

*Shri Ram College, Muzaffarnagar
(Department of Fine Arts)*

Schedule of Saturday Tea Club
Session 2016-17

I N D E X

S.No.	Name of Faculty	Name of Topic	Date	Signature
1	Dr. Roupal Malik	Use of technology in teaching and learning	17-09-2016	
2	Dr. Ritu Garg	Principles of art	24-09-2016	
3	Dr. Binnu Pundir	Plato	22-10-2016	
4	Dr. Rajni Kant	Lino cut	29-10-2016	
5	Mr. Amit Kumar	In the beginning, the best times to start out with manual mode are	19-11-2016	
6	Dr. Anu Nayak	Tanjore folk art	26-11-2016	
7	Ms. Anita Chauhan	Texture and color	17-12-2016	
8	Ms. Ruchi Pathak	Calligraphy	24-12-2016	
9	Mr. Gaurav Sharma	Primary types of camera	21-01-2017	
10	Ms. Silky Jain	Pattern making in apparel industry	28-01-2017	
11	Ms. Yashika Kathuria	Types of fabric and their uses	18-02-2017	
12	Ms. Ruby Narwal	Role of beauty in Indian and western aesthetics	25-02-2017	
13	Dr. Anu Nayak	Beauty	18-03-2017	
	Ms. Silky Jain	The influence of fashion magazines	25-03-2017	
15	Ms. Yashika Kathuria	The concept of school dress and designing	22-04-2017	
16	Ms. Ruby Narwal	Research methodology	29-04-2017	

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Convener, Saturday Club
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Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 13-09-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Use of technology in..." topic delivered by Dr. Roupal Malik, HOD, Department of Fine Arts on dated 17-09-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Convener, Saturday Tea Club
Dept. of Fine Arts

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HOD
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S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
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4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 17-09-2016

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
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Use of Technology in Teaching and Learning

Technology ushers in fundamental structural changes that can be integral to achieving significant improvements in productivity. Used to support both teaching and learning, technology infuses classrooms with digital learning tools, such as computers and hand held devices; expands course offerings, experiences, and learning materials; supports learning 24 hours a day, 7 days a week; builds 21st century skills; increases student engagement and motivation; and accelerates learning. Technology also has the power to transform teaching by ushering in a new model of connected teaching. This model links teachers to their students and to professional content, resources, and systems to help them improve their own instruction and personalize learning.

Online learning opportunities and the use of open educational resources and other technologies can increase educational productivity by accelerating the rate of learning; reducing costs associated with instructional materials or program delivery; and better utilizing teacher time.

The links on this page are provided for users convenience and are not an endorsement. See [full disclaimer](#).

Virtual or online learning: 48 states and the District of Columbia currently support online learning opportunities that range from supplementing classroom instruction on an occasional basis to enrolling students in full-time programs. These opportunities include dual enrollment, credit recovery, and summer school programs, and can make courses such as Advanced Placement and honors, or remediation classes available to students. Both core subjects and electives can be taken online, many supported by online learning materials. While some online schools or programs are homegrown, many others contract with private providers or other states to provide online learning opportunities.

Full-time online schools: The following online or virtual schools enroll students on a full-time basis. Students enrolled in these schools are not attending a bricks and mortar school; instead they receive all of their instruction and earn all of their credits through the online school.

State operated

- [The Florida Virtual School](#) – An online school that provides full-time learning opportunities to students in grades K-12. Districts can also work with Florida Virtual School to provide blended learning opportunities to students by enabling them to access online courses from school sites. Additional link [here](#).
- [Utah Electronic High School](#) – An 18-year-old online high school providing a range of courses to students year round. The school can award diplomas to students who are home-schooled, have dropped out, or are ineligible to graduate from a traditional high school for specific reasons.
- [North Carolina Virtual Public School](#) – An online high school offering 120 courses to students both during and after the school day. The courses offered include Advanced Placement and honors courses, world languages, electives, credit recovery, and online college courses. The school also provides test preparation and career planning services to students.

District operated

- [Karval Online Education](#) – A public K-12 online school for Colorado residents that provides a free computer for the family to use while the student is enrolled and provides reimbursement opportunities to offset Internet and other educational expenses. Dual credit courses are available to juniors and seniors.
- [Campbell County Virtual School](#) – This school serves Wyoming students in grades K-6. Families of enrolled students are loaned a computer and receive subsidized Internet access, as well as materials including CDs, videos, instructional materials, and hands-on tools and resources to complement the interactive online elements of the program.
- [Salem-Keizer Online](#) – This online Oregon high school is an accredited program of Roberts High School in the Salem-Keizer Public School District in Oregon. The school provides 24/7 learning opportunities to students living within the boundaries of the school district and who are not enrolled in their neighborhood public school. Tuition is only required for students enrolled in summer school courses.

Charter operated

- Guided Online Academic Learning Academy – An online public charter high school in Colorado for students ages 14-21. The Academy offers more than 200 courses to students as well as a variety of support services, activities to support student-to-student interactions, and drop-in centers to facilitate enrollment, counseling, assessments, and other services.

Blended learning: Blended learning opportunities incorporate both face-to-face and online learning opportunities. The degree to which online learning takes place, and the way it is integrated into the curriculum, can vary across schools. The strategy of blending online learning with school-based instruction is often utilized to accommodate students' diverse learning styles and to enable them to work before or after school in ways that are not possible with full-time conventional classroom instruction. Online learning has the potential to improve educational productivity by accelerating the rate of learning, taking advantage of learning time outside of school hours, reducing the cost of instructional materials, and better utilizing teacher time. These strategies can be particularly useful in rural areas where blended or online learning can help teachers and students in remote areas overcome distance.

State operated

- Michigan Virtual School – Michigan's students are able to take online classes and access online learning tools from their middle and high schools via this virtual school. Michigan Virtual also provides full-time learning opportunities to middle and high school students. Districts in the state work with the virtual school to grant course credit and diplomas to students.

District operated

- Walled Lake Consolidated School District – This Michigan district's online summer school credit recovery program was expanded to include online learning opportunities during the school year. Students can now enroll in up to two online courses each semester while continuing to attend school for at least four hours a day. Eleventh and twelfth graders may also choose to enroll concurrently in postsecondary courses via a partnership with a local community college. The credit recovery program reduced per-student costs by 57 percent and the district estimates that by offering two online courses during the school year it has been able to save \$517 per student on instructional costs.
- Riverside Virtual School – This school makes interactive courses available to students in Southern California and to other students in rural schools in the state. Students in grades 6-12, including those who are homeschooled, may enroll full-time.

School operated

- San Francisco Flex Academy – This high school is a five-days-a-week hybrid school that provides an online curriculum that personalizes learning and enables students to move through courses at their own pace. These online courses are taken at the school site and are supported by credentialed teachers.
- Rocketship – This elementary charter school network in California is a hybrid school model. Each day, students attend the Learning Lab where they use computers to support their individual learning needs. These Labs do not require certified teachers, enabling Rocketship to reinvest the savings in training, Response to Intervention, higher teacher salaries, facilities, and academic deans. While students are in the Lab, teachers are engaging in planning.
- Carpe Diem Collegiate High School – Carpe Diem is a hybrid school in Arizona that offers computer-assisted instruction and onsite teacher facilitators. This model enables students to progress as they demonstrate mastery.
- iPrep Academy - This Miami-Dade County Public School offers a teacher-facilitated virtual curriculum to 11th graders. Its motto is "learn anytime, anywhere at" and at the students' own pace. The curriculum includes Advanced Placement and honors courses, distance learning opportunities that enable students to engage with their peers from around the world, and applies real word experiences to learning.

Open educational resources: Open educational resources are teaching, learning, and research resources that reside in the public domain and are freely available to anyone over the Web. They are an important element of an infrastructure for learning and range from podcasts to digital libraries to textbooks and games. It is critical to ensure that open educational resources meet standards of quality, integrity, and accuracy—as with any other educational resource—and that they are accessible to students with disabilities.

- **Open High School of Utah** – This school uses open educational resources to create an open source curriculum. To create this curriculum, teachers gather and sort through open source materials, align them with state standards, and modify the materials to meet student needs.
- **CK-12** – CK-12 FlexBooks are customizable, standards-aligned, digital textbooks for grades K-12. They are intended to provide high-quality educational content that will serve both as core text and provide an adaptive environment for learning.
- **Leadership Public Schools (LPS)** – In each of the four LPS schools, teachers work together to utilize open-source materials to meet the specific learning needs of their students. Through a partnership with CK-12, LPS has developed College Access Readers, a series of online books with literacy supports embedded in them to meet the individual needs of students, from advanced to under-performing students.
- **Khan Academy** – The Khan Academy is a not-for-profit organization providing digital learning resources, including an extensive video library, practice exercises, and assessments. These resources focus on K-12 math and science topics such as biology, chemistry, and physics, and include resources on the humanities, finance, and history.
- **Mooresville Graded School District** – This North Carolina district launched a Digital Conversion Initiative to promote the use of technology to improve teaching and learning. In addition to the use of laptop computers and other technologies as instructional tools, the Initiative led to a shift to digital textbooks which are aligned to the state's standards.
- **Vail Unified School District** – This Arizona district has replaced textbooks with a digital learning environment that enables every school in the district to take advantage of an online tool to create digital textbooks and support effective teaching.

Use digital resources well: Schools can use digital resources in a variety of ways to support teaching and learning. Electronic grade books, digital portfolios, learning games, and real-time feedback on teacher and student performance, are a few ways that technology can be utilized to power learning.

- **High Tech High** – High Tech High (HTH) is a network of eleven California charter schools offering project-based learning opportunities to students in grades K-12. HTH links technical and academic studies and focuses on personalization and the connection of learning to the real world. To support student learning and share the results of project-based learning, HTH makes a wealth of resources available online, including teacher and student portfolios, videos, lessons, and other resources.
- **New Technology High School** – At this California school, student work is assessed across classes and grades, and feedback is made available to students via online grade books. These grade books are continually updated so that students can see how they are doing not only in each course, but also on each of their learning outcomes, averaged across all their courses. Electronic learning portfolios contain examples of students' work and associated evaluations across all classes and grades. New Tech High is part of the national New Tech Network.
- **Quest to Learn** – This school, located in New York, utilizes games and other forms of digital media to provide students with a curriculum that is design-led and inquiry-based. The goal of this model is to use education technologies to support students in becoming active problem solvers and critical thinkers, and to provide students with constant feedback on their achievement.

Additional resources:


- Transforming American Education: Learning Powered by Technology, National Education Technology Plan 2010, U.S. Department of Education
- A National Primer on K-12 Online Learning, iNACOL
- The Rise of K-12 Blended Learning, Innosight Institute
- The Technology Factor: Nine Keys to Student Achievement and Cost-Effectiveness, Project RED
- Evaluation of Evidence-Based Practices in Online Learning: A meta-analysis and review of online learning studies, U.S. Department of Education
- Florida Virtual School: Building the first statewide, Internet-based public high school, Innosight
- School of One – This math-based program for students in grades six through eight operates in three New York City middle schools. School of One uses technology to develop a unique learning path for each student and to provide individualized and differentiated instruction. The program uses data from student assessments to identify the skills that each student needs to work on. Inputs from teachers and from students provide information about how each student learns best. A computer algorithm uses the information about each student's demonstrated mathematics skills and his or her learning preferences to generate individual "playlists" of appropriate learning activities.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 21-09-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".Principles of art....." topic delivered by Dr. Ritu Garg Department of Fine Arts on dated 24-09-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Convener, Saturday Tea Club
Dept. of Fine Arts

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S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 24-09-201

Shri Ram College, Muzaffarnagar
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Attendance Sheet of Saturday Tea Club
Session 2016-17

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2.	Dr. Ritu Garg	
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Principles of Art

1) Balance

Balance refers to the weight of objects, and their placement in relation to each other. It's a sense of stability you might feel from elements in alignment. This can take three forms: symmetrical, asymmetrical and radial. Symmetrical balance refers to the exact mirroring of objects across an axis (i.e. an invisible line on the page). Asymmetrical balance is the opposite of this – when objects do not mirror each other perfectly, shifting the balance to one side or the other of the axis. This is often done to highlight an object in relation to another. Radial balance is when objects are distributed all around a central point.

2) Proportion

Proportion is the size of objects in relation to each other, or within a larger whole. This could be natural (e.g. a nose which fits onto a face the way you would expect it), exaggerated (e.g. a nose that is vastly over or undersized), and idealized, in which parts have the kind of perfect proportion that you just don't see occurring naturally.

3) Emphasis

Emphasis is an extension of these first two principles: it is when contrast, placement, size, color or other features are used to highlight one object, area, or other elements of the artwork. This is used to draw attention – a focal point – or accentuate a feature.

4) Harmony

In follow on from variety, harmony is the use of related elements. This might be similar colors, shapes, sizes of objects, etc. It's about repetition and a relationship between elements. This creates a sense of connection between the objects, creating a sense of flow. Harmony is one of the most important aspects when it comes to principles of art

5) Rhythm

This can also be thought of as a kind of relationship between patterned objects. Rhythm is often the use of regular, evenly distributed elements – they could occur in slow, fast, smooth or jerky intervals, and this tells you something about the feelings invoked. Like listening to an upbeat pop song versus a slow ballad, the

arrangement of notes creates a kind of pattern you naturally respond to. The important part is recognizing the relationship between the objects.

6) Unity


Not to be confused with harmony, unity is the overall cohesion of the work. You might achieve this through any kind of grouping of objects. Any kind of similarity will help to strengthen the sense of unity you feel when looking at a series of objects.


Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 17-10-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over ".....Plato....." topic delivered by Dr. Binnu Pundir Department of Fine Arts on dated 22-10-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Date 22-10-2016

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PLATO

Here I summarize the main role of Plato that are in some way relevant to our discussion of the evolution of the ideas of aesthetics . Plato of course ranged very widely over many other topics, and his ideas about physical reality have to be seen in this wider context in the field of philosophy. Plato is a philosopher, mathematician, writer. A Classical Greek of philosophical dialogues. Founder of the Academy in Athens, the first institution of higher learning in the Western world. Along with his mentor, Socrates, and his student, Aristotle, Plato helped to lay the foundations of Western philosophy and science. Plato was originally a student of Socrates, and was as much influenced by his thinking as by his apparently unjust execution. The exact birth-date of Plato is unknown. Based on ancient sources, most modern scholars estimate that he was born in Athens 427 b.c. in a aristocratic and influential family. His father was Ariston. According to a disputed tradition, Ariston traced his descent from the king of Athens, and the king of Messenia. Plato's mother's family boasted of a relationship with the famous Athenian lawmaker and lyric poet Solon. According to history, the philosopher was named Aristocles after his grandfather, but his wrestling coach dubbed him "Platon", meaning "broad," on account of his robust figure. According to the sources Plato derived his name from the breadth of his eloquence, or else because he was very wide across the forehead. In the 21st century some scholars argued that the legend about his name being Aristocles originated in the Hellenistic age. Education Plato's quickness of mind and modesty as a boy, and the "first fruits of his youth infused with hard work and love of study". Plato must have been instructed in grammar, music, and gymnastics by the most distinguished teachers of his time. Plato had also attended courses of philosophy; before meeting Socrates, he first became acquainted with Cratylus (a disciple of Heraclitus, a prominent pre-Socratic Greek philosopher) and the Heraclitean doctrines. Plato may have traveled in Italy, Egypt to realize his aristocratic political dream. Said to have returned to Athens at the age of forty failed, Plato founded one of the earliest known organized schools on a plot of land in the Grove of Academus in Western Civilization. The Academy was "a large enclosure of ground that was once the property of a citizen at Athens named Academus. Some, however, say that it received its name from an ancient hero", and it operated until AD 529, when it was closed by Justinian I of Byzantium, who saw it as a threat to the propagation of Christianity. Many intellectuals were schooled in the Academy, the most prominent one being Aristotle. Throughout his life, Plato became entangled with the politics of Syracuse. His main interests lay in Rhetoric, Art, Literature, Epistemology, Justice, Virtue, Politics, Education, Family, Militarism . When Plato

returned to Athens in 387 B.C., he started a school of learning called the Academy, which was eventually described as the 1st European University. At the Academy, he taught his subjects astronomy, biology, mathematics, political theory, and philosophy. Plato holds his gestures to the heavens, representing his belief in The Forms. In several dialogues, Socrates floats the idea that Knowledge is a matter of recollection, and not of learning, observation, or study. He maintains this view somewhat at his own expense, because in many dialogues, Socrates complains of his forgetfulness. Socrates is often found arguing that knowledge is not empirical, and that it comes from divine insight. In many middle period dialogues, such as the Phaedo, Republic and Phaedrus Plato advocates a belief in the immortality of the soul, and several dialogues end with long speeches imagining the afterlife. More than one dialogue contrasts knowledge and opinion, perception and reality, nature and custom, and body and soul. Socrates says that poetry is inspired by the muses, and is not rational. He speaks approvingly of this, and other forms of divine madness (drunkenness, eroticism, and dreaming) Salient Points of his Philosophy.... Knowledge is not senseperception, not what simply appears to me. Like Socrates, Plato believes in "virtue is knowledge," and the source of knowledge is virtue. It is not abstract, but concrete knowledge, not theoretical but practical knowledge. A man must know what is good so that he may do good. Virtue can be taught, and there are four cardinal virtues: wisdom, courage or fortitude, temperance, and justice. wisdom Rulers Justice "everyone performs their duties" courage temperance Guardians Artisans. Plato's Work. He had 36 dialogues (books) and 13 letters "The Republic" – talks about Utopian society. Give readers a sense of philosophy as a living and unfinished subject, to which they will need to contribute to finish Modern scholars doubt the authenticity. After writing, his works were "lost" until the Renaissance. They have been steadily studied since Big influence in math and science – Difference between arithmetic and logistic. Plato died in 347 B.C., leaving the Academy. The Academy remained a model for institutions of higher learning until Emperor Justinian closed it. Plato's major contribution was to the field of psychology on the subject matter of metaphysics. His thoughts on the idea of the soul and its tripartite division: intuition, logistikon nous, which he equated with the brain, and the active emotions 'spiritness' that reside in the chest, served as a basis for future psychologists and there studies. Metaphysics is the study of the nature of things. Metaphysicians ask what kinds of things exist, and what they are like. They reason about such things as


whether or not people have free will, in what sense abstract objects can be said to exist, and how it is that brains are able to generate minds.

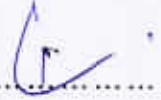
Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 24-10-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Lino cut" topic delivered by Dr. Rajni Kant Department of Fine Arts on dated 29-10-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Date 29-10-2016

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LINO CUT

What is linocut? Maybe you remember it from school? A linocut is a type of relief, or block print, and bears a lot of similarities to woodblock printing. Essentially, the artist carves an image into a linoleum (lino) block and what's left of the block is inked and printed. Linocut, also known as lino print, lino printing or linoleum art, is a printmaking technique, a variant of woodcut in which a sheet of linoleum (sometimes mounted on a wooden block) is used for a 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 impressed onto paper or fabric. The actual printing can be done by hand or with a printing press.

Emergence of the technique in America

In 1911 "linoleum art" was first displayed in New York City by the Czech émigré Vojtěch Preissig. In his publications on linocuts (1926–29) the respected American printmaker, Pedro Joseph de Lemos, simplified the methods for art schools and introduced new techniques for color linocuts, including the printing of the key block first. The first large-scale colour linocuts made by an American artist were created ca. 1943–45 by Walter Inglis Anderson, and exhibited at the Brooklyn Museum in 1949. Today, linocut is a popular technique among street artists and street art-related fine art. Linocut becomes popular in the UK, Europe and US. Linocuts were popular among the German Expressionist and Russian Constructivist movements in the beginning of the 20th century, including German artist Gerd Arntz, who liked the stark contrasts the technique offered. The Grosvenor School of Modern Art opened in London in 1925. Claude Flight taught linocut classes there, showing students to produce multi-colour linocut prints by using different blocks for each colour. These British prints were highly influenced by cubism and Futurism. The First Exhibition of British Linocuts was curated by Flight in 1929. In the 1940s, American artist Walter Anderson began producing large-scale linocut prints at his Gautier, Mississippi home, to be used as wallpaper, hung like scrolls. His work was exhibited in 1949 at the Brooklyn Museum in New York. Pablo Picasso Linocuts In the late 1950s, Pablo Picasso advanced linocuts in fine art by developing the reductive printmaking technique. Picasso thought linocuts lent themselves to producing graphic posters and Picasso's first prints in the early 1950s were made up of bold and simple images. He liked the linocut technique as he thought it lent itself well to graphic posters, and he began experimenting with creating multiple colour prints using a single block. His technique involved printing the lightest layer first, with each successive layer being carved away from the linoleum and printed over the last. This reductive technique meant it was impossible to reproduce the work afterwards so artists could create predetermined editions. Linocut printing in the modern day The linocut technique of printing has risen and fallen in popularity over the Lino Cut NOTES Self-Instructional Material 17 years. With artists like Picasso and Matisse popularising and demonstrating the potential of the technique, its acceptance as a fine art practice was solidified. But as the printmaker and publishers collaborated to produce more complex images, it is practiced much more rarely nowadays

Types of Lino for Printing:

By itself, lino doesn't look very inspiring. It's like a rubbery bit of cardboard that, if you put your nose to it, smells of linseed oil. Traditional lino comes in a dull grey known as "battleship grey" and a goldish ochre. If cold, it can be tough to cut. Placing it in the sun or near a heater for a while softens it and makes cutting it

considerably easier. Unsurprisingly, lino that's softer and easier to cut has been developed by art materials companies. You can tell which you've got because traditional lino has a mesh of string on the back, whereas softer-cut lino doesn't. It's worth trying different types of lino to see which you like using the best. Some people prefer the fine control traditional lino gives; other people like softer synthetic lino for the ease of cutting curved lines.

HOW DID LINOLEUM PRINTING COME ABOUT?

Linocut printmaking is an artistic process. Specifically, a linocut is a type of relief print. The artist first carves an image into a block of linoleum, then ink is rolled onto the uncut surface of the block and, finally, paper is laid on top of the block and pressure is applied to produce a print. It's also known as a lino print or linoleum block print. Linoleum was created in the 1800s and used in the late 1800s as a floor covering. Traditional wood and metal block were expensive and time consuming to create.

Linoleum was cheaper to produce, and offered an easier surface to carve than wood and metal, especially when heated. It wasn't as tough as metal, and didn't have the surface grains and patterns that made wood trickier to carve. As linoleum was a softer material, it was much quicker to achieve results with the new linocut technique. According to India Crafts, the word "linoleum" dates to 1863 when Frederick Walton of England combined the Latin word for flax, "linum," with the Latin word for oil, "oleum," according to India Crafts. So linoleum started out as a cheap alternative, and was often used by amateurs or as a teaching product in schools, according to the Printmaking Dictionary. But when artists such as Henri Matisse and Pablo Picasso started using linoleum in the early 1900s, its popularity grew.

History of Lino Printing:

Linoleum was invented by Frederick Walton (UK) in the mid-1800's, first patenting the material in 1860. At that time, its main use was that of a floor material, and later in the 1800's as actual wallpaper. However, by the 1890's artists had started to use it as an artistic medium. From my research so far, the transition of linoleum from flooring and wallpaper to printmaking material does not seem to be thoroughly documented. There also seems to be discrepancies within the available literature on the matter. Germany, Austria (through Franz Cizek) and the United States seem to have been amongst the first to turn to linoleum for creating art around the turn of the 20th century. Linoleum was invented and used as a floor covering in the late 1800s. As printmakers using wood blocks looked for easier and less expensive ways of block printing, they turned to the new product, according to the Printmaking Dictionary. The word "linoleum" dates to 1863 when Frederick Walton of England combined the Latin word for flax, "linum," with the Latin word for oil, "oleum," according to India Crafts. In the late 1800s, linoleum was considered a poor engraver's wood and often used by amateurs or as a teaching product in schools, according to the Printmaking Dictionary. But when artists such as Henri Matisse and Pablo Picasso started using linoleum in the early 1900s, its popularity grew. According to India Crafts, the word "linoleum" dates to 1863 when Frederick Walton of England combined the Latin word for flax, "linum," with the Latin word for oil, "oleum," according to India Crafts. So linoleum started out as a cheap alternative, and was often used by amateurs or as a teaching product in schools, according to the Printmaking Dictionary. But when artists such as Henri Matisse and Pablo Picasso started using linoleum in the early 1900s, its popularity grew.

Linocut Art from 1895-1920:

Early artists who dabbled in lino printing in its infancy included both painters and woodblock printmakers who were experimenting with a different material for relief printmaking. Some of the earliest lino prints I've found were used for books and periodical covers. The first linocuts that I've been able to find through trustworthy sources (like major museum collections around the world) have been from the United States. I'd like to note that this doesn't necessarily mean that the United States was the first to adopt linoleum. I've found two linocuts from 1895 from US artists (Will H. Bradley and San Francisco's Bruce Porter). The Inland Printer, Christmas 1895 by Will H. Bradley (1895)

Examples of linocuts made in the first 10-25 years of the art include:


- The Inland Printer, Christmas 1895 by Will H. Bradley (1895)
- The Lark by Bruce Porter (1895)
- A Bookplate Print by Willem Coenraad Brouwer (1898)
- Print (a series of three linocuts) by Emil Orlik (1901)
- Old Munich by Gustave Baumann (1905)
- Die Froschkönigin by Erich Heckel (1905)
- Seelandschaft by Ernst Stohr (1905—1906)


Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 14-11-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "~~In the beginning was the Word~~" topic delivered by Mr. Amit Kumar Department of Fine Arts on dated 19-11-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Convener, Saturday Tea Club
Dept. of Fine Arts

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S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 19-11-2016

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
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6.	Dr. Anu Nayak	
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Photography

In the beginning, the best times to start out with Manual mode are:

- **When you photograph the same thing under the same conditions, over and over again.** For instance, when I first started shooting a particular night scene for camera testing, I'd repeatedly try spot metering off different places to get the exposure I wanted in Shutter-priority mode (with fixed ISO sensitivity, since that's what I'm testing). Then came my "D'oh!" moment, and I switched to manual, since I'd already figured out the settings I needed. Since each camera's a little different, I still have to tweak the settings, but it's still much faster.
 - **When you're photographing under unchanging lighting.** Why make the camera recalculate the exposure with every shot? And even though the lighting isn't changing, chances are the camera will still deliver different exposure choices for similar shots if you're using some form of auto.
 - **When the lighting is changing radically.** Setting your shutter speed and aperture and allowing Auto ISO sensitivity to float the setting ensures your shutter speed and aperture will stay in the safe zones. Normally I don't recommend Auto ISO, but in very dark conditions you're going to end up with a high sensitivity anyway, so you might as well just end up with it automatically.
 - **When the metering system delivers unexpected exposures.** How many times has your camera produced an under- or overexposed shot based on its metering decisions, and you just keep retaking and retaking, hoping the next will be different? It's the definition of insanity, and I'll be the first to admit I've been there.
 - **When shooting video.** In video, decisions about shutter speed and aperture have even more importance than with stills. For instance, in a still, 1/250 second might stop the action, but in a video, it gives it a jittery look that you might want in order to convey speed.

How it works

You set the shutter speed and aperture independently, and the camera meters the scene -- decides how much light is available -- and tells you if the settings will produce an overexposed, underexposed or just-right exposure. You then adjust either or both of the settings until the meter reads the way you want. So the trickiest part is to actually remember to look at the meter.

How to use it

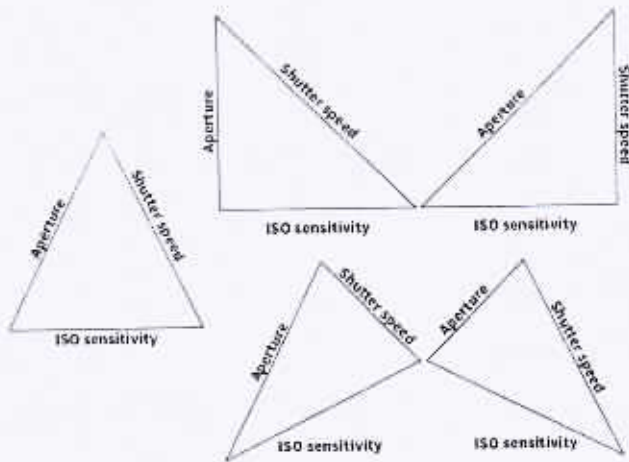
Turn the mode dial to the big "M".

How to read the settings:

Shutter speed: "Shutter speed" indicates the amount of time the camera exposes the sensor to light from the scene. Compared to older cameras, most modern models now display the speed unconfusingly; that is, 1/2 is a half second and 2" is two seconds. If they don't, then the whole seconds might be displayed in a different color. In the viewfinder the camera usually drops the "1/" and indicates speeds greater than or equal to one second with a quotation mark. You might see a "B" on your mode dial, which stands for "bulb": in this mode, basically, the camera leaves the shutter open between button presses. Long exposures like that are good for astrophotography, for example.

Aperture: For most non-point-and-shoot cameras, the aperture is the opening in the lens that lets in the light. On a camera that has a quick-view screen it's usually the number next to "F" on the display. ("F" stands for "F-stop" or "F-number", calculated by the lens' focal length divided by the diameter of the aperture.) If there's no "F" it's usually the number next to the shutter speed on the display, and will likely show values between 1.8 and 32. If they're outside that zone, you probably have a really nice lens and already understand this stuff. Smaller numbers mean wider apertures, bigger numbers mean narrower ones.

Metering: The exposure readout is fairly straightforward. On a quick-settings screen, there's usually a big scale with smaller bars that show you the deviation from the camera's determination of a correct exposure. In the viewfinder, there's usually a similar view, but compressed to save space in some manner. (Some cameras use a similar display for showing a camera's deviation from level, so make sure you're looking at the right one.) Note that the camera's metering setting -- spot, matrix/evaluative, or center-weighted -- will affect what the camera perceives as a correct exposure. The reading doesn't have to be exactly centered at 0; you generally have some latitude a few units up or down as long as your camera is set to use 1/3-stop increments (in the menu system) rather than full stops.



With the conceptual diagram above for reference, think of the bounding square as the camera-determined exposure, and the lengths of the triangles' sides the values of each of those settings: shorter segments mean less light for the exposure (narrower aperture, faster shutter speed, lower ISO sensitivity) while longer segments mean more light for the exposure (wider aperture, slower shutter speed, higher ISO sensitivity). As long as all the triangle vertices touch the sides of the square, you're just trading off among shutter speed, aperture and ISO sensitivity settings for a given exposure.

So if we use the example on the left as the starting point, in the two top examples we've fixed ISO sensitivity at that initial value; on the left we've increased shutter speed and decreased the aperture size by increasing the aperture value (remember, it's reciprocal), while on the right we've widened the aperture and decreased shutter speed.

If you throw changes ISO sensitivity settings in the mix (bottom), you can see that, for example, changing the ISO sensitivity gives you more flexibility over choices for shutter speed and aperture.

Where to start?

When you're beginning, there are a few ways to figure out what your initial settings should be. For instance, you can put the camera in Program mode, take a photo, and decide whether you like those settings, switch into Manual and either reproduce them or tweak them to your liking.

The way I figure out my initial settings is by considering the scene. My rules of thumb:

- For action, determine your shutter speed first, then ISO sensitivity, then aperture
- For medium to low light, set your ISO sensitivity first, then shutter speed, then aperture
- Under well-lit conditions and little movement, set ISO sensitivity first, then aperture, then shutter speed.

You may want to choose differently. For instance, I tend to prioritize shutter speed most of the time because I shoot a lot of moving subjects (cats!) and/or want to ensure I'll minimize camera shake. But I also shoot

with a lot of good cameras that can handle relatively high ISO sensitivity settings. If yours doesn't perform well beyond ISO 800, for instance, you probably want to lock that down first. The whole point of Manual is that you get to prioritize what you think is important.

One thing to remember when performing visual trial-and-error is that the camera displays may not be quite accurate, especially when it comes to exposure; also, what may look like really dark, clogged shadows on the tiny LCD may have reasonable tonal range when viewed on a larger screen. You might want to turn on the camera's histogram display (look it up in your manual) to verify that it's not too shifted toward the shadows or the highlights, unless you want that effect.

The guidelines for choosing settings are pretty much the same as those for shooting in the Shutter- or Aperture-priority modes.

Choosing a shutter speed: I find between 1/80 and 1/125 second work in most cases with little motion; I chose 1/80 second as my slowest general setting because I know that's safe for me to handhold without shaking. You need to figure out what that setting is for yourself, because you don't want to drop below it thoughtlessly. By "thoughtlessly," I mean you really have to concentrate to handhold effectively as the speeds get slower: control your breathing, brace yourself against something, make sure image-stabilization is enabled, and so on. To stop action, starting at about 1/250 second and increasing as necessary seems to work as well.

The Internet is littered with rules of thumb about selecting shutter speeds depending upon the effect you want. [Google it](#). Those rules were more important in film days, when trial and error was impractical, time consuming and expensive. Today, you can usually figure out within the first few shots what setting produces the image you want.

Choosing an aperture: Keep in mind that if you have a zoom lens with a variable aperture range (denoted as say, an 18-55mm f3.5-5.6 lens rather than 24-105mm f4), the widest aperture will decrease as you zoom in to the telephoto end regardless of your setting -- e.g., go from 18mm f3.5 to 55mm f5.6 -- and reverse toward your setting as you zoom back out to wide angle. With a lens like that, on anything smaller than full-frame you don't have a lot of flexibility. For everything but studio-type work, if you're going to shoot with an inexpensive kit lens and want the closest you can get to a set-it-and-forget-it choice, I vote for f5.6, at least in good light. That will ensure snapshot-quality sharpness of most things you plan to shoot, and will keep the aperture from changing as you zoom. An alternative is to set it f3.5 (or whatever the widest your lens supports) with the understanding that it will change automatically as you zoom, but it will automatically change to be set to the widest aperture possible for a given focal length.

If you want maximum sharpness throughout the scene and there's plenty of light, then f8 or f11 is a good choice. Try to stay away from f16 or higher on inexpensive lenses and small sensors, since sharpness tends to decrease past a certain point as other laws of physics intrude.

If you have a fast lens that supports apertures of about f2.8 or wider, there are some caveats to shooting wide open. First, the wider you go the harder it is to focus accurately; the smaller the zone of sharpness, the more difficult it is to keep the camera fixed on the appropriate point. This is especially true if you're

depending upon autofocus. Also, cheap, fast lenses, like a typical 50mm f1.8, tend to produce fringing on the photos at their widest.

ISO sensitivity: If you're confident about the high-ISO sensitivity performance of your camera, you may want to leave this on Auto; keep in mind, however, that some higher-end cameras won't let you use Auto ISO in Manual mode. The ability to do so is becoming more popular in that segment, though, as a way to allow for constant exposures when shooting video -- it lets you set the shutter speed and aperture and vary the ISO sensitivity as lighting conditions within a scene changes.

However, as sensor size decreases, out-of-focus areas tend to become increasingly unattractive; increasing ISO sensitivity exacerbates the artifacts in those areas. So if you'll be pixel-peeping your photos, you may want to err on the side of narrower aperture/slightly deeper depth-of-field or to shoot at the lowest ISO sensitivity possible. As with the priority modes, the camera will always choose the lowest available option that matches your chosen aperture when set to Auto ISO. However, if you're going to use it, see if your camera has a menu option to set a prescribed range of values it can choose from. That's especially important on the high end, since most consumer cameras don't do very well above ISO 6400, regardless of what their specifications may indicate.

If you plan to adjust it manually, you always want the lowest setting possible that gives you enough flexibility to enable you to choose other important settings.

You can usually figure out within the first few shots what setting produces the image you want. Just remember:

- Increasing the aperture number setting narrows the aperture and broadens the area of sharpness for a given focal length and distance from the subject; increasing the shutter speed stops motion.
- Decreasing the aperture number widens the aperture and shrinks the area of sharpness for a given focal length and distance from the subject; decreasing the shutter speed increases the appearance of motion and increases the chance for camera shake.
- Increasing the ISO sensitivity boosts the amount of light the sensor will register, but also boosts the amount of color noise.

More important settings to consider

- **Metering mode**

Because the feedback you get from the camera to determine what your other settings should be relies on what the camera perceives as a correct exposure, if you want something darker or lighter you'll have to tell the camera. You can do this either by changing the metering mode -- changing the way the camera decides what "correct" means -- or using exposure compensation, which simply increases or decreases the brightness by a specified amount after the camera has made its choice. These settings become important in cases where "correct" is too dark, such as happens with snow scenes or backlit subjects, or too light, when important details of the image may be blown out.

- **Autofocus**

No autofocus system I've used has been able to pick the correct subject to focus on 100 percent of the time; only you know what's important in the frame. Many of the advances in autofocus over the past few years -- most notably face detection -- have been designed to compensate for that fact. So try to use autofocus options that limit the area, like expanded center point autofocus, if it's available, or center-point autofocus.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 21-11-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Tanjore folk art" topic delivered by Dr. Anu Department of Fine Arts on dated 26-11-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11.	Ms. Yashika Kathuria	
12.	Ms. Ruby Narwal	

Date 26-11-2016

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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1.	Dr. Roupal Malik	
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4.	Dr. Rajni Kant	
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TANJORE FOLK ART

Folk art is linked with the forgotten art of storytelling. Paintings are used to depict the visual counterpoint in narration in every region of India. Art forms of Rajasthan, Gujarat and Bengal narrate the myths and legends of local heroes and deities and construct a kaleidoscopic image of our glorious past and rich cultural heritage. Each work is a complete narration in itself, giving us a glimpse of the past, which has been kept alive by talent and devotion of our artists.

'Religious paintings with a royal heritage' is the best definition for Thanjavur paintings, now better known as Tanjore paintings. Tanjore painting ranks among the greatest traditional art forms for which India is noted worldwide. Their themes are fundamentally mythological. These religious paintings demonstrate that spirituality is the essence of creative work. Few art forms match the beauty and grace of Tanjore paintings.

Originating in Thanjavur about 300 kms from Chennai, this form of art developed at the height of cultural evolution achieved during the rule of mighty Chola empire. The art form evolved and flourished under the patronage of successive rulers. These magnificent paintings adorned the royal dwellings and later found their way into every household.

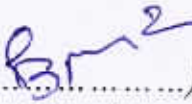
An extraordinary visual amalgamation of both art and craft, Tanjore paintings mainly consist of themes on Hindu gods and goddesses, with figures of Lord Krishna in various poses and depicting various stages of his life being the favourite. The characteristics of the Tanjore paintings are their brilliant colour schemes, decorative jewellery with stones and cut glasses and remarkable gold leaf work. The liberal use of gold leaf and precious and semi-precious stones presents a splendid visual treat. These give life to the pictures such that the pictures come alive in a unique way. Adorned with rubies, diamonds and other precious gemstones, and trimmed with gold foil, Tanjore paintings were true treasures. Nowadays, however, semi-precious stones are used in place of real ones, but the use of gold foil has not altered. The shine and gleam on the gold leaves used by the Tanjore style paintings, lasts forever.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 14-12-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Texture and color..." topic delivered by Ms. Anita Chauhan Department of Fine Arts on dated 17-12-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Date 17-12-2016

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
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TEXALIAS MyNewestRedTexture MyNewRedTexture

This line would alias MyNewestRedTexture to be the same thing as the previously declared MyNewRedTexture. Note that the source texture must be declared before any aliases that use it.

Image Maps and Procedural Textures

Image maps and procedural textures very useful in making realistic looking scenes. A good image map can do as much for the realism of a wooden table as any amount of sophisticated geometry or lighting. Image maps are made by wrapping an image on to an object in one of three ways, a spherical map, a cylindrical map, and a planar map. Procedural textures are used in a way similar to the image maps, but they are on the fly and do not use much memory compared to the image maps. The main disadvantage of the procedural maps is that they must be hard-coded into Tachyon when it is compiled.

The syntax used for all texture maps is fairly simple to learn. The biggest problem with the way that the parser is written now is that the different mappings are selected by an integer, which is not very user friendly. I expect to rewrite this section of the parser sometime in the near future to alleviate this problem. When I rewrite the parser, I may also end up altering the parameters that are used to describe a texture map, and some of them may become optional rather than required.

Texture Mapping Functions

Value for TEXTFUNC	Mapping and Texture Description
0	No special texture, plain shading
1	3D checkerboard function, like a Rubik's cube
2	Grit Texture, randomized surface color
3	3D marble texture, uses object's base color
4	3D wood texture, light and dark brown, not very good yet
5	3D gradient noise function (can't remember what it look like
6	Don't remember
7	Cylindrical Image Map, requires ppm filename
8	Spherical Image Map, requires ppm filename
9	Planar Image Map, requires ppm filename

Texture and Color

Simple Texture Characteristics

The surface textures applied to an object drastically alter its overall appearance, making textures and color one of the most important topics in this manual. As with many other renderers, textures can be declared and associated with a name so that they may be used over and over again in a scene definition with less typing. If a texture is only need once, or it is unique to a particular object in the scene, then it may be declared along with the object it is applied to, and does not need a name.

The simplest texture definition is a solid color with no image mapping or procedural texture mapping. A solid color texture is defined by

the **AMBIENT**, **DIFFUSE**, **SPECULAR**, **OPACITY** and **COLOR** parameters.

The **AMBIENT** parameter defines the ambient lighting coefficient to be used when shading the object. Similarly, the **DIFFUSE** parameter is the relative contribution of the diffuse shading to the surface appearance. The **SPECULAR** parameter is the contribution from perfectly reflected rays, as if on a mirrored surface. **OPACITY** defines how transparent a surface is. An **OPACITY** value of 0.0 renders the object completely invisible.

An **OPACITY** value of 1.0 makes the object completely solid, and non-transmissive. In general, the values for the ambient, diffuse, and specular parameters should add up to 1.0, if they don't then pixels may be over or underexposed quite easily. These parameters function in a manner similar to that of other ray tracers. The **COLOR** parameter is an RGB triple with each value ranging from 0.0 to 1.0 inclusive. If the RGB values stray from 0.0 to 1.0, results are undefined. In the case of solid textures, a final parameter, **TEXTFUNC** is set to zero (integer).

Texture Declaration and Aliasing

To define a simple texture for use on several objects in a scene, the **TEXDEF** keyword is used. The **TEXDEF** keyword is followed by a case sensitive texture name, which will subsequently be used while defining objects. If many objects in a scene use the same texture through texture definition, a significant amount of memory may be saved since only one copy of the texture is present in memory, and its shared by all of the objects. Here is an example of a solid texture definition:

```
TEXDEF MyNewRedTexture
AMBIENT 0.1 DIFFUSE 0.9 SPECULAR 0.0 OPACITY 1.0
COLOR 1.0 0.0 0.0 TEXTFUNC 0
```

When this texture is used in an object definition, it is referenced only by name. Be careful not to use one of the other keywords as a defined texture, this will probably cause the parser to explode, as I don't check for use of keywords as texture names.

When a texture is declared within an object definition, it appears in an identical format to the **TEXDEF** declaration, but the **TEXTURE** keyword is used instead of **TEXDEF**. If it is useful to have several names for the same texture (when you are too lazy to actually finish defining different variations of a wood texture for example, and just want to be approximately correct for example) aliases can be constructed using the **TEXALIAS** keyword, along with the alias name, and the original name. An example of a texture alias is:

Here's an example of a sphere, with a spherical image map applied to its surface:

```
SPHERE
CENTER 2.0 0.0 5.0
RAD 2.0
TEXTURE
AMBIENT 0.4 DIFFUSE 0.8 SPECULAR 0.0 OPACITY 1.0
COLOR 1.0 1.0 1.0
TEXTFUNC 7 /cfs/johns/imaps/fire644.ppm
CENTER 2.0 0.0 5.0
ROTATE 0.0 0.0 0.0
SCALE 2.0 -2.0 1.0
```

Basically, the image maps require the center, rotate and scale parameters so that you can position the image map on the object properly

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 20-12-2016

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "...*Calligraphy*..." topic delivered by Ms. Ruchi Pathak Department of Fine Arts on dated 24-12-2016 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

(.....*Bat*.....)
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(.....*[Signature]*.....)
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8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 24-12-2016

Shri Ram College, Muzaffarnagar
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Attendance Sheet of Saturday Tea Club
Session 2016-17

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1.	Dr. Roupal Malik	
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Topic-Calligraphy

Calligraphy, the art of beautiful handwriting. The term may derive from the Greek words for “beauty” (*kallos*) and “to write” (*graphein*). It implies a sure knowledge of the correct form of letters—i.e., the conventional signs by which language can be communicated—and the skill to make them with such ordering of the various parts and harmony of proportions that the experienced, knowledgeable eye will recognize such composition as a work of art. Calligraphic work, as art, need not be legible in the usual sense of the word.

In the Middle East and East Asia, calligraphy by long and exacting tradition is considered a major art, equal to sculpture or painting. In Western culture the plainer Greek- and Latin-derived alphabets and the spread of literacy have tended to make handwriting in principle an art that anyone can practice. Nonetheless, after the introduction of printing in Europe in the mid-15th century, a clear distinction arose between handwriting and more elaborate forms of scripts and lettering. In fact, new words meaning “calligraphy” entered most European languages about the end of the 16th century, and in English the word *calligraphy* did not appear until 1613. Writing books from the 16th century through the present day have continued to distinguish between ordinary handwriting and the more decorative calligraphy.

It has often been assumed that the printing process ended the manuscript tradition. This is not quite true: for example, most of the surviving books of hours (lavish private devotional manuscript books) date from the period after the introduction of printing. Furthermore, certain types of publications, such as musical scores, scientific notation, and other specialized or small-audience works, continued to be handwritten well into the 19th century. Thus, although handwritten books could not be reproduced in quantity or with complete uniformity, they did survive the introduction of printing. Printing and handwriting began to influence each other: for example, modern advertising continues to incorporate calligraphy, and many calligraphers have through the years designed typefaces for printing.

Early Semitic writing

During the 2nd millennium BCE, various Semitic peoples at the eastern end of the Mediterranean were experimenting with alphabetic writing. Between 1500 and 1000 BCE, alphabetic signs found in scattered sites showed a correspondence of form and provided material for sound translations. Bodies of writing from this

period are fragmented: a few signs scratched on sherds or cut in stone. Few of these are celebrated in terms of aesthetic value.

One interesting set of Semitic inscriptions was discovered in 1905 at an ancient mining site on the Sinai Peninsula. A sphinx from that discovery yields the *taw, nun, taw*, or *t, n, t*, meaning "gift." It is evident that the *nun*, or *n*, sign is a rendering of a serpent. Most of the early Semitic alphabetic signs were similarly derived from word signs of more ancient vintage.

The several Semitic peoples in the Middle East area spoke languages that were closely related, and this enabled them to use the same set of alphabetic signs. After some experimentation the alphabet was reduced to 22 signs for consonants. There were no vowel signs. The tribes of Canaan (Hebrews, Phoenicians, and Aramaeans) were important in the development of alphabetic writing, and all seemed to be employing the alphabet by 1000 BCE.

Old Hebrew

Old Hebrew existed in inscription form in the early centuries of the 1st millennium BCE. The pen-written forms of the Old Hebrew alphabet are best preserved in the 13th-century-CE documents of the Samaritan sects.

The exile suffered by the Israelites (586–538 BCE) dealt a heavy blow to the Hebrew language, since, after their return from exile, Aramaic was the dominant language of the area, and Hebrew existed as a second and scholarly language. Aramaic pen-written documents began to appear in the 5th century BCE and were vigorous interpretations of inscription letters. Typically, in the surviving documents, the pen was cut wide at the tip to produce a pronounced thick and thin structure to the line of letters. The writer's hand was rotated counterclockwise more than 45 degrees relative to vertical, so that vertical strokes were thinner than the horizontal ones. Then, too, there was a tendency to hold these strong horizontals on the top line, with trailing descenders finding a typical length, long or short on the basis of ancient habits. The *lamed* form, which has the same derivation as the Western L, resembles the latter and can be picked out in early Aramaic pen hands by its characteristic long ascender.


The traditional square Hebrew, or *merubba'*, pen hand was developed in the centuries preceding the Common Era. This early script may be seen in the famed Dead Sea Scrolls discovered in 1947. These scrolls are associated with a group of dissident Jews who founded a religious commune on the northwestern shore of the Dead Sea about 180 BCE. The commune had an extensive library. Pens were the instruments of writing, and, as in earlier Aramaic documents, leather provided the surface. In these documents the *lamed* form remained visually prominent.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 17-01-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Primary types of camera"- topic delivered by Mr. Gaurav Sharma Department of Fine Arts on dated 21-01-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

()
Convener, Saturday Tea Club
Dept. of Fine Arts

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Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 21-01-2017

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
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Primary types of camera

(1)-Single-lens reflex (SLR) camera (Single-lens reflex camera) –

In photography, the single-lens reflex camera (SLR) is provided with a mirror to redirect light from the picture taking lens to the viewfinder prior to releasing the shutter for composing and focusing an image. When the shutter is released, the mirror swings up and away allowing the exposure of the photographic medium and instantly returns after the exposure. No SLR camera before 1954 had this feature, although the mirror on some early SLR cameras was entirely operated by the force exerted on the shutter release and only returned when the finger pressure was released. The Asahiflex II, released by Japanese company Asahi (Pentax) in 1954, was the world's first SLR camera with an instant return mirror.

In the single-lens reflex camera, the photographer sees the scene through the camera lens. This avoids the problem of parallax which occurs when the viewfinder or viewing lens is separated from the taking lens. Single-lens reflex cameras have been made in several formats including sheet film 5x7" and 4x5", roll film 220/120 taking 8,10, 12 or 16 photographs on a 120 roll and twice that number of a 220 film. These correspond to 6x9, 6x7, 6x6 and 6x4.5 respectively (all dimensions in cm). Notable manufacturers of large format and roll film SLR cameras include Bronica, Graflex, Hasselblad, Mamiya, and Pentax. However the most common format of SLR cameras has been 35 mm and subsequently the migration to digital SLR cameras, using almost identical sized bodies and sometimes using the same lens systems.

Almost all SLR cameras use a front surfaced mirror in the optical path to direct the light from the lens via a viewing screen and pentaprism to the eyepiece. At the time of exposure the mirror is flipped up out of the light path before the shutter opens. Some early cameras experimented with other methods of providing through-the-lens viewing, including the use of a semi-transparent pellicle as in the Canon *Pellix*¹⁹¹ and others with a small periscope such as in the Corfield Periflex series.

(2)Twin-lens reflex camera-

Twin-lens reflex cameras used a pair of nearly identical lenses, one to form the image and one as a viewfinder. The lenses were arranged with the viewing lens immediately above the taking lens. The viewing lens projects an image onto a viewing screen which can be seen from above. Some manufacturers such as

Mamiya also provided a reflex head to attach to the viewing screen to allow the camera to be held to the eye when in use. The advantage of a TLR was that it could be easily focussed using the viewing screen and that under most circumstances the view seen in the viewing screen was identical to that recorded on film. At close distances however, parallax errors were encountered and some cameras also included an indicator to show what part of the composition would be excluded.

Some TLR had interchangeable lenses but as these had to be paired lenses they were relatively heavy and did not provide the range of focal lengths that the SLR could support. Most TLRs used 120 or 220 film; some used the smaller 127 film.

(3) Compact cameras-


After exposure every photograph is taken through pinch rollers inside of the instant camera. Thereby the developer paste contained in the paper 'sandwich' distributes on the image. After a minute, the cover sheet just needs to be removed and one gets a single original positive image with a fixed format. With some systems it was also possible to create an instant image negative, from which then could be made copies in the photo lab. The ultimate development was the SX-70 system of Polaroid, in which a row of ten shots – engine driven – could be made without having to remove any cover sheets from the picture. There were instant cameras for a variety of formats, as well as adapters for instant film use in medium- and large-format cameras.


Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 24-01-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "~~Pattern making in apparel~~" topic delivered by Ms. Silky Jain Department of Fine Arts on dated 28-01-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 28-01-2017

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
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12	Ms. Ruby Narwal	

Pattern Making in Apparel Industry

Pattern-

Garment fitness is the 1st priority for every consumer. To get perfect fit of garment, well planned or defect free **pattern** must be needed. When ornamental designs are apply on the garment, then a perfect pattern should be produced for making this garment. A standard pattern making is the most essential part to the success of ready-to-wear clothing.

On the other words, pattern is a hand paper which is made by flowing all the specifications of each and individual components. Actually a pattern is the template from which the parts of a garment are traced onto fabric before being cut out and assembled. Pattern making is the connection of design to production by creating paper templates for all components such as cloth, hemming, fusible etc. which have to be cut for finish a perfect garment. Now **CAD software** are used to make pattern for better correction.

Methods of pattern making

There are three types of pattern making methods used in Apparel Industry. These are in below:-

1. Pattern drafting method
2. Pattern draping method
3. Flat pattern making method

Here are the following methods that are related to the pattern workroom:

1. Pattern drafting method:

Pattern drafting method is mainly depends on accurate measurements taken on a person, dress or dummy. To complete the pattern, measurements are taken for chest, waist, hip and so on, and ease allowances are marked on paper and construction lines are drawn also. This drafting method is used to made basic, foundation or design patterns. Basic pattern set is the example of drafting method.

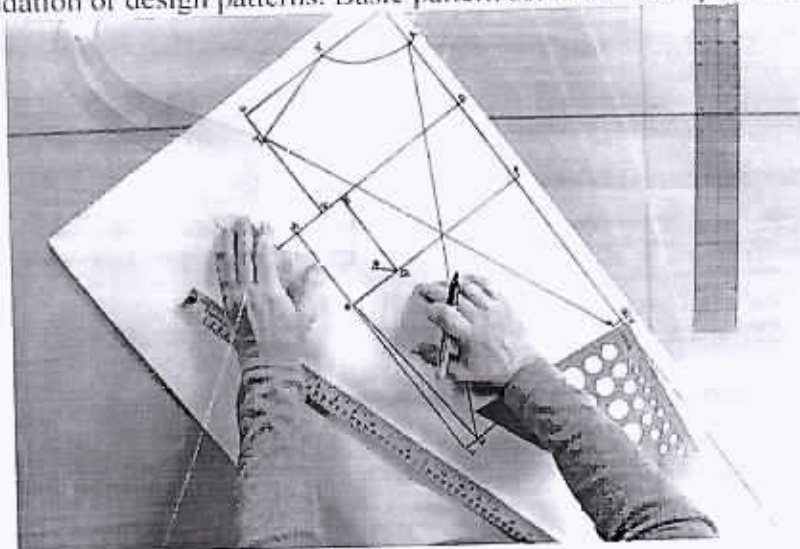


Fig: Pattern drafting method

2. Pattern draping method:

Pattern draping method is a three-dimensional process of pattern making. In this pattern making method, muslin cloth is used to drape over a Human body or on a mannequin. For making this draping method commonly used muslin, plain weave fabric of unfinished cotton fabric. When a two dimensional (2D) piece of fabric is around on a form of dress or a model, following its shape.

creating a three-dimensional (3D) fabric pattern. To get an actual design for finished garment, pattern maker give ease allowances for movement before the garment piece is cut and sewn. This pattern can be marked with pencil lines and the finished muslin pattern can be used repeatedly. But, it is requires more material, more expensive and time consuming than flat paper pattern making method.

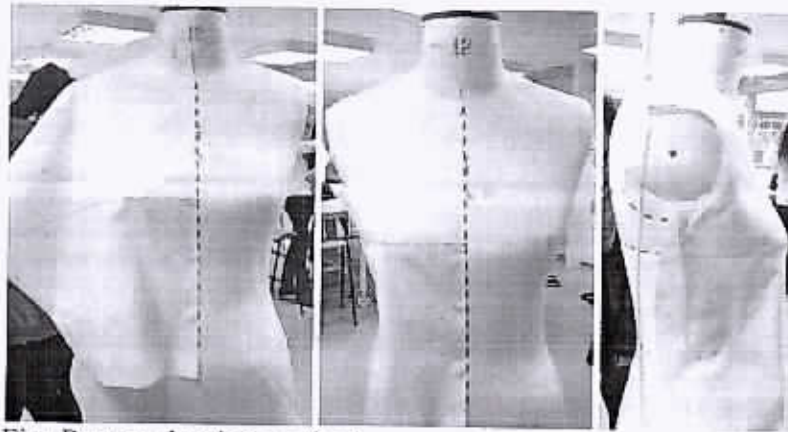


Fig: Pattern draping method

3. Flat pattern making method:

Flat paper pattern making method is used to the development of a fitted basic pattern with ease movement and comfort to fit a person or body form. For developing a standard pattern, it is the fastest and most efficient method, so that the basic block is modified to create new and various styles. It is dependent on previously developed patterns. In flat pattern making, the patterns are manipulated by using a slash or pivotal method to create design patterns.

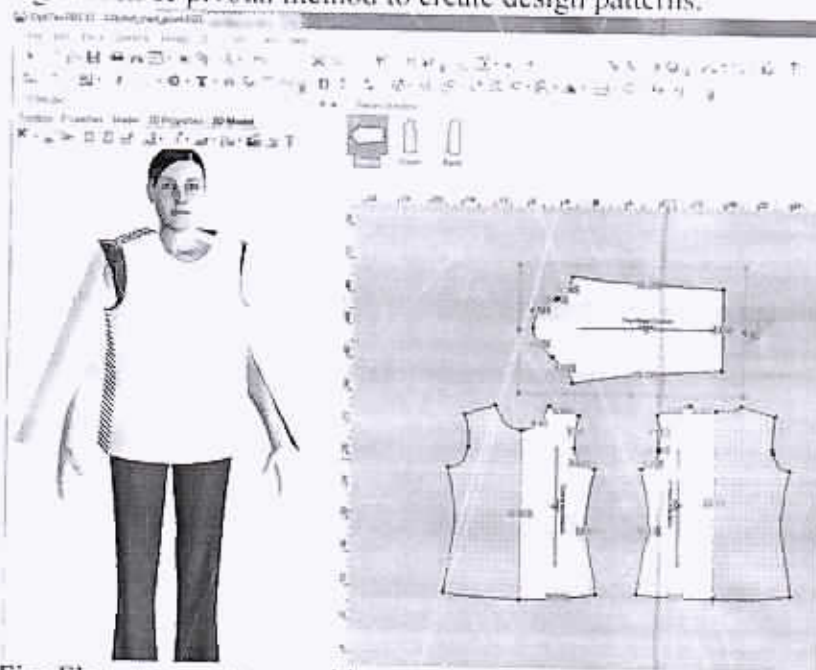


Fig: Flat paper pattern making method

A sloper is the starting point for flat pattern making or designing. Sloper is types of basic pattern that drafted on specific body measurements and do not attached a seam allowance, comfort ease, or any other design elements. Slopers are manipulated to create different styles of fashion garment. In the present day it is mainly draped by Computer aid techniques. To get a good pattern making, accurate measurements are most important.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 16-02-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Types of fabric and..." topic delivered by Ms. Yashika Kathuria Department of Fine Arts on dated 18-02-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	<i>R. Malik</i>
2.	Dr. Ritu Garg	<i>Ritu</i>
3.	Dr. Binnu Pundir	<i>Binnu</i>
4.	Dr. Rajni Kant	<i>Rajni</i>
5.	Mr. Amit Kumar	<i>Amit</i>
6.	Dr. Anu Nayak	<i>Anu</i>
7.	Ms. Anita Chauhan	<i>Anita</i>
8.	Ms. Ruchi Pathak	<i>Ruchi</i>
9.	Mr. Gaurav Sharma	<i>Gaurav</i>
10.	Ms. Silky Jain	<i>Silky</i>
11	Ms. Yashika Kathuria	<i>Yashika</i>
12	Ms. Ruby Narwal	<i>Ruby</i>

Date 18-02-2017

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
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11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Topic-Types of Fabric and Their Uses

Fabric Types:-

In today's modern textile sector, various types of fabric produced for woven, knit and non-woven fabric. This article has presented the total classification of fabric for woven, knit and non-woven,

Classification of Fabric:

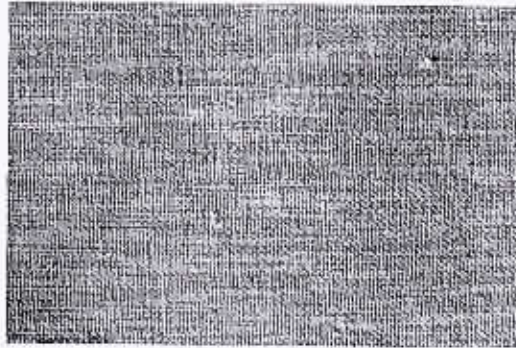
There are mainly three types of fabric, which are in the below:

1. Woven fabric,
2. Knit or knitted fabric.
3. Non-woven fabric.

All the above fabrics have explained in the following:

Woven fabric:

The fabrics which are produced by interlacing two sets of yarn i.e. war yarn and weft yarn by in is termed as woven fabric.



Woven fabric

Types of Woven Fabric:

There are various types of woven fabrics produced in textile weaving sector which are mentioned in the following:

1. Poplin fabric or broad cloth.
2. Denim fabric, Pinpoint oxford fabric,
3. Corduroy fabric.
4. Chambray fabric.
5. Crepe fabric.
6. Oxford fabric.
7. Melange fabric.
8. Flannel fabric.
9. Royal oxford cloth.
10. Dobby fabric.
11. Herringbone fabric Kashmir silk,
12. Khadi fabric.
13. Gabardine fabric.

Uses of Woven Fabric:

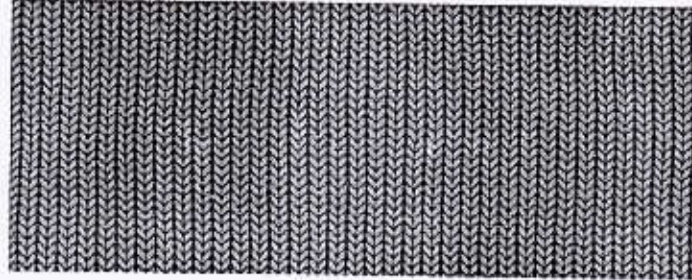
Woven fabric is used for the below purposes:

1. Jackets.
2. Dress or blouses.
3. Bridal satins.

4. Lining fabrics.
5. Stretch fabrics.
6. Blanket binders.
7. Shower curtain.
8. Umbrellas.

Knit or Knitted Fabric:

The fabrics which are produced by interlacing one set of yarn are known as knit or knitted fabric. It should be noted here that, knit fabric and knitted fabric are same.



Knit fabric

Types of Knit or Knitted Fabric:

There are so many knit fabrics produced in today's modern textile knitting sector which are presented in the below:

1. 100% cotton single jersey fabric.
2. Burn out single jersey fabrics.
3. 100% cotton double jersey fabrics.
4. Lycra or spandex single jersey fabrics.
5. Slub single jersey fabrics.
6. Grey melange slub fabrics.
7. Fleece fabrics.
8. French terry fabrics.
9. French terry slub fabrics.
10. Grey melange fabrics.
11. Micro or baby terry fabrics.
12. Lacoste fabrics.
13. Sequence fabrics
14. French terry fabrics (inside brushed).
15. Design terry fabrics.
16. Pique fabrics.
17. Pique slub fabrics.
18. 1×1 Rib fabrics.
19. 2×1 Rib fabrics.

Uses of Knit or Knitted Fabric:

Knit or knitted fabric is used for the following purposes:

1. Jersey fabric used for making T-shirt, Soft jacket and Coats.
2. Interlock knits are suitable for evening wear and lingerie.
3. Trikot fabric is used for bathing suits.
4. Sweater knits can be used to make tops, sweater dresses and skirts.

Non-woven Fabric:

This type of fabric is produced by connecting yarn with gummy or bonded materials.



Non-woven fabric

Types of Non-Woven Fabric:

Non-woven fabric has different types depending on its technology of raw materials, method of production, end use of materials and its properties.

According to the technology of raw materials:

1. Staple fibre non-woven.
2. Filament fibre non-woven.

According to the method of production:

1. Weft bonded.
2. Dry bonded.
3. Spun bonded.

According to the end use of materials:

1. Durable.
2. Semi-durable.
3. Disposable.

According to their properties:

1. Water repellent.
2. Flame retardant.
3. Water absorbent.

Uses of Non-woven Fabric:

Non-woven fabric is used for the below purposes:


1. Coating substrates.
2. Wipes.
3. Filtration.
4. Medical.
5. Interlinings.
6. Footwear.
7. Garments.
8. Hygiene etc.


Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 20-02-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Role of beauty in....." topic delivered by Ms. Ruby Narwal Department of Fine Arts on dated 25-02-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 25-02-2017

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
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12	Ms. Ruby Narwal	

Faculty By: Ms. Ruby

Topic: Role of beauty in Indian and Western aesthetics

Ancient Western Aesthetics

It could be argued that 'ancient aesthetics' is a term that belongs to a different era or period, since aesthetics as a discipline originated in 18th century Germany. Nevertheless, there is considerable evidence that ancient Greek and Indian philosophers discussed and theorized about the nature and value of aesthetic properties. They also undoubtedly contributed to the development of the later tradition because many classical theories were inspired by ancient thought; and, therefore, ancient philosophers' contributions to the discussions on art and beauty are part of the traditions of aesthetics.

The ancient Greek philosophical tradition starts with the pre-Socratic philosophers. In most cases, there is little evidence of their engagement with art and beauty, with the one notable exception of the Pythagoreans. In the Classical period, two prominent philosophers, Plato and Aristotle, emerged. They represent an important stage in the history of aesthetics because the problems they raised and the concepts they introduced are well known and discussed even today.

The history of ancient Greek aesthetics covers centuries, and during this time numerous nuanced arguments and positions were developed. In terms of theories of beauty, however, it is possible to classify the theories into three distinct groups: those that attribute the origin of beauty to proportion, those that attribute it to functionality and those that attribute the Form as the cause of beauty. Oftentimes, philosophers use a combination of these positions, and many original innovations are due to the convergence and interaction among them. Ancient philosophers were also the authors of some of the more notable concepts in the philosophy of art. The notions of catharsis, sublimity and mimesis originated in antiquity and have played a role in aesthetics ever since then.

Three Types of Theories about the Origin of Beauty-

PROPORTIONS: The idea that beauty in any given object originates from the proportion of the parts of that object is one of the most straightforward ways of accounting for beauty. The most standard term for denoting this theory is *summetria*, meaning not bilateral symmetry, but good, appropriate or fitting proportionality.

FUNCTIONALITY: The theory of functional beauty is the idea that beauty originates in an object when that object performs its functions, achieves its end or fits its purpose, especially when it is done particularly well, that is, excelling at the task of achieving that end. In an ancient philosophical context, this idea is also often associated with the

notion of dependent beauty, which means an object is beautiful if it excels at functioning as the kind of object it is.

FORM: Plato's best-known argument, the theory of forms, has much bearing on his aesthetics in a number of ways. The theory posits that incorporeal, unchanging, ideal paradigms—forms—are universals and play an important causal role in the world generation. Arguably the most important way in which the theory of forms has bearing on aesthetics is the account of the origin of aesthetic properties. An object becomes beautiful by partaking in the form of Beauty. Plato in *Hippias Major* does, however, say that the form of Beauty has a special connection with the form of Good, even if they are not, ultimately, identical. The form is said to be everlasting, not increasing or diminishing, not beautiful at one point and ugly at another, not beautiful only in relation to any specific condition, not in the shape of any specific thing.

Unlike Aristotle, Plato saw potential dangers associated with mimetic activities. In *Republic* 5, "lovers of beautiful sights and sounds," people addicted to music, drama and so on, are contrasted with true philosophers. The lovers of sights and sounds pursue only opinions, whereas philosophers are the pursuers of knowledge and, ultimately, beauty in itself. But perhaps the best-known argument criticizing art comes from Book X of the *Republic*. Here, the products of artistic activities are criticized for being twice removed from what is actually the case. Socrates uses the example of a symposium couch to argue that the painting of a couch is just a copy of reality, the actual couch. Yet the actual couch made by the craftsman is also just a copy of the true reality, the forms.

Another aesthetic term that originated in antiquity, but was made famous by subsequent adaptations, especially by Kant and Burke, is that of the sublime and its coinage has been attributed to Cassius Longinus, a Greek rhetorician in the 3rd century C.E. Fundamentally, the sublime as described by Longinus is a property of style, which pleases, pleases all and ever pleases. Longinus goes on to suggest the sources of sublimity - grandeur of thought, capacity for strong emotions, certain kinds of figures of speech, nobility of diction and dignity of composition.

Eastern Aesthetics-

Art & life in India have been inextricably intertwined, from the ancient to the contemporary. Art, like in all great civilizations, has borne testimony to the socio-cultural milieu, and the high level of sophistication that developed in ancient India is a reflection of this. The arts, thus, strived to hone man's intellectual sensibilities, raising him to the level of the transcendental, which in India is the *Brahman* or ultimate reality.

Art and aesthetics have an almost symbiotic relationship. Structure and Image are inherent, yet dualistic parts of ancient Indian art practice. Aesthetic enjoyment in Indian tradition is based on, and aimed at, an artistic experience that takes place in the *citta* – the creative center of man, where the appropriate shape or form of an image is determined. According to the Chandogya Upanishad, *hridaya uakash* – the ideal space – is the innermost core of one's being. When this is unified with the *citta*, *ananda* or spiritual bliss is obtained, and this then becomes synonymous with aesthetic bliss. Thus the term *chidananda* is referred to *Shiva* as an individual who has attained eternal bliss and is free of mind, intellect, ego or consciousness. To achieve this effect, the artist rendered a rhythmical flow of creative power into this work of art, for he had to see the object with the eyes of the *atman* – the self.

The core of Indian aesthetics and criticism originated in the *Natyashastra* that was written at the height of the Golden Age of Indian Art by Bharata in the sixth century AD. The theory of *rasas* contained in the treatise is based on the premise that all human emotions can be divided into delight, laughter, sorrow, anger, fear, disgust, heroism, and astonishment. These in turn, can be experienced through the reworked categories of *saundarya* (beauty, eroticism), *hasya* (comic), *karuna* (pathos), *raudra* (fury, anger), *vibhatsa* (disgust), *adbhuta* (marvelous, awe, inspiring), *bhayanaka* (terrible, odious), *vira* (heroic) and *shant* (silent, peaceful). As a result of this tradition, these nine emotions are believed to encapsulate the core flavor, the *rasa*, of all human experience, and by evoking these in the audience the artist can create a heightened dramatic and aesthetic experience.

Bharata also advocated that *rasa*, the aesthetic object, is essentially the product of dramatic art and is thus not found in the creations of nature. The ability to savor it is the reward for some goodness or meritorious act performed in the previous life. Acknowledged by many as the Fifth Veda, the *Natyashastra* occupies an unparalleled place in the workings of art, its emotive content, its power, depiction, communication, inferences and connotations. Bharata mentions the importance of poetics, and describes the power of language, words and their meaning. The inter-relativity of the *rasa* experience and the poetic vision is exemplified in the words – 'poetry is a sentence, the soul of which is the *rasa*'. Aestheticians, thus, studied poetics in accordance with the *rasa* theory, and developed the idea of the poetic experience as also being the *rasa* experience.

A true aesthetic object does not simply stimulate the aesthetic sense; it works to stimulate the imagination through the senses. As the aesthete rises from the level of sense to that of imagination, he/she reaches the second level of aesthetic experience. This new world is his own creation. In it he meets with the dramatic personality that is the focal point of the whole. It is the ideal, realized. Drawing from the *bhakti* literature,

the epic hero is always in the image of the *nayaka*, who contains within himself every possible heroic quality or *lakshana* of a *mahapurusha* like Ram or Krishna. In this context, a point of departure from western traditions is that the *nayaka* exists in the image of man, in contrast to the 'godly' or the divine. Drama, therefore, improves the spectator morally – not through sermons, but by making him experience satisfaction and realize its superior value.

Conclusion

In comparison to Indian art, traditional Western art is more about codification. In the East, particularly in Indian tradition, art is about celebration. And it is in this context that we have *navarasas*, where through the nine main transient emotions, there is the complete celebration of life. While in the West art is more about visual, Eastern notions of the same are perceived at the level of mind, with the focus on looking inward as opposed to outward. Art in West is reactive to nature or forms, appealing the spectator to observe while art in East is more inviting, demanding utter indulgence of the spectator.


At the turn of the twentieth century, India had its own unique crisis of transition. While on one hand it was reeling under the impact of its colonizers, on the other it had to deal with its own desire of nationalism. Post-Independence Indian art has its own dilemmas of representation – traumas of establishing identities, the neurosis of post-colonial psyche and the challenges of a post-modern society.


Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 15-03-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Beauty" topic delivered by Dr. Anu Department of Fine Arts on dated 18-03-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Convener, Saturday Tea Club
Dept. of Fine Arts

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HOD
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 18-03-2017

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

S.No.	Name of Faculty	Signature
1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binnu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
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BEAUTY

Beauty is an emotional element, a pleasure of ours, which nevertheless we regard as a quality of thing. The ideas of beauty are found in almost every culture and at almost every time in human history, with many similarities. Beauty was and still is a term of great esteem linking human beings and nature with artistic practices and works since the early civilizations.

From the early cultures, beauty, goodness and truth are customarily related. Beauty here carries a double meaning, inclusive and exclusive.

In the inclusive sense, beauty pertains to anything worthy of approbation, to human virtues and characters, to nobility and goodness, to hidden things and truth, to the natural and divine worlds.

In the exclusive, restricted sense, it pertains to how things appear, their manifestations, and to the joys human beings experience when presented with beautiful things, human bodies, artifacts, natural creatures and things. When we talk about the beauty in works of art, we are talking about this latter beauty, and experiencing this beauty refers to the aesthetic experience. Such beauty is the higher degree of it and the experience of it last in us beyond the time and space.

Aesthetic Art

Aesthetics is the branch of philosophy that deals with the nature and appreciation of art, beauty, and taste; aesthetics is central to any exploration of art. The word "aesthetic" is derived from the Greek "aisthetikos," meaning "esthetic, sensitive, or sentient." In practice, aesthetic judgment refers to the sensory contemplation or appreciation of an object (not necessarily a work of art), while artistic judgment refers to the recognition, appreciation, or criticism of a work of art.

Numerous philosophers have attempted to tackle the concept of beauty and art. For Immanuel Kant, the aesthetic experience of beauty is a judgment of a subjective, but common, human truth. He argued that all people should agree that a rose is beautiful if it indeed is.

A. What is Art?

Art is the activity of creating or appreciating beauty. The human mind has the three faculties of intellect, emotion, and will, corresponding to which there are different areas of cultural activity. As intellectual activities, there are philosophy, science, etc.; as volitional activities, there are moral conduct, ethical conduct, etc.; and as emotional activity, there is art. Thus, art can be defined as "the emotional activity of creating or appreciating beauty."

Then, what is the purpose of art? The purpose for which God created human beings and the universe was to obtain joy through loving an object. Likewise, it is for the purpose of obtaining joy that human beings create or appreciate works of art as their objects. Therefore, art can also be described as "activity of creating joy through creation or appreciation."

"All artists have ... the desire to please; and art is ... defined as an attempt to create pleasing forms."

B. What is Beauty?

According to Divine Principle, love is the "emotional force given by the subject to the object," and beauty is the "emotional force returned to the subject by the object."

D. The Elements of Beauty

Beauty is not something that "exists" objectively but something that "is felt." Some element existing in the object gives the subject an emotional inspiration that is felt by the subject as beauty. Then, what is this element that inspires the subject emotionally, in other words, what is the element of beauty? It is the combination of the purpose for which the object was created (the purpose of creation) and the harmony of the physical elements within the object. That is to say, when the physical elements, such as lines, shapes, sounds, colors, space are well harmonized centering on the purpose of creation, they give to the subject an emotional inspiration that is felt as beauty. When beauty is recognized as such by the subject, it becomes actual beauty.

Harmony refers to both spatial harmony and temporal harmony. Spatial harmony refers to the harmony in spatial arrangement, and temporal harmony refers to the harmony that is produced over the passage of time. Art forms with spatial harmony include painting, architecture, sculpture, handicraft, and so on. Art forms with temporal harmony include literature, and music, and so on. These two kinds of art are called spatial art and temporal art. Drama, dancing, and the like are regarded as art that is both spatial and temporal. In either case, it is harmony that gives rise to the feeling of beauty.

The mystic is the greatest flowering of human consciousness. His ultimate vision can be described in three beautiful words that have been used for thousands of years, and there has not been any improvement on them. They are three words from the ancient-most sources: *satyam shivam sundaram*.

Satyam means the truth – not what you think about it, but what it is; not your idea about it, but its reality. To know this truth you have to be utterly absent. Your very presence will distort the vision – because your presence means the presence of your mind, your prejudices, your conditionings. You are nothing else but a bundle of all that has been forced on you by the religions, by the society, by the so-called leaders of humanity.

But don't misunderstand me: this absence of you is your real presence. Only the prejudices are absent. The ego is absent, your knowledgeability is absent but your being shows in its utter purity. You disappear as a personality and there remains only a pure presence. So on one side it is absence of all that is false in you, and on the other side it is presence of all that is real in you. In this state you don't think, you simply see.

This seeing of existence is the first experience of the mystic contained in the word *satyam*. Satyam means the truth: not any conception about it, but truth itself.

The second word, *shivam*, means virtue – all that is good, all that is valuable, all that is the most precious in you: the ultimate good. The man who comes to experience the truth starts living the truth immediately. There is no other alternative. His living the truth is shivam.


Shivam means truth in action, truth in your life, truth in your love, truth in your friendship, truth in your eyes and truth in your heart. Shivam is the action of truth. Truth itself is the center of the cyclone, but if you experience the truth, the cyclone around you becomes shivam. It becomes pure godliness. Sundram means beauty. So this is the mystic trinity: satyam, the truth; shivam, the good, the divine; and sundram, the beauty.


Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 20-03-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "The influence of fashion" topic delivered by Ms. Silky Jain Department of Fine Arts on dated 25-03-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Convener, Saturday Tea Club
Dept. of Fine Arts

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6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 25-03-2017

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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1.	Dr. Roupal Malik	
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THE INFLUENCE OF FASHION MAGAZINES

By the 1860s, stylish American women could see original designs by Charles Frederick Worth, the first true fashion designer, in the popular publication *Harper's Bazaar*. As other designers appeared on the scene, their creations could also be seen in new fashion magazines.

By the turn of the twentieth century, this was the primary method of spreading news of fashion trends from Paris, the seat of fashion.

At first, the gowns were illustrated with drawings, but as photography became more sophisticated in the early twentieth century, the fashion press used more and more photographs of new designs. At the same time, fashion and art were merging in the eyes of the artists, who dabbled in many of the arts. These artists not only painted, but also created textile designs and fashion illustrations. Some journals of the day printed both fashion illustrations and photographs, along with short articles on fashion by modern writers. Until the Second World War, even mainstream fashion journals like *Vogue* and *Vanity*

Fair continued to publish fashion illustration by modern artists, encouraging the connections between fashion designers and visual artists.

Vogue functioned in America not only to provide sketches and patterns of fashions derived from Paris models, but also to promote French couture. One of France's premier designers, Paul Poiret, wrote in a special thirtieth-anniversary edition of *Vogue* that the magazine "is today one of the best methods of communication with a distinguished clientele," revealing the importance for him of reaching the American clientele.

In America, wearing Paris fashion ensured that others would recognize the wearer's status as a cultivated and wealthy person, perhaps able to travel to Paris, certainly able to afford the best her own locality could provide, be it local cultural life or the best dressmaker in town. For the Tirocchi clientele, nothing less would do to proclaim their status as wives and daughters of newly wealthy industrialists, a new elite of active and intelligent women in a vibrant city with a long history and a monied elite.

The Tirocchis subscribed to both *Vogue* and *Harper's Bazaar*. No doubt many of their clients also subscribed to these magazines at home, but they were able in the shop to consult the magazines and could order a dress made from one of the sketches they saw illustrated. *Vogue* illustrated as many as 33 models from Paris in each issue, and about twice as many American dresses. Advertisements provided many more images.

As a result of their familiarity with fashion magazines, by 1920 clients were asking for couturiers by name instead of favoring designs sewn and trimmed by Madame Tirocchi herself. The sisters turned this development to their advantage by embracing it and offering

their customers copies of Paris couture from supply houses in New York that had paid for the right to copy them in the same materials as the original, then stitch up copies to order for retailers like *A. & L. Tirocchi*.

Custom dressmaking declined for many reasons in the early twentieth century, but the increasing popularity of the fashion press, which championed couture and a worldwide fashion industry, was a major factor hastening its demise. Women saw what they liked in the pages of fashion magazines and were no longer satisfied with dresses that were not identified with the style of a particular fashion designer.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 19-04-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "The concept of School:" topic delivered by Ms. Yashika Kathuria Department of Fine Arts on dated 22-04-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Convener, Saturday Tea Club
Dept. of Fine Arts

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8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
11	Ms. Yashika Kathuria	
12	Ms. Ruby Narwal	

Date 22-04-2017

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)
Attendance Sheet of Saturday Tea Club
Session 2016-17

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1.	Dr. Roupal Malik	
2.	Dr. Ritu Garg	
3.	Dr. Binu Pundir	
4.	Dr. Rajni Kant	
5.	Mr. Amit Kumar	
6.	Dr. Anu Nayak	
7.	Ms. Anita Chauhan	
8.	Ms. Ruchi Pathak	
9.	Mr. Gaurav Sharma	
10.	Ms. Silky Jain	
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12	Ms. Ruby Narwal	

Name of Faculty: - Dr Yashika

Topic: **The concept of school dress and designing**

The concept of school dress and designing is to design school uniform with essential fit, comfort and road safety functions. A school uniform is a uniform worn by students primarily for a school or otherwise for an educational institution. They are common in primary and secondary schools in different countries.

Although often used interchangeably, there is an important distinction between dress codes and school uniforms: according to famous scholars such as Nathan Joseph, clothing can only be considered a uniform when it

- (A) Serves as a group emblem.
- (B) Certifies an institution's legitimacy by revealing individual's relative positions and
- (C) Suppresses individuality

A uniform can even be as simple as requiring collared shirts, or restricting color choices and limiting items students are allowed to wear. Conversely, a dress code is much less restrictive, and focuses "on promoting modesty and discouraging anti-social fashion statements", according to Marian Wilde.

It is difficult to trace the origins of the uniform as there is no comprehensive written history, but rather a variety of known influences. School uniforms are believed to be a practice which dates to the 16th century in the United Kingdom. It is believed that the Christ's Hospital School in England in 1552 was the first school to use a school uniform. Students were given a uniform that most notably consisted of a long blue coat and yellow, knee-high socks. An almost identical uniform is still worn by students attending the school today. The earliest documented proof of institutionalized use of a standard academic dress dates back to 1222 when the then Archbishop of Canterbury ordered the wearing of the *cappa clausa*. This monastic and academic practice evolved into collegiate uniforms in England, particularly in charity schools where uniform dress was often provided for poor children. Universities, primary schools and secondary schools used uniforms as a marker of class and status. Although school uniforms can often be considered conservative and old-fashioned, uniforms in recent years have changed as societal dress codes have changed.

Effects of uniforms on students

Positive thoughts: Advocates of uniforms have proposed multiple reasons supporting their implementation and claiming their success in schools. A variety of these claims have no research supporting them. Some of these pros include the following: Advocates believe that uniforms affect student safety.

- Lowering student victimization
- Decrease gang activity and fights
- Differentiating strangers from students in school buildings.
- Enhanced learning environments
- Heightened school pride
- Increased student achievement
- High levels of preparedness
- Conformity to organizational goals
- Increased chance of staying in school
- Increased commitment to learning

- Increased use of school setting to the student's advantage

After conducting research with several schools, both students and teachers were given a questionnaire to see if there were any significant differences. Her results showed that bullying and gang presence with students wearing school uniforms decreased significantly.

Wearing uniforms leads to decreased behavior problems by increasing attendance rates, lowering suspension rates, and decreasing substance use among the student body. Proponents also attribute positive psychological outcomes like increased self-esteem, increased spirit, and reinforced feelings of oneness among students to wearing uniforms. Additional proponent arguments include that school uniforms

The case study of the Long Beach Unified School District was the study of the first large, urban school in the United States to implement a uniform policy. In 1994, mandatory school uniforms were implemented for the district's elementary and middle schools as a strategy to address the students' behavior issues. The district simultaneously implemented a longitudinal study to research the effects of the uniforms on student behavior. The study attributed favorable student behavioral changes and a significant drop in school discipline issues to the mandatory uniform policy. Wearing school uniforms was associated with fewer absences and trancies and fewer referrals to the office for behavior problems. Suspensions and expulsions were reduced by 28% (elementary) and 36% (middle school), crime and vandalism by 74% (elementary) and 18% (middle school).

A study suggested that "instead of directly affecting specific outcomes, uniforms act as a catalyst for change and provide a highly visible opportunity for additional programs" within schools. In fact, Brunsmas et al., 1998 considered that this was the case with the Long Beach Unified School District case study as several additional reform efforts were implemented simultaneously with the mandatory uniform policy.

Concept of designing of school uniform:-


- a. Uniforms have many positive and negative social impacts on both the students wearing the uniform and the society as a whole.
- b. Uniforms are considered a form of discipline that schools use to control student behavior and often promote conventional gendered dress.
- c. School uniforms are embedded with gender symbolism.
- d. Schools that require students to wear a formal uniform almost universally provide trousers for boys and skirts or dresses for girls. Skirts differentiate the male from the female therefore confirming traditional gender identities for students whom must wear the correct attire corresponding to their sex.

Shri Ram College, Muzaffarnagar
(Department of Fine Arts)

Date 25-04-2017

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Research methodology." topic delivered by Ms. Ruby Narwal Department of Fine Arts on dated 29-04-2017 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Date 29-04-2017

Shri Ram College, Muzaffarnagar
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Research Methodology is the systematic, theoretical analysis of the methods applied to a field of study. It comprises the theoretical analysis of the body of methods and principles associated with a branch of knowledge. Typically, it encompasses concepts such as paradigm, theoretical model, phases and quantitative or qualitative techniques. (Irny and Rose, 2005) A methodology does not set out to provide solutions - it is, therefore, not the same thing as a method. Instead, it offers the theoretical underpinning for understanding which method, set of methods or best practices which can be applied to specific case, for example, to calculate a specific result.

Research: The process of research came into being due to man's quest to be at tune with his environment and also understand nature. To achieve this, man uses the tools of experience and reasoning available to him. Man also makes use of experience and authoritative sources beyond his immediate circle. Experience and authority are rich and major sources of hypothesis, which are based mainly on common sense knowledge and haphazard events, therefore it can be unjustified for drawing conclusions on events. Hence research hypothesis formulation using experience and authority is judged to be unscientific. Research anchors on scientific reasoning; which could be inductive and deductive or both. Research is a combination of both experience and reasoning and can be said to be the most appropriate way of discovering the truth, precisely in the natural Sciences. The need to research came due to the following reason

1. To acquire a degree
2. To get respectability
3. To face a challenge
4. To solve a problem
5. To get Intellectual Joy
6. To Serve Society by increasing Standard of living for Science and technology and by showing right path to society in case of social and behavioural Sciences.

Qualities of Good Research

A good research method should lead to

- i Originality/ Novelty
- ii Contribution to knowledge
- iii Significance
- iv Technical soundness
- v. Critical assessment of existing work