire had its capital city at Pataliputra (modern Patna). The Maurya Empire was one of the world's largest empires in its time and the largest ever in the Indian subcontinent. Mauryan India enjoyed an era of social harmony, religious transformation, and expansion of the sciences and of knowledge. Chandragupta Maurya's embrace of Jainism increased social and religious renewal and reform across his society, while Ashoka's embrace of Buddhism has been said to have been the foundation of the reign of social and political peace and non-violence across all of India.

Mauryan art encompasses the arts produced during the period of the Mauryan Empire. It represented an important transition in Indian art from use of wood to stone. It was a royal art patronized by Mauryan kings especially Ashoka. Pillars, Stupas, Pataliputra (a monolithic rail at Sarnath), the Bodhi-mandala at Bodhgaya, etc. were built during this period.



Ashoka pillar of single Lion head at Vaishali

The elaborately carved animal capitals surviving on from some Pillars of Ashoka are the best known works, and among the finest, 'The Lion Capital of Ashoka' from Sarnath is now the National Emblem of India. These pillars were carved in two types of stone. Some were of the spotted red and white sandstone from the region of Mathura, the others of buff-coloured fine grained hard sandstone usually with small black spots quarried in the Chunar near Varanasi. The uniformity of style in the pillar capitals suggests that they were all sculpted by craftsmen from the same region.

These pillars were mainly erected in the Gangetic plains. They were inscribed with edicts of Ashoka on Dhamma or righteousness.

The work of local sculptors illustrates the popular art of the Mauryan period. Terracotta objects of various sizes consisting of primitive idols, toys dice, ornaments images of folk gods and goddesses have been found. A continuation of the tradition of making mother-goddesses in clay, which dates back to



*The Lion Capital of Ashoka from Sarnath
(now the National Emblem of India)*



Female terracotta figure

the prehistoric period is revealed by the discovery of these objects at Mauryan levels during the excavations at Ahicchatra. They are found more commonly from Pataliputra to Taxila.



Statuettes of the Mauryan era

The Mauryan period is popular for its highly developed technique of pottery known as the 'Northern Black Ware' made from finely levigated alluvial clay, which when seen in section is usually of a grey and sometimes of a red hue. The Mauryans used coins of silver and a few copper pieces of metal in various shapes, sizes and weights and which have one or more symbols punched on them.

EXERCISES

1. Write a short note on Mauryan art.

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10. GANDHARA ART

Gandhara was an ancient kingdom in the Swat, Peshawar, Rawalpindi, Ghazni, Kandahar and Kabul river valleys and the Pothohar Plateau, in modern-day states of northern Pakistan and northeastern Afghanistan. The Kingdom of Gandhara lasted from the Vedic period. As a center of Hindu culture and Greco-Buddhist culture it attained its height from the 1st century to the 5th century under the Kushan Kings.

The Gandhara region had long been a crossroads of cultural influences. During the reign of the Indian emperor Ashoka the region became the scene of intensive Buddhist missionary activity. And in the 1st century, rulers of the Kushan empire, which included Gandhara, maintained contacts with Rome. In its interpretation of Buddhist legends, the Gandhara school incorporated many motifs and techniques from Classical Roman art, including vine scrolls, cherubs bearing garlands, tritons, and centaurs. The basic iconography, however, remained Indian. After it was conquered by Mahmud of Ghazni in 1021 AD, the name Gandhara disappeared.



Standing Buddha, Gandhara style

Gandhara is noted for the distinctive Gandhara style of Buddhist art, which developed out of a merger of Greek, Syrian, Persian, and Indian artistic influence. The Gandhara school drew upon the anthropomorphic traditions of Roman religion and represented the Buddha with a youthful Apollo-like face, dressed in garments resembling those seen on Roman imperial statues. The Gandhara depiction of the seated Buddha was less successful.



Bronze statue of Avalokiteśvara Bodhisattva.



Maitreya Bodhisattva, Gautama Buddha, and Avalokiteśvara Bodhisattva., Gandhāra

The schools of Gandhara and Mathura influenced each other, and the general trend was away from a naturalistic conception and toward a more idealized, abstract image. The Gandhara craftsmen made a lasting contribution to Buddhist art in their composition of the events of the Buddha's life into set scenes. Stucco as well

stone was widely used by sculptors in Gandhara for the decoration of monastic and cult buildings. The sculptures were originally painted and gilded. Stucco provided the artist with a medium of great plasticity, enabling a high degree of expressiveness to be given to the sculpture. Sculpting in stucco was popular wherever Buddhism spread from Gandhara – India, Afghanistan, Central Asia and China.

EXERCISES

1. Describe the Gandhara style of Buddhist art.
2. How the Gandhara and Mathura school of Art influence each other?

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11. SOUTH INDIAN BRONZE

The Chola dynasty was a prominent Tamil dynasty that ruled primarily in the south of India until the 13th century. The Cholas continued the temple building traditions of the Pallava dynasty which have an impression in their art and architecture. Among the rulers, Karikala Chola was the most famous among the early Chola kings, while Rajaraja Chola, Rajendra Chola and Kulothunga Chola I were well known among the medieval emperors. They were famous for developing Tamil literature along with art and architecture. They built temples not only for religious activities but also economic purposes. Lofty temples and sculpture in stone and bronze acquired heights in excellence like never before, during the Chola domination. The heartland of the Cholas was the fertile valley of the Kaveri River, but they ruled a significantly larger area at the height of their power from the later half of the 9th century till the beginning of the 13th century.

The Chola artists and artisans further drew their influences from other contemporary art and architectural schools and elevated the Dravidian temple design to greater heights. The Chola kings

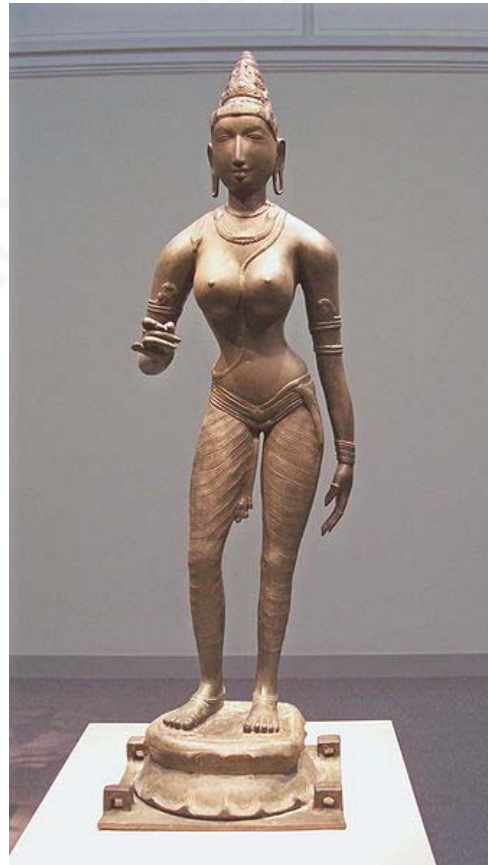


Chola Bronze icon. Shiva and Parvathi

built numerous temples throughout their kingdom and also adjoining parts of modern Karnataka and Andhra Pradesh. The Chola period is also remarkable for its sculptures and bronzes. Although bronze casting has a long history in south India, a much larger and a much greater number of bronze sculptures in all sizes ranging from massive to miniature were cast during the Chola period. Among the existing specimens in museums and in the temples itself we find sculptures or fine figures of Shiva in various forms accompanied by his consort Parvati and the other gods, demigods and goddesses of Hindu incarnations. The Chola sculptural medium was bronze which was based on style and technique of the Andhras.

The technique during that period was *cire perdue*, or the lost wax process in which a model of the object complete in all details is first made in wax with wax stems projecting from it at strategic points. The statues were all distinct since the mould were destroyed.

The most famous of all the bronze icons is that of Nataraja or Adavallar in his cosmic dance pose which not only symbolises the creation and destruction of the universe, but also believed a visual sermon by the devotees. He is active, yet aloof, like the gods on the Parthenon Frieze. Surrounding Shiva, a circle of flames represents the universe, whose fire is held in Shiva's left rear palm. His left front arm crosses his chest, the hand



Chola bronze of Queen Sembian Mahadevi as the Goddess Parvati



Shiva as Nataraja, the Lord of the Dance, the most famous subject found in Chola processional bronzes

pointing in "elephant trunk" position to his upraised left foot, which signifies liberation. His right foot tramples the dwarf Apasmara, who represents ignorance. Shiva's right front hand is raised in the "fear-not" gesture of benediction, while his right rear hand holds a drum with which he beats the measure of the dance. The snake, an emblem of Shiva, curls around his arm. His hair holds the crescent moon - another emblem - and a small image of Ganges, the river-goddess whose precipitous fall from heaven to earth is broken by Shiva's matted locks.

The Cholas have a rich history in art and architecture and their specimens still exist among us either in museums or temples. They have acquired fame not only in India but abroad as well. Their style was unique which gave an impetus to the whole style of temple building.

EXERCISES

1. Write a short note on Chola dynasty and its contributions on temple architecture.
2. Describe briefly the technique of bronze casting during Chola period.
3. Explain the description and symbolization of the bronze icon of Nataraja.

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Practical
for
Class - X



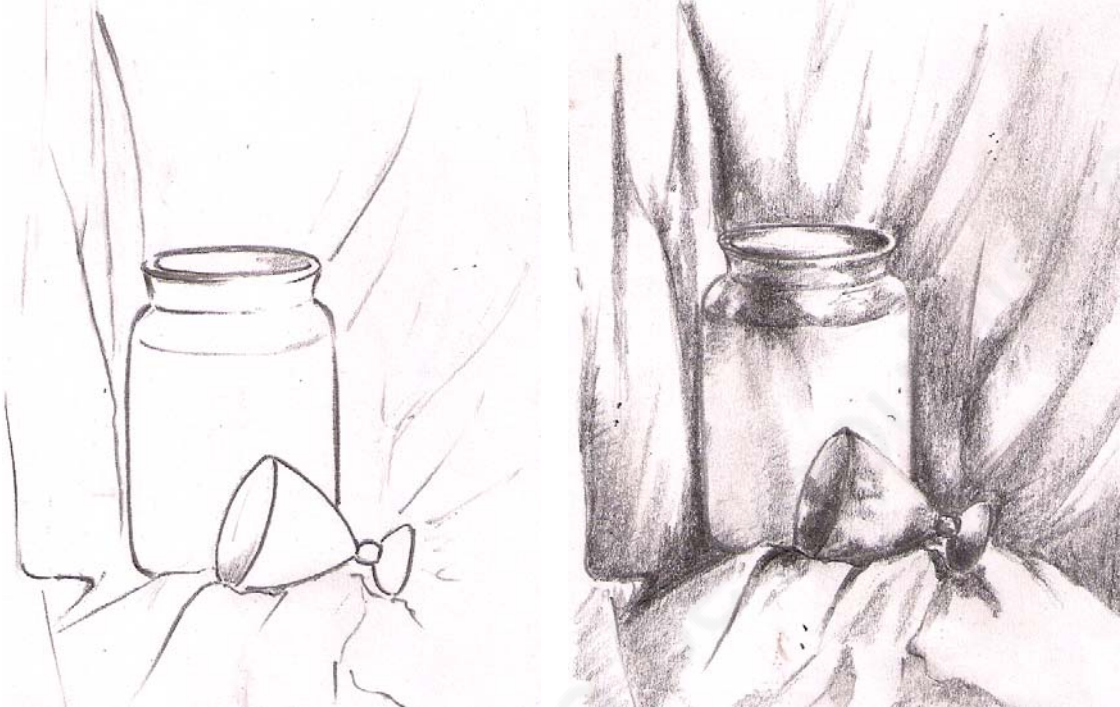
Requirements:**Material**

- Drawing paper, Handmade paper, and trace paper, Colour paper, Exercise book and Sketch books.
- Sable/Hog hair brushes:- Round brushes Nos. 1,2,4,6,8 and 12; Flat brushes Nos. 2,4,6,8,10,12 and 16.
- Drawing Board Half Imperial size, T-Square, one foot scale, Instrument box, Plastic mixing plate, Painting knife, Container, Dipper, and Drawing pin/Still Clip Wood/ Plank.
- Knife – Cutter and Modelling tools.

Medium

- Pencils: - H, HB, 2B, 4B, 6B, 8B
- Pen and Ink, Ball Pen, Charcoal, Crayon, Colour pencil, Sketch Pen, Dry Pastel
- Water Colour, Poster Colour, Acrylic pain, Oil Pastel, Colour Medium, Linseed Oil, Clay Plasticine, Plaster of paris, press ink and Thinner.

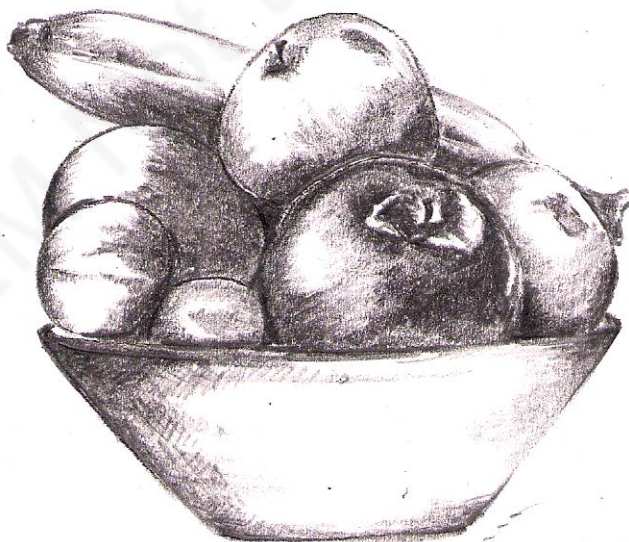
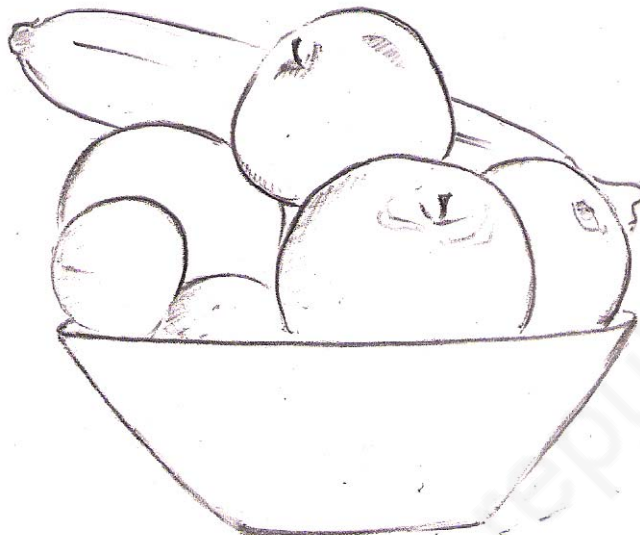
1. Still life study (PAINTING)



To study still life as such above, first draw the outline and use pencil or charcoal for shading.



Or if you want to colour it, you can use watercolour, oil or even pastel to give life to the figures.



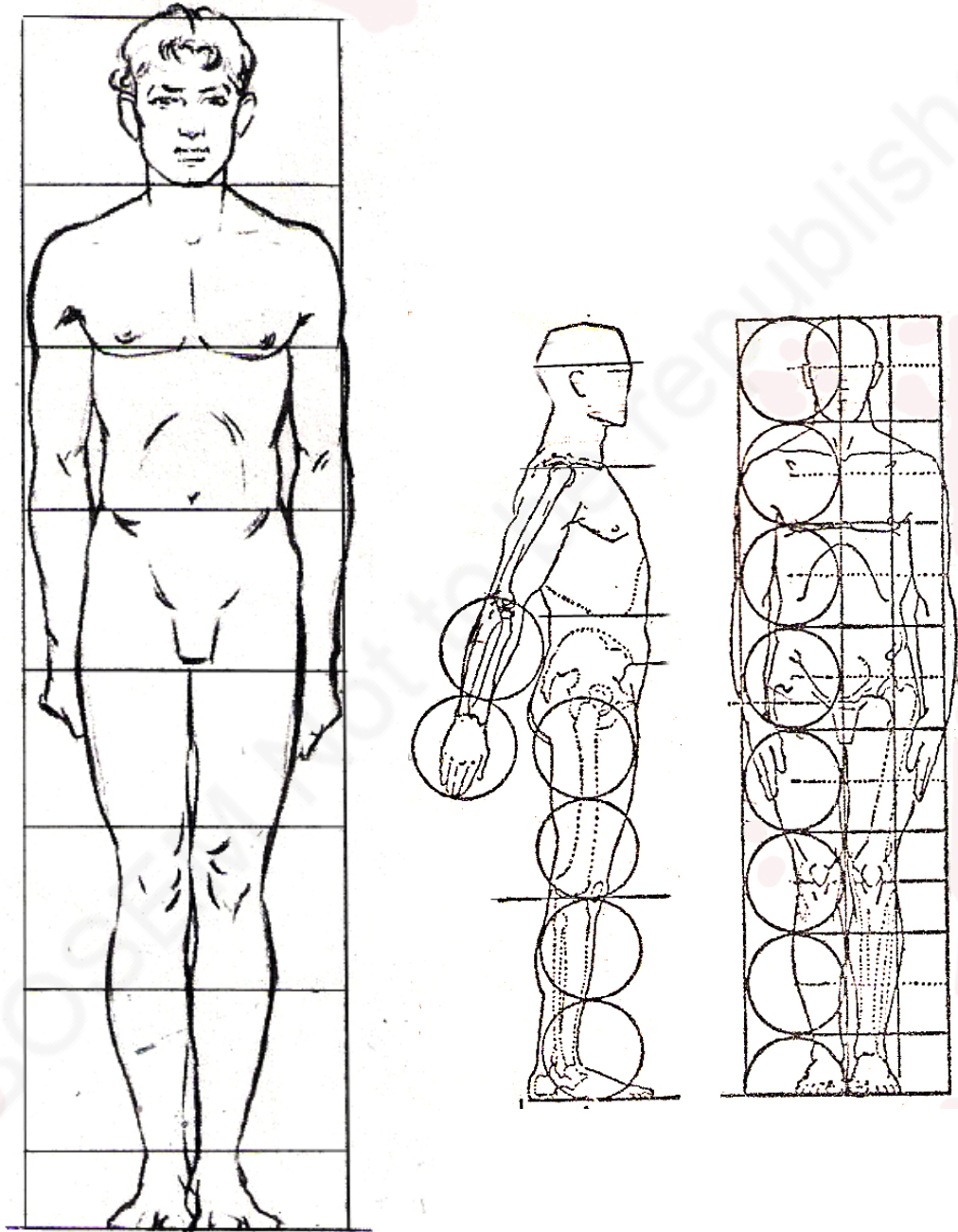
Still life study is interesting, if you choose the subject which is easily available such as fruits, vegetables, or even any items of our day to day use. Place the subject on a proper platform and a background (if you give importance in it). Fix a view point and start with a pencil sketch and shade to produce different tones.

2. Composition

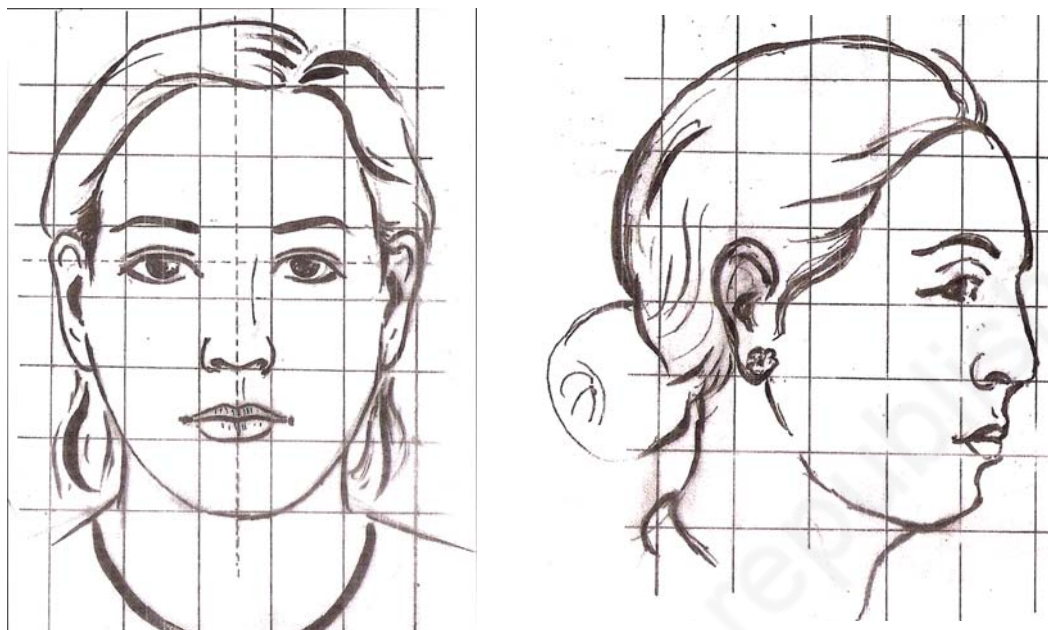


Composition is the placement or arrangement of visual elements in a work of art. Elements of composition in art are used to arrange in a way that is pleasing to the artist and to the viewer.

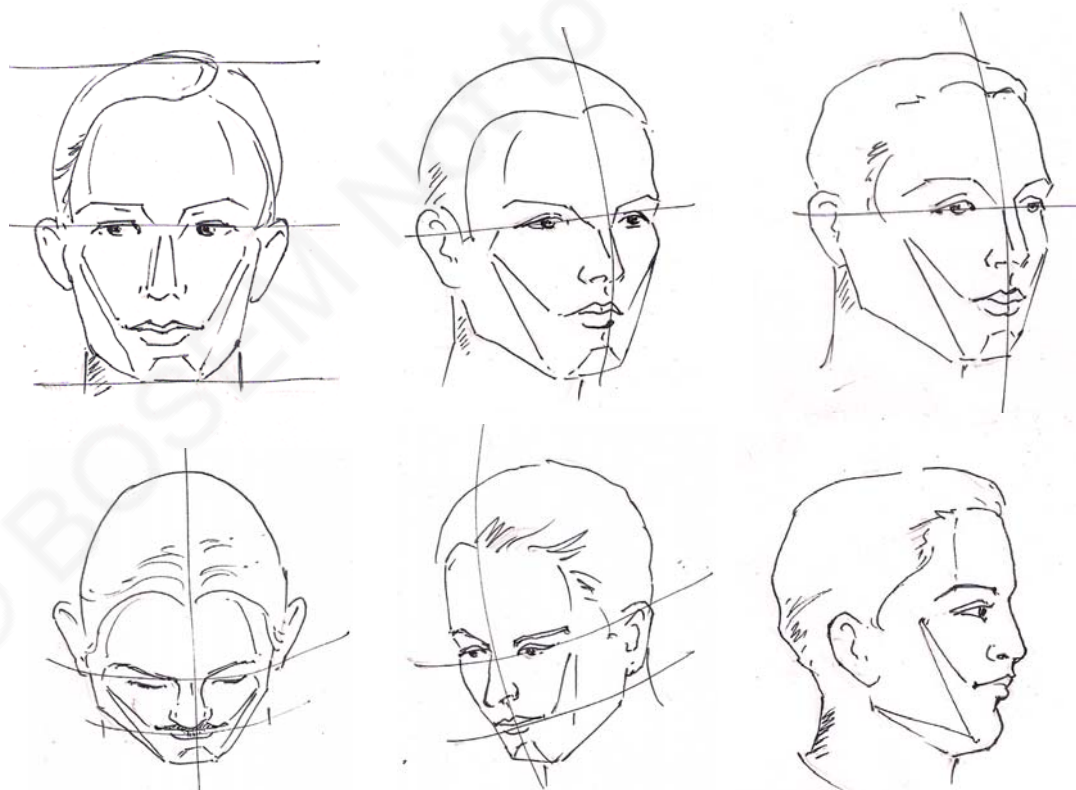
3. Human figure study



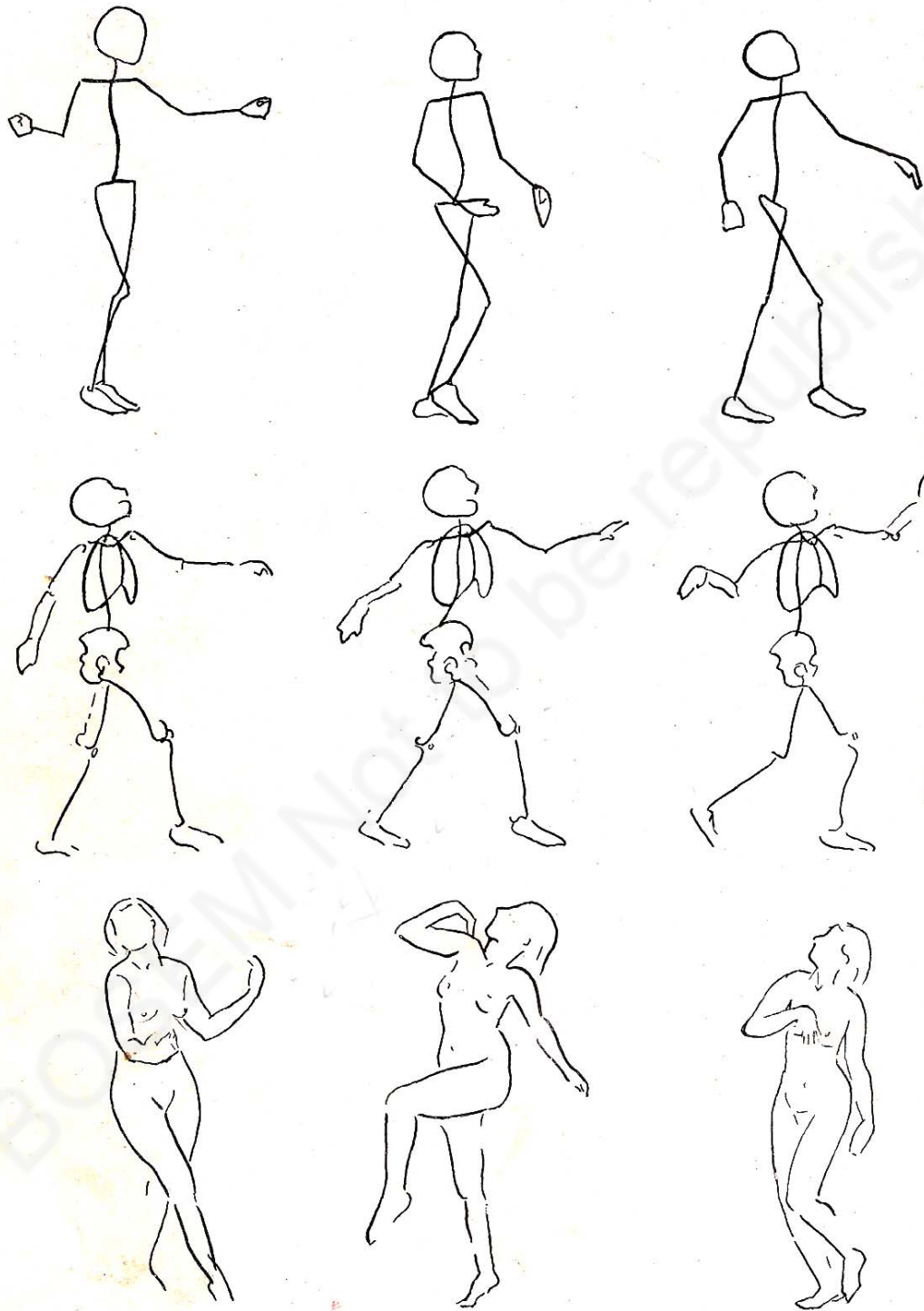
Study of Human anatomy showing body proportions according to the head divisions.



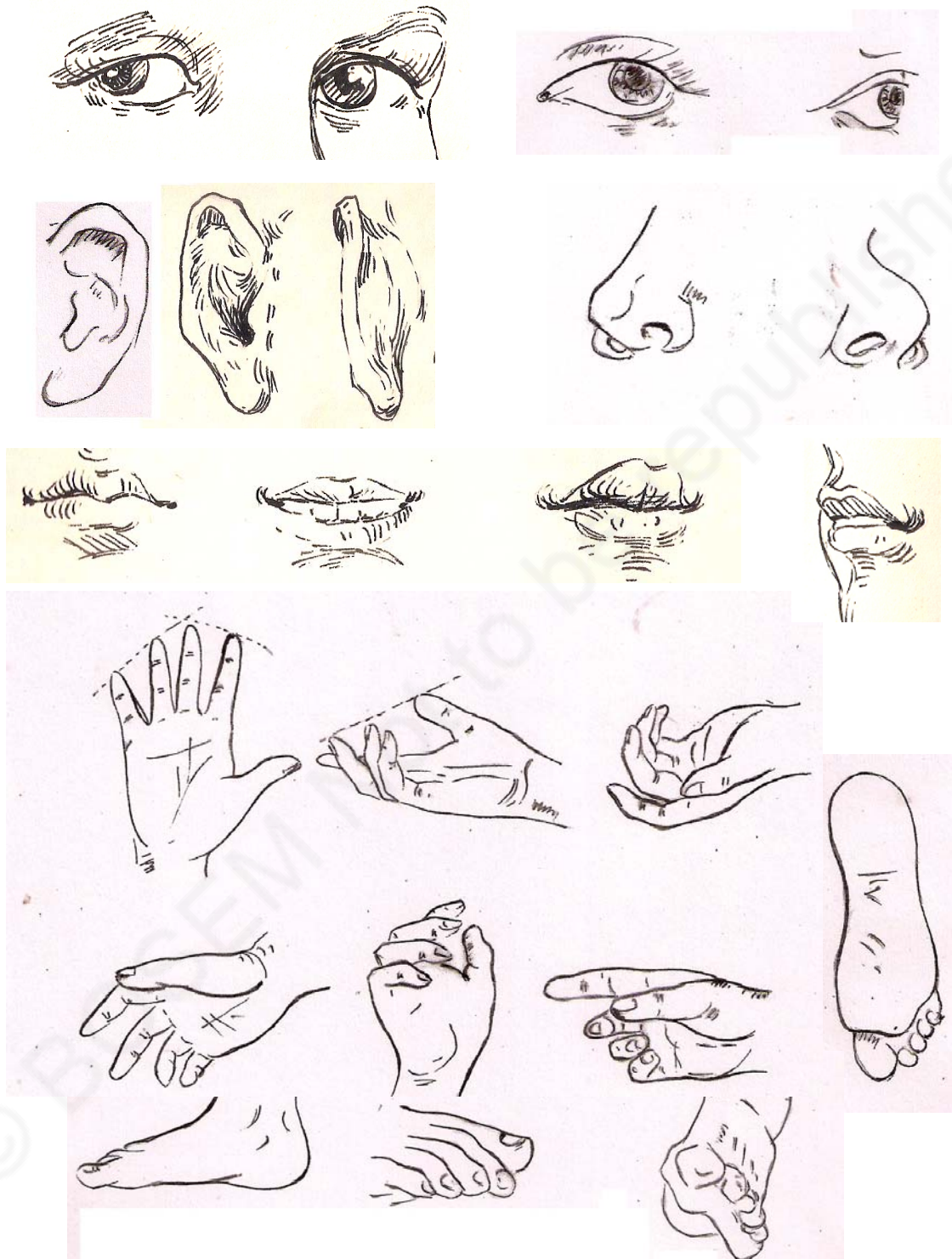
Imaginary lines to place the features of the head in their relative position. The vertical centre line passing through the nose and the two horizontal lines passing across the eyebrows and end of the nose are important.



Method of blocking the planes of the face when the head is turned in different positions.



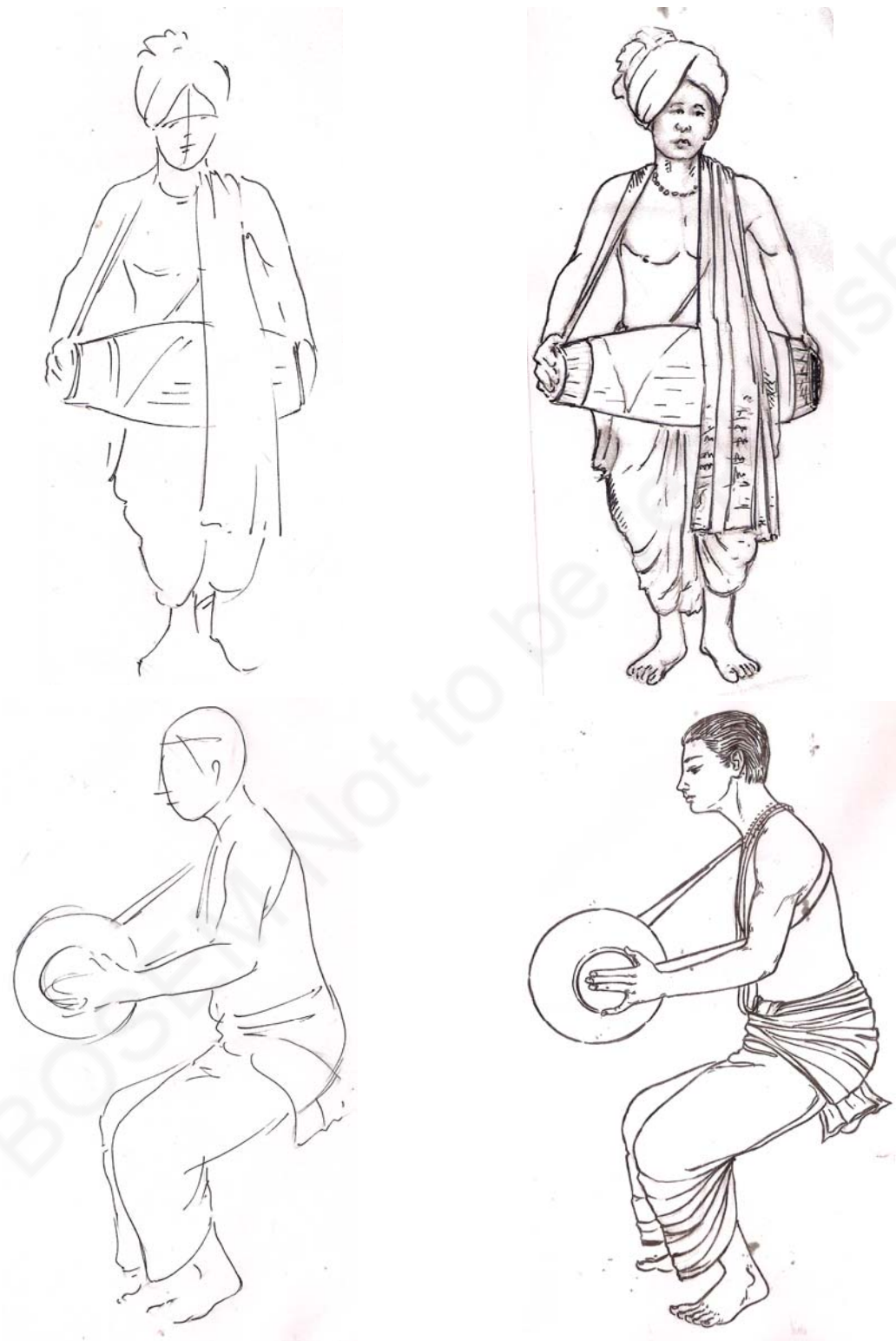
Action line sketches



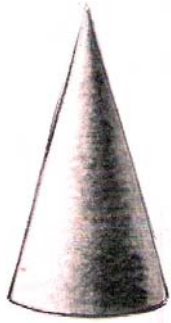
Anatomy of some of the important parts of the human body, when viewed from different angles.



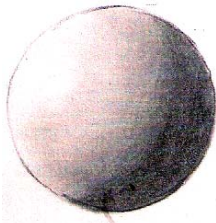
Studying different posture of dance will be helpful in studying human anatomy.



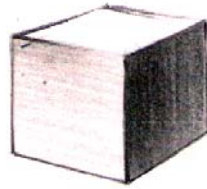
Different posture of Manipuri Pung Cholom

4. Still life study**(SCULPTURE)**

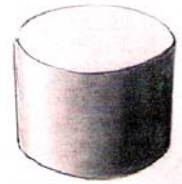
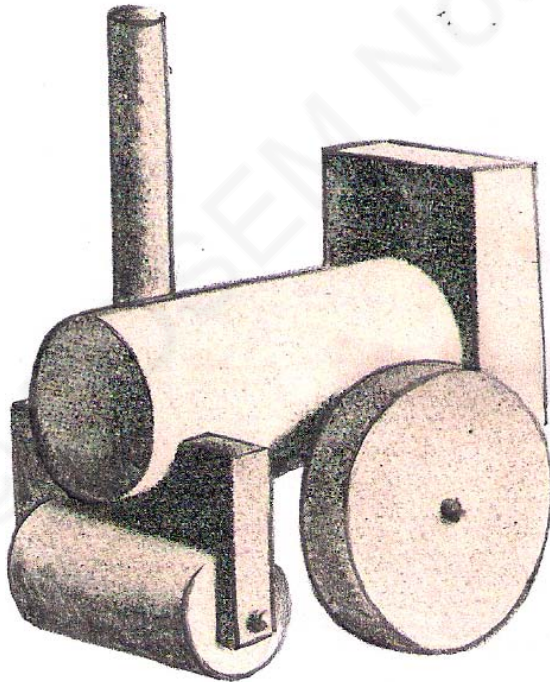
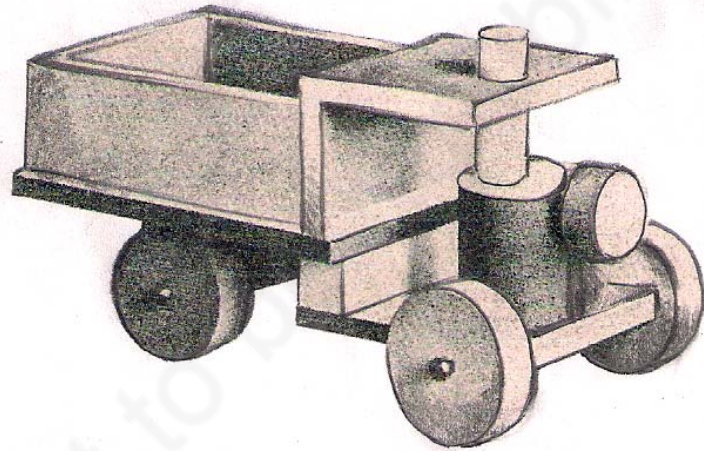
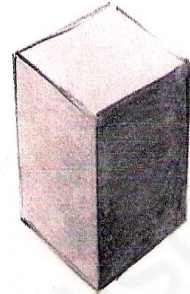
Cone



Sphere



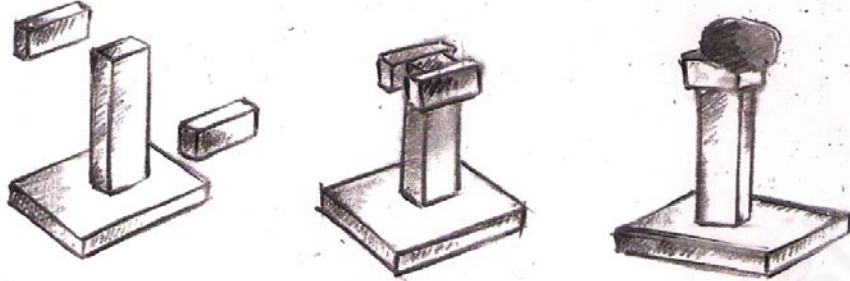
Cube



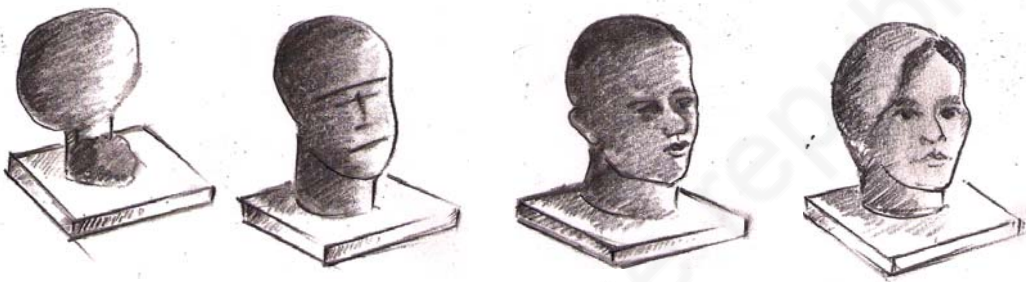
Cylinder

Still life study in sculpture refers to the study of objects in its three dimension form. Different geometrical figures can be used to construct simple figures such as toys, fruits, animals, etc.

5. Composition



An armature for a life-size modeled head is prepared from wood block.



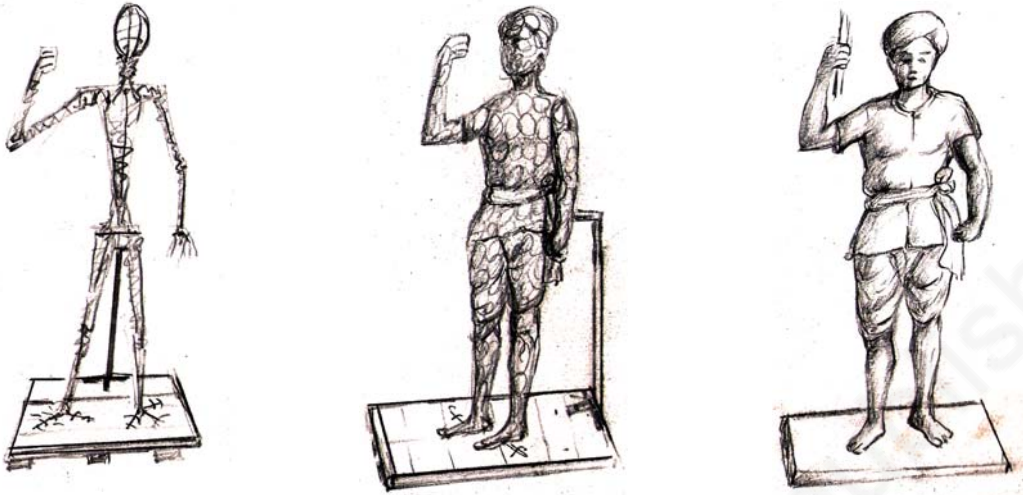
A handful of clay is packed tightly around the top and neck of the armature.



Pieces of clay are attached to create the general contour of the face and detail parts. Different tools such as spatula, wire tool, etc. can be used to remove excess clay and detailing of the model. Final touch-up can be done with spatula and fingers.



An artist making a clay model from life.

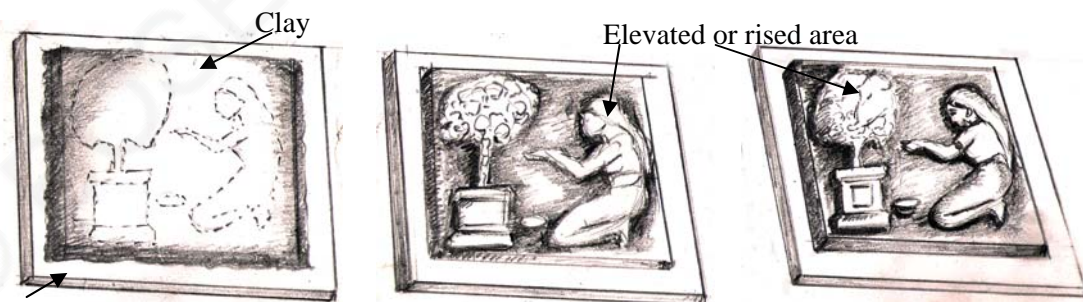


To make a statue, a wooden or iron framework is first prepared keeping in mind the final posture. Clay balls and clay pieces are applied to the framework till the required volume and general contours are modeled. Finally the detail structure is done.



To make a deer model, wire framework is prepared on a wooden platform.

The deer model can be constructed with clay or paper mache.

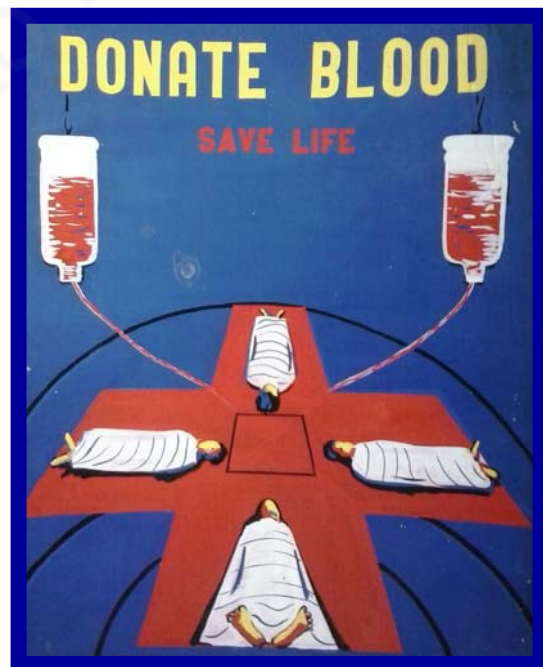
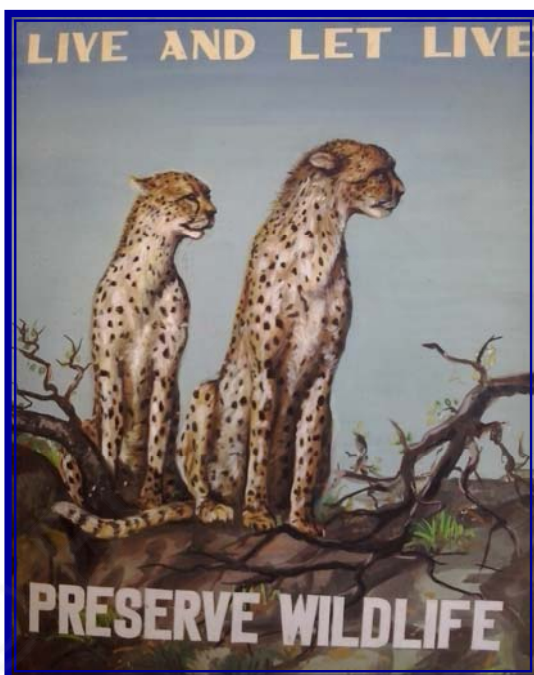
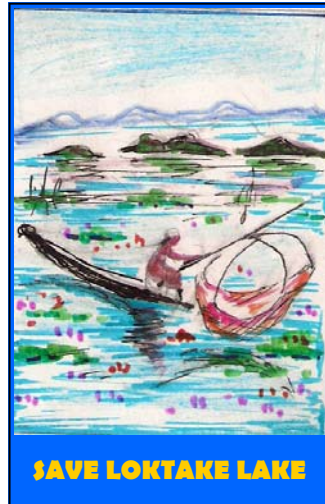


Wooden plank

To prepare relief sculpture, clay is flattened on a wooden plank. The edges of the clay are cut and outline of the figure is marked. Pieces of clay are applied wherever required to get the detail figure and finally smoothen. A wire tool can be used to remove excess or unwanted area.

6. Making poster

(APPLIED ART)



Subjects for posters need not be big subjects. Good small posters may be made using simple subjects such as shown above. Health posters, wild life, ecosystems are the interesting subjects and can be done with sketch pens, watercolour, poster colour, etc.

7. Lettering

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Roman rustic capitals

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

Uncial

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

Gothic, textura quadrata

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

Roundhand (Foundation hand)

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Italic, slanted

a b c d e f g h i j k l m n o p q r s t u v w x y z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

Copperplate style

A B C D E F

A simple lettering form

Higher line letters
 Lower line letters
 Letters that may be used both ways

LETTERING IS FUN

Space between lettered words should
 equal width of Letter H.

The simple four-line and three-line spaces guides the position of all the letter parts.

1 2 3 4 5 6

7 8 9 0 3 5

The 3 and 5 are parts of 8

1 2 3 4 5 6 7 8 9 2 6

The simple four-line and two-line spaces guides the position of all the numerals.

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- Tradition Paintings of Manipur, their Influence on the Contemporary Art Scene of the State and the present status by Prof. Th. Tombi Singh.
- 25 years of Art in Manipur by Prof. L. Damodar Singh.

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