

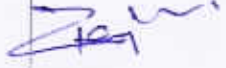



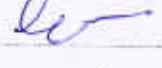
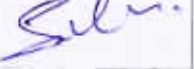








*Shri Ram College, Muzaffarnagar*


*(Department of Fine Arts)*

**Schedule of Saturday Tea Club**  
**Session 2019-20**

**I N D E X**

S.No.	Name of Faculty	Name of Topic	Date	Signature
1	Dr. Roupal Malik	Dyeing Defects and their remedies	21-09-2019	
2	Dr. Binnu Pundir	Contemporary art	28-09-2019	
3	Dr. Rajni Kant	Why is typography important in graphic design?	19-10-2019	
4	Dr. Ravindra	Caricature as a profession	26-10-2019	
5	Dr. Anu Nayak	सिन्धु घाटी सभ्यता	23-11-2019	
6	Ms. Anita Chauhan	Top 10 digital marketing project ideas for beginners	30-11-2019	
7	Mr. Gaurav Sharma	Dimensional designs	18-01-2020	
8	Ms. Silky Jain	Work study for textile and garment industry	25-01-2020	
9	Ms. Yashika Kathuria	Method study for textile and apparel industry	22-02-2020	
10	Dr. Ashish Garg	Ramkinkar Baij	29-02-2020	
11	Ms. Ruby Narwal	Aesthetics in general	14-03-2020	
12	Ms. Reena Tyagi	Styles of printing or printing styles	21-03-2020	
13	Mr. Tarun Kumar Paliwal	Crafts and visual arts	28-03-2020	
14	Ms. Yashika Kathuria	Important terms and definition of dyeing	11-04-2020	
15	Dr. Ashish Garg	Definition of visual arts	18-04-2020	
16	Ms. Ruby Narwal	Chandragupta maurya	25-04-2020	

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

Date 16-09-2019

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Dyeing Defects and their:-" topic delivered by Dr. Roupal Malik, Department of Fine Arts on dated 21-09-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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***Shri Ram College, Muzaffarnagar***  
***(Department of Fine Arts)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2019-20**

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# Topic- Dyeing Defects and Their Remedies

In light of this topic, we can say easily that the **dyeing** faults may occur not only in dyeing stage but also **different types of faults** are shown in pre-treatment stage, may also lead to accelerate the dyeing defects which are quite unacceptable in view of dyeing defects. Which are quite unacceptable in view of quality aspects.

## **Dyeing Faults, Causes and Their Remedies:**

Here we are representing below the common faults or defects, causes of these faults and their remedies by mentioning pre-treatment stage and dyeing stage.

### **A. Pre-treatment stage:**

#### **1. Single marks:**

##### **Causes of single marks:**

An area in the cotton fabric not properly singed due to crease formation, this area will appear in darker shades after **dyeing**.

##### **Remedies of single marks:**

- Resingeing,
- Color stripping and
- Then re-dyeing.

#### **2. Bad singeing:**

##### **Causes of bad singeing:**

Non uniform **singeing** due to blocking of some flame orifices. This will appear as darker areas when dyed or printed.

##### **Remedies of bad singeing:**

- Resingeing after making flame orifices as proper,
- Color stripping and
- Then re-dyeing.

#### **3. Draft stains:**

##### **Causes of draft stains:**

Yellow stains on the white cloth. This is due to wet cloth being left for relatively longer period of time after bleaching and prior to dyeing. If the cloth is dyed, printed or finished, it will have stains of deeper color shades.

##### **Remedies of draft stains:**

Acidifying the cloth, then washing it before dyeing.

#### **4. Rope marks:**

##### **Causes of rope marks:**

Frequent longitudinal folds in cloth. This due to high pressure during mangling, when

scouring of and bleaching is done in rope form.

**Remedies of rope marks:**

**Stentering** the cloth before dyeing. In case of severe folds it is advised to mercerize the cloth.

## 5. Stains:

**Causes of Stains:**

Oil, stains, grease stains, rust, water spot and ground stains.

**Remedies of stains:**

- Suitable clearing agent to be used.
- Emulsifiers in case of oil and grease stains, oxalic acid, in case of iron rust and use suitable detergent in case of other stains.

## 6. Weak or tender areas:

**Causes of weak or tender areas:**

Area of faded color in dyed cloth these are tendered due to chemical degradation during bleaching.

**Remedies of weak or tender areas:**

Can not be repaired in case of acute tendering. In slight cases the cloth can be made stronger by boiling in caustic soda salt and re-dyed.

## B. Dyeing stage:

### 1. Dye stains:

**Causes of dye stains:**

Darker spots of the same color due to incomplete dissolution of the dye.

**Remedies of dye stains:**

In case of a direct dye, treat in a boiling leveling bath. Stripping the color and re-dyeing in case of vat and fast colors. Adding also leveling agents.

### 2. Dark selvages:

**Causes of dark selvages:**

Darker color near selvages due to non uniform winding of the cloth while working on jiggers.

**Remedies of dark selvages:**

Stripping of color, dyeing & re-dyeing and perfect beaming has to be performed.

### 3. Dark selvages and brenzing:

**Causes of dark selvages and brenzing:**

This happens with vat and sulfur dyeing due to un proper winding or dyeing in open jiggers which are subjected to a draft of air.

**Remedies of dark selvages and brenzing:**

Stripping of color, dyeing & re-dyeing and perfect beaming has to be performed.

## **4. Dye mottling:**

### **Causes of dye mottling:**

Unleveled dyeing due to errors in the dyeing methods or concentrations used.

### **Remedies of dye mottling:**

Stripping or reducing the dye and re-oxidizing it. The color has to be adjusted by shading.

## **5. Sided dyeing:**

### **Causes of Sided dyeing:**

Different color depths on the sides. This is mainly due to unequal pressures on the dye mangle in continuous dyeing.

### **Remedies of Sided dyeing:**

Stripping of the color and re-dyeing after proper action on unequal dye mangle of continuous dyeing.

## **6. Specky dyeing:**

### **Causes of Specky dyeing:**

Surface of the dyed fabric has darker dyed spots. This is due to the use of dye stuff brands of big particle size especially in pigmentation dyeing of vat colors.

### **Remedies of Specky dyeing:**

- The cloth has to be boiled, color then stripped.
- Use of vat colors of highly dispersed brands in re-dyeing is recommended.

## **7. Color migration:**

### **Causes of Color migration:**

Difference in color intensity from one side of the fabric to the other. Also difference in shades of one face of the cloth from the other. This is mainly due to un-equal drying of both faces of cloth.

### **Remedies of Color migration:**

Color to be partially stripped and re-dyed.

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

Date 23-09-2019

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Contemporary art" topic delivered by Dr. Binnu Pundir, Department of Fine Arts on dated 28-09-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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S.No.	Name of Faculty	Signature
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2	Dr. Binnu Pundir	
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***Shri Ram College, Muzaffarnagar***  
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# Topic-What Is Contemporary Art? How to Understand It?

## Contemporary Art:

Contemporary art is the art of the present, produced by living artists in the twenty-first century. Contemporary art provides an opportunity to reflect on today social issues relevant to humanity, and the world around us. Contemporary artists work in a globally influenced, very culturally diverse, and advanced technological world. This art is a dynamic combination of materials, concepts, methods, and subjects that challenge traditional boundaries and defy easy understanding or definition. Eclectic and diverse, contemporary art entirely is distinguished by the basic lack of a uniform, ideology, organizing principle. This art is a cultural dialogue that concerns contextual frameworks such as personal or cultural identity, social problems, and issues, community and nationality - that is how at present the

### World defines Contemporary Art.



Contemporary Arts Museum Houston

However, there's a recognition that this generic definition is subject to technical limitations. The classification of "art of today" as a distinctive sort of art, instead of an overall adjectival phrase, goes back to the beginnings of Modern Art in London. The Contemporary Art Society was founded in 1910 by Roger Fry and others, as a personal society for purchasing works of art to put in public museums. Lots of other institutions using the expression were formed in the 1930s. Many, such as the Institute of Contemporary Art, Boston changed their names from ones with "**Modern art**" during this age, as Modernism became defined as a historical art movement, and much "modern" art ceased to be "modern". The definition of what is modern is obviously always on the go, anchored in the present with a start date which goes forward, and the functions the Contemporary Art Society purchased in 1910 could no longer be described as modern.

## Roger Fry (1866-1934)



Roger Fry, *Autoportrait* (1928)

- English painter and art critic, member of the **Bloomsbury Group**.
- Resides at the intersection of late 19th c. - early 20th c. - art criticism in Britain.
- Introduced modern French painting to the London art world; organized two major exhibitions in the Grafton galleries, London (1910, 1912).
- "An Essay in Aesthetics" (1909) - on formalist principles, "Fry's greatest contribution to art criticism and aesthetics" (48)

Roger Fry

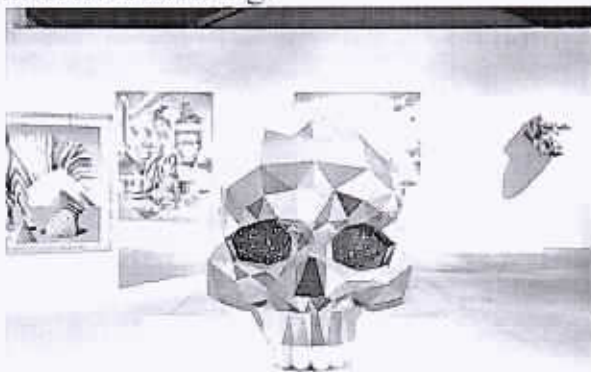
First of all, we need to start with the fact that the modern term of art has emerged only around the 18th century – it's the product of the Enlightenment epoch. Before that time art had had largely a utilitarian purpose as a part of the religious tradition or manifestation of the owner's wealth. Even the word 'art' itself was used to the whole range of the fields that now are not even considered as close to art – from shoemaking to rhetoric. Even the term 'fine arts' ('beaux-arts') appeared only in 1690. However, gradually that principal started getting more radical forms, as Modernist art movements shaped up. Post-impressionists (Paul Cezanne, Paul Gauguin), Fauvists (Edvard Munch, Ernst Ludwig Kirchner) challenged the concept of art as replicating of the reality, letting visual means of expression (color, line, composition) to play the first flute. Modernism, driven by the idea of the autonomy of art, has significantly transformed its norms, yet it hasn't evolved into the critics of the institution of art itself, and, generally speaking, didn't break up with the tradition, applying classical genre system and subjects.

We completely realize that all previous historical information might be too very insignificant to help approaching contemporary art. Too many questions are left open.

- How to distinguish a top-notch contemporary artistic project from a provocative and talentless PR?

- How to explain, why those pieces are being demonstrated in the museums and sold for millions, although it seems even your child could have done the same?

The easiest way is to give up and just calm yourself down with the thought "**Contemporary art is just an epic fake.**" But in reality, we should always blame two for a misunderstanding.

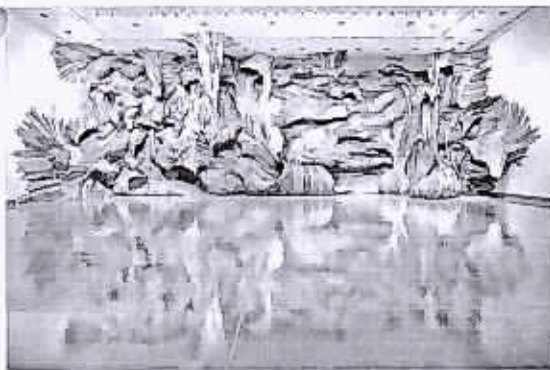


Contemporary art gallery in Lisbon

When it comes to the Bermuda triangle 'artist-artwork-viewer,' the ability of the audience to 'listen' to an artist (to contemplate his/her pieces) is equally important to the ability of master to 'speak' (to create works).

The talent to look at art is no lesser than the talent for producing it. It requires not only some analysis but a serious experience that allow understanding of the context and the background of any piece. **'Training an eye'** isn't the simplest thing, especially when you find yourself in the situation when 'Cool' / 'Not-Cool' verdicts are not enough. The trick of the contemporary art is in motivating the public to get into the dialogue with the author, interpret and react. When dealing with classic art the joy of contemplating the work is enough for us to feel ourselves arbiter elegantiarum without putting much effort into it, such an attitude isn't efficient with contemporary art. It is meant to be a 'bedcrumb' that wakes us and makes us move.

**If before communicating with art was similar to a game of squash, where a viewer was mainly a passive wall, now it is real tennis, where the very possibility of art's existence without a viewer is questionable.**



Installation Art

And you have to get into the artist's head and follow the route he or she followed, to grasp the piece to the fullest. Sometimes the author can get too excited and serve the concept with the intensity a viewer isn't ready to handle. But can art be different in the age of internet and AI? Like any organism, it has to remold itself, since changes are Life. And one cannot resist life.

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

Date 14-10-2019

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Why is Topography important?" topic delivered by Dr. Rajni Kant, Department of Fine Arts on dated 19-10-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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***Shri Ram College, Muzaffarnagar***  
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## **Topic- Why Is Typography Important in Graphic Design?**

Before we dive in, let's kick off with a refresher on what typography is and what it's used for. **Typography is the strategic arrangement of type in order to make written language readable and visually appealing.** The art of typography is one of the most important skills every graphic and web designer needs to master. It's central to every form of design, both print and digital.

Typography has two main purposes in graphic design. The first is to promote legibility, and the second is to help communicate the messaging, tone, and sentiment of a design piece. Another function of typography revolves around aesthetics. We're drawn to visually attractive designs that are clean and easy on the eyes. In contrast, if a design is busy, confusing, and causes us to strain our eyes, we run the other way. Thus, it's in our best interest, and our clients', to learn how to effectively use typography in graphic design.

## **How to use typography in graphic design**

Hitting all the marks of effective and visually appealing typography in graphic design requires a solid understanding of basic design principles. Through practice, you'll develop an eye for good typography and will get better at making strategic design choices. Below are some fundamental concepts to keep in mind when using typography in graphic design.

### **Typeface vs. font**

The terms "typeface" and "font" are often used interchangeably. In fact, when most people say "font," what they're really referring to is a typeface. As a graphic designer, it's important to understand the difference between these terms.

A typeface is a family of fonts. Some familiar examples include Times New Roman, Arial, and Brush Script. A font is a variation of a typeface, typically bold, italic, or a

- combination of the two. Examples of fonts include Times New Roman Italic and Arial
- Bold.

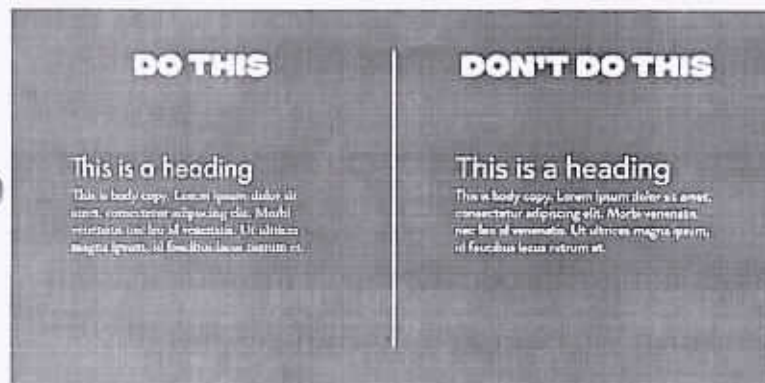
The below graphic helps illustrate the difference between typefaces and fonts, using Proxima Nova as an example.

Proxima Nova is a flexible typeface that encompasses many different fonts.

## Choosing and pairing fonts

Selecting and pairing fonts for a graphic design are two skills and art forms in and of themselves. The chosen font or fonts should fit the mood and tone of the message and be easily legible. If you can master the skills of font selection and pairing, the value of your graphic design work will reach new heights.

- When pairing two fonts, there are essentially two recommended ways to go about it. The first is to pair two different fonts within the same typeface. For instance, a bold, uppercase font for headings and its regular counterpart for body text. The other option is to choose two different typefaces that contrast with one another. For example, a sans serif for headings and a serif for the body. As a general rule of thumb, avoid pairing two different fonts or typefaces with very subtle differences; there needs to be a visible contrast between the two.



Watch the video below for a quick lesson from Ran Segall on choosing fonts for your projects.

## **Creating contrast**

Contrast is critical in graphic design, especially where typography is concerned. High color contrast between the type and the background improves legibility. A simple and effective example of contrast in typography is black text on a white background. However, there are many ways to create contrast through the strategic use of color (check out this post to learn how to use color strategically in web design).

Other ways to create contrast with typography are through pairing different typefaces and font weights (as discussed above), and through sizing. For example, a large heading contrasts with small body copy.

## **The importance of typography in graphic design**

As you know, converting text into a design isn't a simple copy-paste job. It requires both strategy and a good eye for visual aesthetics. Whether you're designing a landing page, book cover, or logo, you may spend countless hours just playing with the type. Why do we put so much time and energy into typography? In no particular order, let's go over the top eight reasons why typography is important in graphic design.

### **1. Deliver a message**

Graphic design is all about visual communication. Through typography, we can heighten the message of a design in a clear and legible way. In a design that's primarily image-based, the typography needs to be strong enough to get noticed. In a text-heavy design, we need to use typography design in order to differentiate different sections and call attention to important messages. Either way, there needs to be an intentional and harmonious balance between different competing elements in order to get the primary message across quickly and easily.



# WORK HARD PLAY HARD

THE

## 2. Create hierarchy

One important way typography is used in graphic design is to create visual hierarchy. This is often accomplished through sizing--the largest element on the page naturally draws the eye first. In a text-heavy graphic design, such as a newspaper or brochure, the headlines stand out and draw attention because they're larger than the body text.



Another way to create typographic hierarchy is through the combination of different typefaces. For instance, using a geometric sans serif typeface for headings and a classic serif for the body. The standard approach is to establish three levels of typographic hierarchy: headings, subheadings, and body copy. Each level utilizes a different font, and the hierarchy is further established through sizing.

## 3. Build brand recognition

A powerful role of typography in graphic design is to establish and grow brand recognition. This is especially true when it comes to logo design. When you think about popular brands like Coca-Cola, Harley-Davidson, and Disney, you can easily visualize their unique logotype in your mind.

- The same concept holds true for other variations of graphic design; for instance, the simple, sans-serif typeface Instagram uses for their app user interface. Creating brand recognition through typography helps create a unique attachment and feeling of familiarity between the brand and the consumer.

**P.S. Want to learn how to use typography and other skills to create stunning, goal-oriented websites for your clients? Sign up for our free masterclass, High-Value Web Designer Secrets.**

#### **4. Show personality**

Some typefaces, particularly in the display category, add personality to a graphic design. The intentional use of typography can indicate whether a brand is playful, warm, mysterious, edgy, youthful, refined, and so on. Therefore, it's important to understand the traits of a brand or design project in order to use typography that conveys the right personality.



- Bold and rounded typography is typically used to convey playfulness and friendliness in graphic design. In contrast, thin and subtle letterforms give off an air of sophistication and sincerity. With a little bit of practice, it's fairly easy to read the personality of a given typeface and decide whether it's a good fit for your project.

#### **5. Make an impact**

Typography can create a strong visual impact. There are many ways to get creative with typography in graphic design in order to make an impression on the viewer. It can even be used in such a way that no other supporting visuals are needed in order to effectively communicate the message of the design.

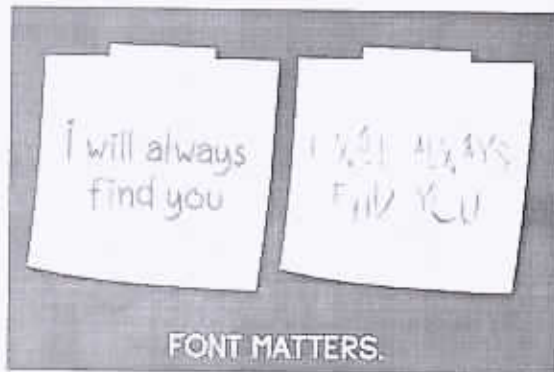
Below are some examples of graphic designs in which typography is front and center and makes a marked impact. In these examples, the typography is essentially art; it takes a lot of skill and artistic ability to pull off this effect.



## 6. Establish a mood and tone

Similarly to how typography conveys personality, it also helps establish the mood and tone of a graphic design piece. In this way, typography visually brings out a brand's values, without needing to explicitly state what those values are. For instance, a brand that values minimalism can help convey this value through the use of a modern, lightweight sans serif font.

- Typography can also heighten the emotional factor of a piece of text. The below image presents a classic (and amusing) example of why typography is so important for establishing mood, tone, and feeling.



## 7. Draw attention

One of the most important roles of typography is to draw attention to important messages. Typography is an easy and impactful method for making a word or phrase stand out in a design. Some ways to draw attention through typography include increasing the size, changing the color, and changing the font or typeface to contrast with the surrounding elements.

In the below examples, we see how certain areas of the text stand out and draw attention through typography design.



## Laser eye surgery changed my life.

With your support I'd like to offer the same incredible experience to someone who needs it but can't afford it.

View Project

### The goal

1. Create a clear and compelling mission statement that resonates with our target audience.

## 8. Create harmony and consistency

Typography helps create harmony and consistency in a design. In brand identity design, it's important to create visual consistency across all platforms. In website design, this looks like using consistent heading and body fonts throughout the site. Visual consistency creates a professional and streamlined look and promotes brand recognition.

Harmony in graphic design refers to visual balance and continuity. Harmonious designs are easy to follow and aesthetically appealing.





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

Date 21-10-2019

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "~~Caricature as a profession~~" topic delivered by Dr. Ravindra, Department of Fine Arts on dated 26-10-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Dept. of Fine Arts

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## **TOPIC- CARICATURE AS A PROFESSION.**

### **HISTORY OF CARICATURES**

While flipping the pages of the magazines, you might have encountered the visual representation of creativity in an exaggerated form. Which is indeed quite funny for the reason that their distinguishing features aren't projected the way they are. Most of the readers use the word "cartoon" to address it, but to enlighten you, the right term for it is Caricature. The word "cartoon" is misleadingly considered as the popular synonym of caricature.

In fact Caricature in layman's language can be defined as the fine piece of portrait art with the exaggeration of its features without distorting its distinguishing essentials. It was initiated for mutual enjoyment among the group back in time; however, the caricature has evolved as the artistic expression of sentiments and messages. It is now introduced as a subject in a few universities and colleges.

### **CARICATURE AS A PROFESSION?**

One cannot ignore the scope of caricature considering the phase of its evolution from a closed group to public platforms with full-time job opportunities. People love this artistic portrayal after the celebrity caricature sketches went viral and are now searching for online caricature maker in India.

Not just that, the wedding caricature has redefined its definition, and people are considering caricature as an innovative gift. The scenario is that the wedding caricature artist is earning more than the corporate employee.

The intriguing it sounds to be, the more dedication and determination it requires switching caricature for your bread and butter.

### **SOME IMPORTANT TIPS FOR YOU TO TAKE CARICATURE AS A PROFESSION.**

- There is no denying that the caricature industry has been showing consistent growth, but to be the brand in the industry, you do need to through the following points. The points enumerated and discussed below throw lights on the key points that can give your direction towards your dream job.



- The fundamental principle for caricature is to master and hone your drawing skills. Your foundation will intensify your future, so you should work on the principles of exaggeration, resemblance, rectifying errors, and rendering your vision.
  - Increase your horizons and challenge your imagination skills. Your mind should be free while portraying your thoughts. Even if it is offensive, don't restrict yourself. You should dare to follow your instincts with an open mind.
  - The beauty of imperfection makes it perfect. The caricature is an artistic expression, and you, as an artist, should strive for its excellence. You need to come up with your own style statement with your art, and for that, you need to keep practicing and keep drawing.
- Once you have explored and practiced enough, you can start working as a professional. You may not be able to get immediate success and intended results, but with consistent practice and working exposure, you will reach the level of people you admire.

There is no limit in the caricature industry. You can rise as high as your potential. The *caricature is an artistic profession*, and creativity has its own place in artistic professions, so you not only have to work on your drawing skills and fundamentals but also on the principles of resemblance, exaggeration, rectifying errors, and rendering your vision.

Consistent practice will lead you to excellence.

●

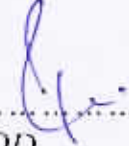
**Shri Ram College, Muzaffarnagar**  
**(Department of Fine Arts)**

Date 18-11-2019

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "सिद्धे शाही सभल"....." topic delivered by Dr. Anu Nayak, Department of Fine Arts on dated 23-11-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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

(.....)  
HOD  
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1	Dr. Roupal Malik	
2	Dr. Binnu Pundir	
3	Dr. Rajni Kant	
4	Dr. Ravindra	
5	Dr. Anu Nayak	
6	Ms. Anita Chauhan	
7	Mr. Gaurav Sharma	
8	Ms. Silky Jain	
9	Ms. Yashika Kathuria	
10	Dr. Ashish Garg	
11	Ms. Ruby Narwal	
12	Ms. Reena Tyagi	
13	Mr. Tarun Kumar Paliwal	

***Shri Ram College, Muzaffarnagar***  
***(Department of Fine Arts)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2019-20**

<b>S.No.</b>	<b>Name of Faculty</b>	<b>Signature</b>
1	Dr. Roupal Malik	
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## Topic- सिंधु घाटी सभ्यता

### परिचय-

- भारत का इतिहास सिंधु घाटी सभ्यता से प्रारंभ होता है जिसे हम हड़प्पा सभ्यता के नाम से भी जानते हैं।
- यह सभ्यता लगभग 2500 ईस्वी पूर्व दक्षिण एशिया के पश्चिमी भाग में फैली हुई थी, जो कि वर्तमान में पाकिस्तान तथा पश्चिमी भारत के नाम से जाना जाता है।
- सिंधु घाटी सभ्यता मिस्र, मेसोपोटामिया, भारत और चीन की चार सबसे बड़ी प्राचीन नगरीय सभ्यताओं से भी अधिक उन्नत थी।
- 1920 में, भारतीय पुरातत्त्व विभाग द्वारा किये गए सिंधु घाटी के उत्खनन से प्राप्त अवशेषों से हड़प्पा तथा मोहनजोदड़ो जैसे दो प्राचीन नगरों की खोज हुई।
- भारतीय पुरातत्त्व विभाग के तत्कालीन डायरेक्टर जनरल जॉन मार्शल ने सन 1924 में सिंधु घाटी में एक नई सभ्यता की खोज की घोषणा की।

### सिंधु घाटी सभ्यता के चरण

#### सिंधु घाटी सभ्यता के तीन चरण हैं-

1. प्रारंभिक हड़प्पाई सभ्यता (3300 ई.पू.-2600 ई.पू. तक)
2. परिपक्व हड़प्पाई सभ्यता (2600 ई.पू.-1900 ई.पू. तक)
3. उत्तर हड़प्पाई सभ्यता (1900 ई.पू.-1300 ई.पू. तक)

- प्रारंभिक हड़प्पाई चरण 'हाकरा चरण' से संबंधित है, जिसे घग्गर- हाकरा नदी घाटी में चिह्नित किया गया है।
- हड़प्पाई लिपि का प्रथम उदाहरण लगभग 3000 ई.पू. के समय का मिलता है।
- इस चरण की विशेषताएं एक केंद्रीय इकाई का होना तथा बढ़ते हुए नगरीय गुण थे।
- व्यापार क्षेत्र विकसित हो चुका था और खेती के साक्ष्य भी मिले हैं। उस समय मटर, तिल, खजूर, रुई आदि की खेती होती थी।
- कोटदीजी नामक स्थान परिपक्व हड़प्पाई सभ्यता के चरण को प्रदर्शित करता है।
- 2600 ई.पू. तक सिंधु घाटी सभ्यता अपनी परिपक्व अवस्था में प्रवेश कर चुकी थी।
- परिपक्व हड़प्पाई सभ्यता के आने तक प्रारंभिक हड़प्पाई सभ्यता बड़े- बड़े नगरीय केंद्रों में परिवर्तित हो चुकी थी। जैसे- हड़प्पा और मोहनजोदड़ो वर्तमान पाकिस्तान में तथा लोथल जो कि वर्तमान में भारत के गुजरात राज्य में स्थित है।
- सिंधु घाटी सभ्यता के क्रमिक पतन का आरंभ 1800 ई.पू. से माना जाता है, 1700 ई.पू. तक आते-आते हड़प्पा सभ्यता के कई शहर समाप्त हो चुके थे।
- परंतु प्राचीन सिंधु घाटी सभ्यता के बाद की संस्कृतियों में भी इसके तत्व देखे जा सकते हैं।
- कुछ पुरातात्विक आँकड़ों के अनुसार उत्तर हड़प्पा काल का अंतिम समय 1000 ई.पू. - 900 ई.पू. तक बताया गया है।

#### नगरीय योजना और विन्यास-

- मोहनजोदड़ो और हड़प्पा के नगरों में अपने-अपने दुर्ग थे जो नगर से कुछ ऊँचाई पर स्थित होते थे जिसमें अनुमानतः उच्च वर्ग के लोग निवास करते थे।
- दुर्ग से नीचे सामान्यतः ईंटों से निर्मित नगर होते थे, जिनमें सामान्य लोग निवास करते थे।
- हड़प्पा सभ्यता की एक ध्यान देने योग्य बात यह भी है कि इस सभ्यता में ग्रिड प्रणाली मौजूद थी जिसके अंतर्गत सड़कें एक दूसरे को समकोण पर काटती थीं।
- अन्न भंडारों का निर्माण हड़प्पा सभ्यता के नगरों की प्रमुख विशेषता थी।
- जली हुई ईंटों का प्रयोग हड़प्पा सभ्यता की एक प्रमुख विशेषता थी क्योंकि समकालीन मिस्र में मकानों के निर्माण के लिये शुष्क ईंटों का प्रयोग होता था।
- हड़प्पा सभ्यता में जल निकासी प्रणाली बहुत प्रभावी थी।
- हर छोटे और बड़े घर के अंदर स्वयं का स्नानघर और आँगन होता था।
- कालीबंगा के बहुत से घरों में कुएँ नहीं पाए जाते थे।
- कुछ स्थान जैसे लोथल और धौलावीरा में संपूर्ण विन्यास मज़बूत और नगर दीवारों द्वारा भागों में विभाजित थे।

### कृषि-

- हड़प्पाई गाँव मुख्यतः प्लावन मैदानों के पास स्थित थे, जो पर्याप्त मात्रा में अनाज का उत्पादन करते थे।
- गेहूँ, जौ, सरसों, तिल, मसूर आदि का उत्पादन होता था। गुजरात के कुछ स्थानों से बाजरा उत्पादन के संकेत भी मिले हैं, जबकि यहाँ चावल के प्रयोग के संकेत तुलनात्मक रूप से बहुत ही दुर्लभ मिलते हैं।
- सिंधु सभ्यता के मनुष्यों ने सर्वप्रथम कपास की खेती प्रारंभ की थी।
- वास्तविक कृषि परंपराओं को पुनर्निर्मित करना कठिन होता है क्योंकि कृषि की प्रधानता का मापन इसके अनाज उत्पादन क्षमता के आधार पर किया जाता है।
- मुहरों और टेराकोटा की मूर्तियों पर सांड के चित्र मिले हैं तथा पुरातात्विक खुदाई से बैलों से जुते हुए खेत के साक्ष्य मिले हैं।
- हड़प्पा सभ्यता के अधिकतम स्थान अर्द्ध शुष्क क्षेत्रों में मिले हैं, जहाँ खेती के लिये सिंचाई की आवश्यकता होती है।
- नहरों के अवशेष हड़प्पाई स्थल शोर्तुगई अफगानिस्तान में पाए गए हैं, लेकिन पंजाब और सिंध में नहीं।
- हड़प्पाई लोग कृषि के साथ-साथ बड़े पैमाने पर पशुपालन भी करते थे।
- घोड़े के साक्ष्य सूक्ष्म रूप में मोहनजोदड़ो और लोथल की एक संशययुक्त टेराकोटा की मूर्ति से मिले हैं। हड़प्पाई संस्कृति किसी भी स्थिति में अश्व केंद्रित नहीं थी।

### अर्थव्यवस्था-

- अनगिनत संख्या में मिली मुहरें, एकसमान लिपि, वजन और मापन की विधियों से सिंधु घाटी सभ्यता के लोगों के जीवन में व्यापार के महत्त्व के बारे में पता चलता है।
- हड़प्पाई लोग पत्थर, धातुओं, सीप या शंख का व्यापार करते थे।
- धातु मुद्रा का प्रयोग नहीं होता था। व्यापार की वस्तु विनिमय प्रणाली मौजूद थी।
- अरब सागर के तट पर उनके पास कुशल नौवहन प्रणाली भी मौजूद थी।

सुगम व्यापार होता था।

- दजला -फरात नदियों की भूमि वाले क्षेत्र से हड़प्पा वासियों के वाणिज्यिक संबंध थे।
- हड़प्पाई प्राचीन 'लैपिस लाजुली' मार्ग से व्यापार करते थे जो संभवतः उच्च लोगों की सामाजिक पृष्ठभूमि से संबंधित था।

### शिल्पकला -

- हड़प्पाई कांस्य की वस्तुएँ निर्मित करने की विधि, उसके उपयोग से भली भाँति परिचित थे।
- तांबा राजस्थान की खेतड़ी खान से प्राप्त किया जाता था और टिन अनुमानतः अफगानिस्तान से लाया जाता था।
- बुनाई उद्योग में प्रयोग किये जाने वाले ठप्पे बहुत सी वस्तुओं पर पाए गए हैं।
- बड़ी-बड़ी ईंट निर्मित संरचनाओं से राजगीरी जैसे महत्वपूर्ण शिल्प के साथ साथ राजमिस्ती वर्ग के अस्तित्व का पता चलता है।
- हड़प्पाई नाव बनाने की विधि, मनका बनाने की विधि, मुहरें बनाने की विधि से भली-भाँति परिचित थे। टेराकोटा की मूर्तियों का निर्माण हड़प्पा सभ्यता की महत्वपूर्ण शिल्प विशेषता थी।
- जौहरी वर्ग सोने, चांदी और कीमती पत्थरों से आभूषणों का निर्माण करते थे।
- मिट्टी के बर्तन बनाने की विधि पूर्णतः प्रचलन में थी, हड़प्पा वासियों की स्वयं की विशेष बर्तन बनाने की विधियाँ थीं, हड़प्पाई लोग चमकदार बर्तनों का निर्माण करते थे।

### संस्थाएँ-

- सिंधु घाटी सभ्यता से बहुत कम मात्रा में लिखित साक्ष्य मिले हैं, जिन्हें अभी तक पुरातत्त्वविदों तथा शोधार्थियों द्वारा पढ़ा नहीं जा सका है।
- एक परिणाम के अनुसार, सिंधु घाटी सभ्यता में राज्य और संस्थाओं की प्रकृति समझना काफी कठिनाई का कार्य है।
- हड़प्पाई स्थलों पर किसी मंदिर के प्रमाण नहीं मिले हैं। अतः हड़प्पा सभ्यता में पुजारियों के प्रभुत्व या विद्यमानता को नकारा जा सकता है।
- हड़प्पा सभ्यता अनुमानतः व्यापारी वर्ग द्वारा शासित थी।
- अगर हम हड़प्पा सभ्यता में शक्तियों के केंद्रण की बात करें तो पुरातत्त्वीय अभिलेखों द्वारा कोई ठोस जानकारी नहीं मिलती है।
- कुछ पुरातत्त्वविदों की राय में हड़प्पा सभ्यता में कोई शासक वर्ग नहीं था तथा समाज के हर व्यक्ति को समान दर्जा प्राप्त था।
- कुछ पुरातत्त्वविदों की राय में हड़प्पा सभ्यता में कई शासक वर्ग मौजूद थे, जो विभिन्न हड़प्पाई शहरों में शासन करते थे।

### धर्म-

- टेराकोटा की लघुमूर्तियों पर एक महिला का चित्र पाया गया है, इनमें से एक लघुमूर्ति में महिला के गर्भ से उगते हुए पौधे को दर्शाया गया है।
- हड़प्पाई पृथ्वी को उर्वरता की देवी मानते थे और पृथ्वी की पूजा उसी तरह करते थे, जिस प्रकार मिस्र के लोग नील नदी की पूजा देवी के रूप में करते थे।
- पुरुष देवता के रूप में मुहरों पर तीन श्रृंगी चित्र पाए गए हैं जो कि योगी की मुद्रा में बैठे हुए हैं।

उनके पैरों के पास दो हिरनों के चित्र है। चित्रित भगवान की मूर्ति को पशुपतिनाथ महादेव की संज्ञा दी गई है।

- अनेक पत्थरों पर लिंग तथा स्त्री जनन अंगों के चित्र पाए गए हैं।
- सिंधु घाटी सभ्यता के लोग वृक्षों तथा पशुओं की पूजा किया करते थे।
- सिंधु घाटी सभ्यता में सबसे महत्त्वपूर्ण पशु एक सींग वाला गैंडा था तथा दूसरा महत्त्वपूर्ण पशु कूबड़ वाला सांड था।
- अत्यधिक मात्रा में ताबीज भी प्राप्त किये गए हैं।

### सिंधु घाटी सभ्यता का पतन-

- सिंधु घाटी सभ्यता का लगभग 1800 ई.पू. में पतन हो गया था, परंतु उसके पतन के कारण अभी भी विवादित हैं।
- एक सिद्धांत यह कहता है कि इंडो-यूरोपियन जनजातियों जैसे- आर्यों ने सिंधु घाटी सभ्यता पर आक्रमण कर दिया तथा उसे हरा दिया।
- सिंधु घाटी सभ्यता के बाद की संस्कृतियों में ऐसे कई तत्त्व पाए गए जिनसे यह सिद्ध होता है कि यह सभ्यता आक्रमण के कारण एकदम विलुप्त नहीं हुई थी।
- दूसरी तरफ से बहुत से पुरातत्त्वविद सिंधु घाटी सभ्यता के पतन का कारण प्रकृति जन्य मानते हैं।
- प्राकृतिक कारण भूगर्भीय और जलवायु संबंधी हो सकते हैं।
- यह भी कहा जाता है कि सिंधु घाटी सभ्यता के क्षेत्र में अत्यधिक विवर्तनिकी विक्षोभों की उत्पत्ति हुई जिसके कारण अत्यधिक मात्रा में भूकंपों की उत्पत्ति हुई।
- एक प्राकृतिक कारण वर्षण प्रतिमान का बदलाव भी हो सकता है।
- एक अन्य कारण यह भी हो सकता है कि नदियों द्वारा अपना मार्ग बदलने के कारण खाद्य उत्पादन क्षेत्रों में बाढ़ आ गई हो।
- इन प्राकृतिक आपदाओं को सिंधु घाटी सभ्यता के पतन का मंद गति से हुआ, परंतु निश्चित कारण माना गया है।

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

Date 25-11-2019

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Top 10 digital marketing" topic delivered by Ms. Anita Chauhan, Department of Fine Arts on dated 30-11-2019 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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12	Ms. Reena Tyagi	
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# Topic- Top 10 Digital Marketing Project Ideas for Beginners

This list of **digital marketing project ideas for students** is suited for beginners, and those just starting out with Digital Marketing in general. These **digital marketing project ideas** will get you going with all the practicalities you need to succeed in your career as a digital marketing professional.

Further, if you're looking for **Digital Marketing Project Ideas to land on a good job**, this list should get you going. So, without further ado, let's jump straight into some **digital marketing project ideas** that will strengthen your base and allow you to climb up the ladder.

## 1) Customer Satisfaction for a Digital Marketing Agency

One of the best ideas to start experimenting your hands on digital marketing projects for students is Customer Satisfaction for a Digital Marketing Agency. Online marketing agencies might use different digital marketing strategies to drive sales. Customers usually are more satisfied when they get instant gratification for their money spent. Digital marketing is so vast that some strategies work best in the long term, so best in the short term, some works best with specific industries, etc. Doing a customer satisfaction survey for a digital marketing agency helps you understand the most accepted strategies in digital marketing.

**Learn more:** [Digital Marketing Tutorial: A Step-by-Step Guide To Become an Expert](#)

## 2) Return on Investment for Various Digital Marketing Strategies

As part of this project idea, you can contact different companies and understand the budget they spend on digital marketing and analyse the return that they are expecting. Few metrics you can collect are Future Value, Net Present Value and Internal Rate of Return. Adding this as your digital marketing projects can help your resume look much more interesting than others.

### **3) Google Search Engine Marketing Case Study Analysis**

Search engine marketing is the use of search engine optimization (SEO) technique to rank the client's website first on google search for the target keyword. This drives organic search traffic into the client's site, some of which will ultimately convert to a sale. You can run a campaign to analyze different SEO strategies and compare them with other digital marketing strategies.

### **4) Analysis of New Product Launch Using Google Double Click**

DoubleClick Digital Marketing (DDM) is an integrated advertising platform allowing businesses to create and manage digital marketing campaigns across multiple online media channels. Thus Google DoubleClick gives a holistic platform, especially for new product launches to create the initial hype across the entire internet.

### **5) Social Media Strategies for Online Shopping Cart**

So, why not use your skills to develop an impressive digital marketing project based on social media?

Today's advanced digital marketing strategies revolve around remarketing and retargeting. Remarketing is a way to connect with the users who previously interacted with your website. Consider a situation in which a user came to your website, added his favourite products to cart but didn't checkout.

Remarketing allows you to retarget him with the ads of products that he has in his cart. Targeted remarketing gives the user a very tempting second thought making the chances of conversion much higher. Google Ads Remarketing and Facebook pixel are the best known remarketing platform which you can use as case studies for your project.

### **6) Analytical Comparison of Traditional Marketing to Digital Marketing**

There are lots of differences between conventional marketing strategies and digital marketing and the returns that you make. Few items you can analyse are total marketing expense, ability to measure ROI, ability to receive feedback, conversion ratio, interaction with the audience.

## **7) Facebook Analytics For Targeted Marketing**

Facebook Analytics was rolled out in May 2018, and not many businesses have started using it yet. It helps advertisers understand the entire journey of a targeted user across all Facebook channels like desktop, mobile app, messenger, Facebook Lite etc. Analytics is a powerful addition to Facebook Ads Manager that helps to analyse Ad viewers at a complete granular level.

## **8) Customer Preferences on Coupon Code Based Promotional Activities**

Coupon code is a sophisticated digital marketing tool helping to drive sales, improve customer loyalty and build the brand. Coupons usage data has become vital information for various AI-based e-commerce algorithms to predict customer behaviour.

Thus coupons offer a 360-degree marketing strategy. As part of the project, you can collect data from different companies on how and when they supply coupons, the ROI when it comes to discounted prices, how they use the coupons data etc.

## **9) Report on Tools to Analyze Digital Marketing Competitors**

The easiest way to design your marketing strategy is to analyze your competitors, emulate them and outperform them. There are different tools for different digital marketing platforms to analyze the respective competition. For example, SpyFu, SimilarWeb, SEMrush are for SEO competitor analysis and InfiniGraph, SroutSocial, Phlanx are for social media platforms.

## **10) Analysis of Visual Keyword Tools for Search Engine Marketing**

Countless keyword analysis tools in the market are capable of connecting to search engine APIs, get all the data related to organic searches, perform analysis and present the best combination to users. There is a rising demand for keyword research tools that present the data in a way that's pleasant to the viewer's eye, i.e., giving importance to the visual representation of the data.


For example, *LSI* (Latent Semantic Indexing) keywords can be shown linked to the original keyword forming tree-like branches. Some of the popular tools are Keyword Eye, Thesaurus, Google Wonder Wheel, Google Trends, Microsoft adCenter Labs Keyword Research etc. For the project, you can make an initial list of tools, sign up for all these tools and use them to analyse their presentation styles, User experiences, data accuracy etc.

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

Date 14-01-2020

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Dimensional designs:-" topic delivered by Mr. Gaurav Sharma, Department of Fine Arts on dated 18-01-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

  
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## **Topic- 2 DIMENSIONAL DESIGNS**

"Design creates culture. Culture shapes values. Values determine the future."

-Robert L. Peters

2 Dimensional Design is an introduction to the elements and principles of design. Students become familiar with the visual concepts, theories, terminology, and materials used to put a series of concepts into practice. What makes 2D so powerful? Drawing, Graphic Design, Photography, Painting, Video, and many other art disciplines rely on a designer's ability to use the concepts learned in this course in order to communicate. All the elements of 2D make up a visual language that helps artists to communicate creatively and effectively while utilizing a wide variety of materials. The concepts you will learn have practical applications that help you express yourself in unique, artistic ways.

Each class project is an opportunity for you to express one's understanding of a 2D concept. Class periods are used for discussions focused on deepening an understanding of 2D design. Students also engage in projects intended to help develop visual perception & technical skills with a variety of materials and tools. Projects use both traditional tools (paper, pens, pencils, paint...etc.) and a computer format. When the projects are complete, students develop a specialized vocabulary to examine & critically review each student's project resolution. Each student is expected to complete projects for critiques, sketchbook assignments, and participate in critiques.

### **Principles of Design Covered:**

Frame

Point/Line

Shape

Space

Form

Color- hue, saturation, value, tone, tint, shade

Pattern/Texture

Composition: Symmetry & Asymmetry  
Time/Transformation

**Elements of Design Covered:**

Figure/Ground

Balance

Movement

Contrast

Emphasis

Unity



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

Date 20-01-2020

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Work study for textile" topic delivered by Ms. Silky Jain, Department of Fine Arts on dated 25-01-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

  
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## Topic- Work Study for Textile and Garment Industry

Activities of work study in textile and apparel industry are done by **industrial engineering** department. Actually work study is used for measuring work. Industrial engineering department is responsible for work study in the **garment industry**. Work study is the most important tool for controlling production and improving productivity. It is a new concept in textile and apparel industry. We can define work study in the following way.

Work study is the investigation of the work done in an organization by means of a consistent system in order to attain the best utilization of men, machines and materials at a period of time.

According to ILO, Work study is used to embrace the **techniques of method study** and work measurements which are employed to ensure the best possible use of human and available resources in carrying out a specified activity.

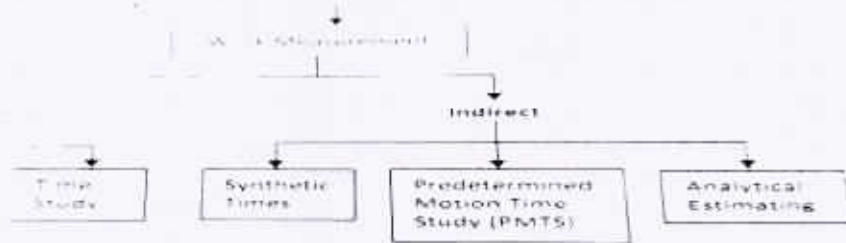


Fig: Classification of Work study

### Purpose of work study:

In general, the purposes or objectives of work study are:

1. Establish the most economical way of doing the work.
2. Establish the time required for a job at a defined level of performance.
3. Increase productivity and profitability.
4. Increase job security.
5. Make work easier.
6. Establish fair tasks for everyone.
7. Check achievements against standards.
8. Install the work method as standard practice.

### Everyone in the industry gets benefit from work study:

- Management gets benefit through increased efficiency and thus increased profit.
- Worker is assured of a fair return for a fair day's work. He is protected unfair demands. The work is made easier and more productive.
- Trade union gets a reliable data measuring fair say's work and payment through work study. This enables trade unions to do more objectives negotiations with the management based on factual evidence.
- Productivity through work study enables greater amount of production and services to optimum quality and lower prices. So the consumers are benefited.

### Importance of work study:

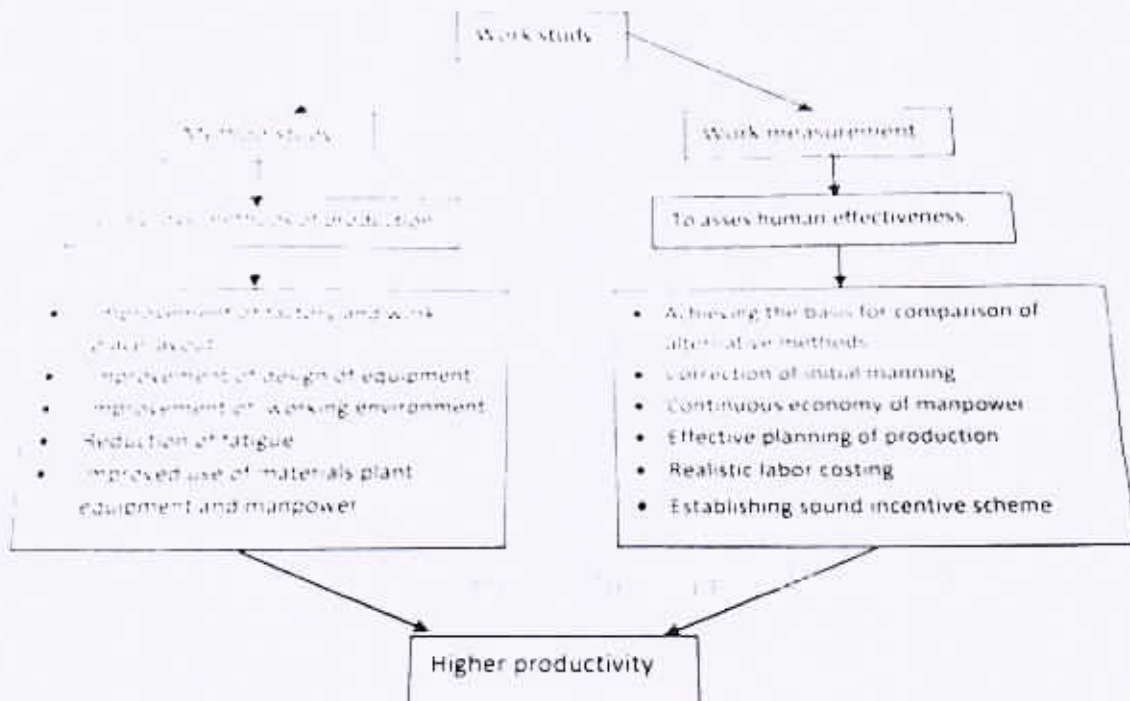
1. Work study is a means of enhancing the production efficiency of the firm by elimination of waste and unnecessary operations.
2. It is the technique to identify non-value adding operations by investigation of all the factors affecting the jobs.
3. It is the only accurate and systematic procedure oriented technique to establish time standards.
4. It is going to contribute to the profit as the saving will start immediately and continue throughout the life of the product.
5. It has got universal application.

### Roles of work study to increase productivity:

There are six possible lines of attack on productivity problems, which can be classified as follows:

1. Improve basic processes by research and development.
2. Improving existing process and provide better plant and equipment.
3. Simplify the product, reduce and standardize the range.
4. Improve the planning of work and the use of manpower.
5. Improve existing methods of plant operation.
6. Increase the effectiveness of all employees.

In **production planning and control (PPC)**, concept of work study plays an important role to **increase productivity** as it identifies the problems and provide direction to overcome those. The following diagram shows how work study helps in increasing productivity.



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

Date 20-02-2020

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Method Study for textile" topic delivered by Ms. Yashika Kathuria, Department of Fine Arts on dated 22-02-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Date 22-02-2020

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# MFA- Textile & Fashion

## Topic- Method Study for Textile and Apparel Industry

### Method study:

Method study is the process of systematic recording and critical examination of existing and proposed way of doing work, as a means of developing and applying easier and more effective methods. It is applied to reduce costs. For **higher productivity in textile and apparel industry** method study is very important. It is one of the keys to achieving productivity improvement. Functions of method study in textile and garment industry are done by **industrial engineering** department.

### Work Study for Textile and Garment Industry

The major aims of method study are:

1. Better design of plant equipment and buildings.
2. Less fatigue or workers by avoiding unnecessary movements of manpower.
3. Better working conditions and environment for workers/employees.
4. To have more effective utilization of materials, machines and manpower and money.
5. Better quality.
6. Efficient and fast material handling equipment.
7. Leads to standardization, rationalization, simplification and specialization.
8. Efficient planning of the section.
9. Streamlined working procedures.
10. Greater job satisfaction.
11. Higher earning.
12. Improve layout of factory and office.
13. **Higher standard of safety** and health.
14. To improve the flow of work.
15. Effective materials handling.
16. Efficient process and procedure.
17. To improve the proper utilization of resources.
18. To get maximum output.
19. To improve administration.
20. Waste reduction.
21. Standardization and rationalization.

### Steps involved in method study:

Method study involves the following steps:

1. Select the work to be studied.
  - High process cost,
  - **Bottlenecks**, tortuous route,
  - Low productivity, erratic quality,
2. Record the existing work method and other relevant facts:
  - Activities performed
  - Operators involved-how, when etc.
  - Equipment and tools used,
  - Materials processed or moved
3. Examine the record.
4. Develop optimum or alternative methods and present proposals.
5. Define the method as document.
6. Install this method as standard practice.

7. Maintain the practice.

## Activities of method study:

There are following 5 method activities as described below:

**1. Operation:** An operation is an action performed for advancing towards desired result. This indicates the main steps in a process, method or procedure.

**2. Inspection:** An inspection occurs when the product is removed for a time for production. It includes the visual observations for finish, checking the dimensions etc.

**3. Storage:** A storing occurs when the product is removed for a time from production. For example, materials kept in stores to be distributed to various work.

**4. Delay:** A delay occurs when some undesirable event prevents or hinders the next planned activity e.g. waiting for a machine to be repaired. A traffic jam. Work waiting between consecutive operations.

**5. Transport :** A transport occurs when there is movement from one place to another. It indicates the movement of materials from one work station to another.

## Method study symbols:

In order to make a vivid presentation of facts and to enable the mind to understand them quickly and clearly, we use some symbols instead of words, for the activities of method study.

### METHOD STUDY SYMBOLS

	OPERATION
	INSPECTION
	TRANSPORTATION
	DELAY
	STORAGE
	Combined Activity

Fig: Symbols of method study




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

Date 26-02-2020

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Ram Krishna Baij....." topic delivered by Dr. Ashish Garg, Department of Fine Arts on dated 29-02-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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## Topic- Ramkinkar Baij

**Ramkinkar Baij** (25 May 1906 – 2 August 1980) was an Indian sculptor and painter, one of the pioneers of modern Indian sculpture and a key figure of Contextual Modernism.

### Early life and career

Baij was born in an economically modest family in the Bankura district of the modern state of West Bengal in India. In that sense, he was a Bengali, not an Adivasi, as many people usually think. The surname Baij derived from Boidda (Baidya) and Boijo consequently. His family surname was Poramanik and was abandoned by him in early 1925. However, many of his artistic creations have been inspired by the lifestyles of rural dalit or Adivasi (Santhal) communities living in and around his place of work Santiniketan.

While in his mid-teens Ramkinkar used to paint portraits of Indian freedom fighters involved in the Non-Cooperation Movement against the British rulers of India. At the age of 16 he got noticed by the renowned journalist Ramananda Chatterjee. Four years later Ramkinkar joined the Visva-Bharati University at Santiniketan as a student of fine arts. After obtaining a diploma from the university he went on to head the sculpture department. Ramkinkar's renowned sculptor disciples include Prabhas Sen, Shankho Chowdhury, Avtar Singh Panwar, Madan Bhatnagar, Dharmani, Balbir Singh Katt, Rajul Dhariyal and Susan Ghose.

### Life and works

Professor R. Siva Kumar, an authority of the Santiniketan School of Art<sup>[4][5]</sup> wrote, "Ramkinkar Baij was born on 25 May 1906 in Bankura in West Bengal, into a family of little economic and social

standing, and grew, by the sheer dint of talent and determination, into one of the most distinguished early modernists in Indian art. As a young boy, he grew up watching local craftsmen and image-makers at work; and making small clay figures and paintings with whatever came his way. His talent, prodigious for his age, attracted the attention of local people, especially of the nationalists with whom he was associated. This led him in 1925, on the advice of Ramananda Chatterjee the nationalist publisher and apologist for the new Indian art movement, to mark his way to Kala Bhavana, the art school at Santiniketan. At Santiniketan, under the guidance of Nandalal Bose and encouraged by its liberating intellectual environment, shaped by Rabindranath Tagore, his artistic skills and intellectual horizons acquired new depth and complexity. Soon after completing his studies at Kala Bhavana he became a member of its faculty, and along with Nandalal and Benode Behari Mukherjee played a decisive role in making Santiniketan the most important centre for modern art in pre-Independence India.

Shantiniketan was conceived as a locus for artistic experimentation and resurgence rather than as a mere centre for imparting training and knowledge. This allowed talented individuals to add social dimension and give public expression to their personal vision. Ramkinkar used this opportunity to make monumental public sculpture, undertaken entirely at his own initiative. Beginning in early thirties he began to fill the campus with sculptures, one after the other, which were innovative in subject matter and personal in style. His first magnum opus in this genre was the Santal Family done in 1938. In this larger than life sculpture he represented the tribal peasants of the region, giving the figures iconic presence and dignified grace that was so far limited to the images of Gods and Rulers. In a country where all public art-work was undertaken only at the behest of Government commissioning and executed in consonance with the taste of conservative ruling elites, this was a

radical departure. The use of cement and laterite mortar to model the figures, and the use of a personal style in which modern western and Indian pre-classical sculptural values were brought together was equally radical. With this seminal work Ramkinkar established himself as undoubted modern Indian sculptor.

Ramkinkar was singularly reticent and otherworldly as he was single-minded in his commitment to art and humanity. But this did not stop his work from being noticed and appreciated by sensitive artists and connoisseurs, even if it were to remain a small group. Although his work was passed over for quite a while, gradually it began to get both national and international attention. He was invited to participate in the Salon des Salon des Réalités Nouvelles in 1950 and in the Salon de Mai 1951. And in the seventies national honours began to come his way one after the other. In 1970 the Government of India honoured him with the Padma Bhushan,<sup>[6]</sup> in 1976 he was made a fellow of the Lalit Kala Akademi, in 1976 he was conferred the Desikottama by Visva Bharati, and in 1979 an honorary D.Litt. by the Rabindra Bharati University.

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

Date 10-03-2020

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Aesthetics in general" topic delivered by Ms. Ruby Narwal, Department of Fine Arts on dated 14-03-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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

()  
HOD  
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1	Dr. Roupal Malik	
2	Dr. Binnu Pundir	
3	Dr. Rajni Kant	
4	Dr. Ravindra	
5	Dr. Anu Nayak	
6	Ms. Anita Chauhan	
7	Mr. Gaurav Sharma	
8	Ms. Silky Jain	
9	Ms. Yashika Kathuria	
10	Dr. Ashish Garg	
11	Ms. Ruby Narwal	
12	Ms. Reena Tyagi	
13	Mr. Tarun Kumar Paliwal	

***Shri Ram College, Muzaffarnagar***  
***(Department of Fine Arts)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2019-20**

S.No.	Name of Faculty	Signature
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## Topic- Aesthetics in General

Aesthetics may be defined narrowly as the theory of beauty, or more broadly as that together with the philosophy of art. The traditional interest in beauty itself broadened, in the eighteenth century, to include the sublime, and since 1950 or so the number of pure aesthetic concepts discussed in the literature has expanded even more. Traditionally, the philosophy of art concentrated on its definition, but recently this has not been the focus, with careful analyses of aspects of art largely replacing it. Philosophical aesthetics is here considered to center on these latter-day developments. Thus, after a survey of ideas about beauty and related concepts, questions about the value of aesthetic experience and the variety of aesthetic attitudes will be addressed, before turning to matters which separate art from pure aesthetics, notably the presence of intention. That will lead to a survey of some of the main definitions of art which have been proposed, together with an account of the recent —de-definition period. The concepts of expression, representation, and the nature of art objects will then be covered.

### 1. Introduction

The full field of what might be called —aesthetics is a very large one. There is even now a four-volume encyclopedia devoted to the full range of possible topics. The core issues in Philosophical Aesthetics, however, are nowadays fairly settled (see the book edited by Dickie, Sclafani, and Roblin, and the monograph by Sheppard, among many others).

Aesthetics in this central sense has been said to start in the early eighteenth century, with the series of articles on —The Pleasures of the Imagination which the journalist Joseph Addison wrote in the early issues of the magazine *The Spectator* in 1712. Before this time, thoughts by notable figures made some forays into this ground, for instance in the formulation of general theories of proportion and harmony, detailed most specifically in architecture and music. But the full development of extended, philosophical reflection on Aesthetics did not begin to emerge until the widening of leisure activities in the eighteenth century.

By far the most thoroughgoing and influential of the early theorists was Immanuel Kant, towards the end of the eighteenth century. Therefore it is important, first of all, to have some sense of how Kant approached the subject. Criticisms of his ideas, and alternatives to them, will be presented later in this entry, but through him we can meet some of the key concepts in the subject by way of introduction.

Kant is sometimes thought of as a formalist in art theory: that is to say, someone who thinks the content of a work of art is not of aesthetic interest. But this is only part of the story. Certainly he was a formalist about the pure enjoyment of nature, but for Kant most of the arts were impure, because they involved a —concept. Even the enjoyment of parts of nature was impure, namely when a concept was involved — as when we admire the perfection of an animal body or a human torso. But our enjoyment of, for instance, the arbitrary abstract patterns in some foliage, or a color field (as with wild poppies, or a sunset) was, according to Kant, absent of such concepts; in such cases, the cognitive powers were in free play. By design, art may sometimes obtain the appearance of this freedom: it was then —Fine Art—but for Kant not all art had this quality.

In all, Kant's theory of pure beauty had four aspects: its freedom from concepts, its objectivity, the disinterest of the spectator, and its obligatoriness. By —concept, Kant meant —end, or —purpose, that is, what the cognitive powers of human understanding and imagination judge applies to an object, such as with —it is a pebble, to take an instance. But when no definite concept is involved, as with the scattered pebbles on a beach, the cognitive powers are held to be in free play; and it is when this play is harmonious that there is the experience of pure beauty. There is also objectivity and universality in the judgment then, according to Kant, since the cognitive powers are common to all who can judge that the individual objects are pebbles.



¶ These powers function alike whether they come to such a definite judgment or are left suspended in free play, as when appreciating the pattern along the shoreline. This was not the basis on which the apprehension of pure beauty was obligatory, however. According to Kant, that derived from the selflessness of such an apprehension, what was called in the eighteenth century its

—disinterest.<sup>1</sup> This arises because pure beauty does not gratify us sensuously; nor does it induce any desire to possess the object. It —pleases,<sup>1</sup> certainly, but in a distinctive intellectual way. Pure beauty, in other words, simply holds our mind's attention: we have no further concern than contemplating the object itself. Perceiving the object in such cases is an end in itself; it is not a means to a further end, and is enjoyed for its own sake alone.

It is because Morality requires we rise above ourselves that such an exercise in selfless attention becomes obligatory. Judgments of pure beauty, being selfless, initiate one into the moral point of view. —Beauty is a symbol of Morality,<sup>1</sup> and —The enjoyment of nature is the mark of a good soul are key sayings of Kant. The shared enjoyment of a sunset or a beach shows there is harmony between us all, and the world.

Among these ideas, the notion of —disinterest<sup>1</sup> has had much the widest currency. Indeed, Kant took it from eighteenth century theorists before him, such as the moral philosopher, Lord Shaftesbury, and it has attracted much attention since: recently by the French sociologist Pierre Bourdieu, for instance. Clearly, in this context —disinterested<sup>1</sup> does not mean —uninterested,<sup>1</sup> and paradoxically it is closest to what we now call our —interests,<sup>1</sup> that is, such things as hobbies, travel, and sport, as we shall see below. But in earlier centuries, one's —interest<sup>1</sup> was what was to one's advantage, that is, it was —self-interest,<sup>1</sup> and so it was the negation of that which closely related aesthetics to ethics.

## 2. Aesthetic Concepts

The eighteenth century was a surprisingly peaceful time, but this turned out to be the lull before the storm, since out of its orderly classicism there developed a wild romanticism in art and literature, and even revolution in politics. The aesthetic concept which came to be more appreciated in this period was associated with this, namely sublimity, which Edmund Burke theorized about in his —A Philosophical Enquiry into the Origin of our ideas of the Sublime and Beautiful.<sup>1</sup> The sublime was connected more with pain than pure pleasure, according to Burke, since threats to self-preservation were involved, as on the high seas, and lonely moors, with the devilish humans and dramatic passions that artists and writers were about to portray. But in these circumstances, of course, it is still —delightful horror,<sup>1</sup> as Burke appreciated, since one is insulated by the fictionality of the work in question from any real danger.

## 3. Aesthetic Value

● We have noted Kant's views about the objectivity and universality of judgments of pure beauty, and there are several ways that these notions have been further defended. There is a famous curve, for instance, obtained by the nineteenth century psychologist Wilhelm Wundt, which shows how human arousal is quite generally related to complexity of stimulus. We are bored by the simple, become satiated, even over-anxious, by the increasingly complex, while in between there is a region of greatest pleasure. The dimension of complexity is only one objective measure of worth which has been proposed in this way. Thus it is now known, for instance, that judgments of facial beauty in humans are a matter of averageness and symmetry. Traditionally, unity was taken to be central, notably by Aristotle in connection with Drama, and when added to complexity it formed a general account of aesthetic value. Thus Francis Hutcheson, in the eighteenth century, asserted that —Uniformity in variety always makes an object beautiful.<sup>1</sup> Monroe Beardsley, more recently, has introduced a third criterion—intensity—to produce his three —General Canons<sup>1</sup> of objective worth. He also detailed some —Special Canons.<sup>1</sup>

## 4. Aesthetic Attitudes

Jerome Stolnitz, in the middle of the last century, was a Kantian, and promoted the need for a disinterested, objective attitude to art objects. It is debatable, as we saw before, whether this represents Kant's total view of art, but the disinterested treatment of art objects which Stolnitz recommended was very commonly pursued in his period.

Edward Bullough, writing in 1912, would have called —disinterested attention a —distanced attitude, but he used this latter term to generate a much fuller and more detailed appreciation of the whole spectrum of attitudes which might be taken to artworks. The spectrum stretched from people who —over-distance to people who —under-distance. People who over-distance are, for instance, critics who merely look at the technicalities and craftwork of a production, missing any emotional involvement with what it is about. Bullough contrasted this attitude with what he called —under-distancing, where one might get too gripped by the content. The country yokel who jumps upon the stage to save the heroine, and the jealous husband who sees himself as Othello smothering his wife, are missing the fact that the play is an illusion, a fiction, just make-believe. Bullough thought there was, instead, an ideal mid-point between his two extremes, thereby solving his —antinomy of distance by deciding there should be the least possible distance without its disappearance.

Art is not the only object to draw interest of this pleasurable kind: hobbies and travel are further examples, and sport yet another, as was mentioned briefly above. In particular, the broadening of the aesthetic tradition in recent years has led theorists to give more attention to sport. David Best, for instance, writing on sport and its likeness to art, highlighted how close sport is to the purely aesthetic. But he wanted to limit sport to this, and insisted it had no relevance to ethics. Best saw art forms as distinguished expressly by their having the capacity to comment on life situations, and hence bring in moral considerations. No sport had this further capacity, he thought, although the enjoyment of many sports may undoubtedly be aesthetic.

## 5. Intentions

The traditional form of art criticism was biographical and sociological, taking into account the conceptions of the artist and the history of the traditions within which the artist worked. But in the twentieth century a different, more scientific and ahistorical form of literary criticism grew up in the United States and Britain: The New Criticism. Like the Russian Formalists and French Structuralists in the same period, the New Critics regarded what could be gleaned from the work of art alone as relevant to its assessment, but their specific position received a much-discussed philosophical defense by William Wimsatt and Monroe Beardsley in 1946. Beardsley saw the position as an extension of —The Aesthetic Point of View; Wimsatt was a practical critic personally engaged in the new line of approach. In their essay —The Intentional Fallacy, Wimsatt and Beardsley claimed —the design or intention of the artist is neither available nor desirable as a standard for judging the success of a work of literary art. It was not always available, since it was often difficult to obtain, but, in any case, it was not appropriately available, according to them, unless there was evidence for it internal to the finished work of art. Wimsatt and Beardsley allowed such forms of evidence for a writer's intentions, but would allow nothing external to the given text.

## 6. Definitions of Art

Up to the —de-definition period, definitions of art fell broadly into three types, relating to representation, expression, and form. The dominance of representation as a central concept in art lasted from before Plato's time to around the end of the eighteenth century. Of course, representational art is still to be found to this day, but it is no longer pre-eminent in the way it once was. Plato first formulated the idea by saying that art is mimesis, and, for instance, Bateaux in the eighteenth century followed him, when saying: —Poetry exists only by imitation. It is the same thing with painting, dance and music: nothing is real in their works, everything is imagined, painted, copied, artificial. It is what makes their essential character as opposed to nature.

In the same century and the following one, with the advent of Romanticism, the concept of expression became more prominent. Even around Plato's time, his pupil Aristotle preferred an expression theory: art as catharsis of the emotions. And Burke, Hutcheson, and Hume also promoted the idea that what was crucial in

art were audience responses: pleasure in Art was a matter of taste and sentiment. But the full flowering of the theory of Expression, in the twentieth century, has shown that this is only one side of the picture.

## 7. Expression

Response theories of art were particularly popular during the Logical Positivist period in philosophy, that is, around the 1920s and 1930s. Science was then contrasted sharply with Poetry, for instance, the former being supposedly concerned with our rational mind, the latter with our irrational emotions. Thus the noted English critic I. A. Richards tested responses to poems scientifically in an attempt to judge their value, and unsurprisingly found no uniformity. Out of this kind of study comes the common idea that —art is all subjective!; if one concentrates on whether people do or do not like a particular work of art then, naturally, there can easily seem to be no reason to it.

We are now more used to thinking that the emotions are rational, partly because we now distinguish the cause of an emotion from its target. If one looks at what emotions are caused by an artwork, not all of these need target the artwork itself, but instead

## 8. Representation

Like the concept of Expression, the concept of Representation has been very thoroughly examined since the professionalization of Philosophy in the twentieth century.

Isn't representation just a matter of copying? If representation could be understood simply in terms of copying, that would require —the innocent eye,<sup>11</sup> that is, one which did not incorporate any interpretation. E. H. Gombrich was the first to point out that modes of representation are, by contrast, conventional, and therefore have a cultural, socio-historical base. Thus perspective, which one might view as merely mechanical, is only a recent way of representing space, and many photographs distort what we take to be reality— for instance, those from the ground of tall buildings, which seem to make them incline inwards at the top.

## 9. Art Objects

What kind of thing is a work of art? Goodman, Wollheim, Wolterstorff, and Margolis have been notable contributors to the contemporary debate.

We must first distinguish the artwork from its notation or —recipe,<sup>12</sup> and from its various physical realizations. Examples would be: some music, its score, and its performances; a drama, its script, and its performances; an etching, its plate, and its prints; and a photograph, its negative, and its positives. The notations here are —digital<sup>13</sup> in the first two cases, and —analogue<sup>14</sup> in the second two, since they involve discrete elements like notes and words in the one case, and continuous elements like lines and color patches in the other. Realizations can also be divided into two broad types, as these same examples illustrate: there are those that arise in time (performance works) and those that arise in space (object works). Realizations are always physical entities. Sometimes there is only one realization, as with architect-designed houses, couturier-designed dresses, and many paintings, and Wollheim concluded that in these cases the artwork is entirely physical, consisting of that one, unique realization. However, a number a copies were commonly made of paintings in the middle ages, and it is theoretically possible to replicate even expensive clothing and houses.

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

Date 18-03-2020

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Style of painting as painting" topic delivered by Ms. Reena Tyagi, Department of Fine Arts on dated 21-03-2020 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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Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1	Dr. Roupal Malik	
2	Dr. Binnu Pundir	
3	Dr. Rajni Kant	
4	Dr. Ravindra	
5	Dr. Anu Nayak	
6	Ms. Anita Chauhan	
7	Mr. Gaurav Sharma	
8	Ms. Silky Jain	
9	Ms. Yashika Kathuria	
10	Dr. Ashish Garg	
11	Ms. Ruby Narwal	
12	Ms. Reena Tyagi	
13	Mr. Tarun Kumar Paliwal	

***Shri Ram College, Muzaffarnagar***  
***(Department of Fine Arts)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2019-20**

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# Topic- Styles of Printing or Printing Styles

## Printing:

Printing is the method of localized application of dyes or pigments that produce particular color effect on fabric according to design. The difference of this process with dyeing is the overall/throughout coloration where as printing is only localized coloration.

## Styles of Printing:

The various processes by which fabrics are printed with different types of chemicals are meant the styles of printing or print style. There are various styles of printing available among which following are the most important.

- A. Direct style
- B. Discharge style
- C. Resist style

### A. Direct printing style:

The direct style is the easiest and least expensive of the three main printing styles. It involves the printing of a pattern with dyes directly onto white fabric. This style is suitable for the printing of both simple and complicated designs; color matching with the original design is also easy. Thereby, this is the most popular and most extensively used style for mass produced printed fabrics.

### B. Discharge style of printing:

The literal meaning of the word "discharge" is to eliminate or to remove. It means the style of printing which can produce a white or colored effect on a previously dyed fabric ground.

This discharging of color from previously dyed ground is carried out by a discharging agent, which is capable of destroying color by oxidation and reduction.

The discharging agents are – oxidizing agent (i.e. Potassium chlorate, Na-chlorate etc.) or reducing agent (i.e. Rongalite-c, Stannous chloride etc.)

You can read: [What is Discharge Printing? | Discharge Printing Methods](#)

#### Types of discharge printing style:

2 types of discharging styles are available. White discharge and colored discharge.

##### a. White discharge:

The fabric is dyed with certain class of dye and then printed (according required design) with a print paste containing "Reducing agent" (usually "Rongolite C") with no dyes. After printing, the fabric is steamed. The reducing agent on the printed portion destroys the ground color and thus produced a white on base color.



Fig: White color discharge printed fabric

**b. Color discharge:**

The fabric is dyed with certain class of dye and then printed (according to required design) with a print paste containing "Reducing agent" (usually "Rongolite C") with dyestuff. After printing, the fabric is steamed. The reducing agent on the printed portion destroys the ground color and due to the presence of dye in print paste, the new color is replaced with the design area. Thus it produces a color-color combination.

**C. Resist style of printing:**

The literal meaning of the term "Resist" is to prevent or to hinder. A resist (wax or other resinous substance) solution is applied according print design that will prevent the fixation of any coloring agent employed after words on that area.

It is one of the oldest printing style in which two resulting pattern can be obtained. In resist printing the fabric is first printed with an agent that resists either dye penetration or dye fixation. During subsequent dyeing, only the areas free of the resist agent are colored.

**Types of resist printing style:**

2 types of resist styles are available. White resist and colored resist.

**a. White resist:**

No color is added to the resist print paste. After printing according to design the fabric dried and then dyed so the unprinted portion will be dyed. The printed portion will be un-dyed. Thus it gives a color-white combination.



Fig: White and color resist printed fabric

**b. Color resist:**


Required color is added to the resist **printing paste**. After printing according to design the fabric dried and then dyed so the unprinted portion will be dyed according to dye's color and the printed portion will be printed according print paste color. This it gives a color-color combination.

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

Date 24-03-2020

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "~~Crafts and visul arts...~~" topic delivered by Mr. Tarun Kumar Paliwal, Department of Fine Arts on dated 28-03-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Dept. of Fine Arts

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***Shri Ram College, Muzaffarnagar***  
***(Department of Fine Arts)***  
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## **Topic- Crafts and visual arts**

The distinction between crafts and visual arts has always been blurred. Some experts talk of 'the useful arts' (of the craftspeople) as objects produced for everyday use, and the 'decorative arts' (of the visual artists) as those created for their own sake. Some other experts refer to the 'plastic arts', in which they include painting, sculpture, photography, architecture, and sometimes even fine glassware, jewellery and furniture. The use of artistic works in artisanal products is common. The use of craft techniques and skills by visual artists is also easily seen. A photograph of a craft product is considered to be a manifestation of visual art. There can be no sharp dividing line between crafts and visual arts. Some observers consider crafts to be a bridge between visual art and industrial design, and industrial design, in turn, to be a bridge between craft and industrial manufacturing. This may be called the traditional mass production perspective. However, modern manufacturing tools, techniques and methods, coupled with increasing reliance on computer-aided design and computer-aided manufacturing, have heralded a new era of personalization and mass customization. It is not possible to consider visual arts as merely contributing to crafts. Each sector has its own independent standing and market, but they also have a mutually supportive and interdependent relationship, including their linkages with the industrial design and formal factory-oriented mass production sectors. From an IP perspective as well as from a marketing and consumer perspective, crafts and visual arts overlap in that they both produce essentially hand-made products, often culturally rooted, whose distinctive quality


or inherent character has primarily an aesthetic appeal which is judged largely by the eye, although elements of touch and smell may also be important. Craft items may also have functional or useful features, whereas the products of visual arts do not. Not only does the definition of artisan and visual artist differ from country to country, so does their status. Artisans in developed countries are often respected for pursuing a career involving high levels of creativity. Visual artists are highly regarded in many countries. In some other countries, however, artisans and visual artists are not necessarily considered worthy of any special status or respect. In fact, some craft producers do not wish their children to become artisans or visual artists. But in Japan, for example, both artisans and visual artists can be awarded the title 'National Living Treasure' as a mark of respect for their talent. Customers may also be confused about the professional identity of artisans. Some artisans in developing countries regard themselves as visual artists, while their customers in export markets regard them as artisans. It is clear that identifying and defining crafts and visual arts and their makers has long been a matter of debate. For this reason, this Guide deals with both the craft and visual arts sectors together.

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

Date 06-04-2020

Notice

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "~~Important lessons and...~~" topic delivered by Ms. Yashika Kathuria, Department of Fine Arts on dated 11-04-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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Dept. of Fine Arts

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***Shri Ram College, Muzaffarnagar***  
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**Session 2019-20**

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13	Mr. Tarun Kumar Paliwal	

# 10 Important Terms and Definition of Dyeing

**Dyeing** is one of the most complicated branches of textile engineering. Numerous types of terms and definitions are frequently used in every operation of dyeing floor by dyeing engineers and technologists. If production related anybody don't know specific terms of dyeing then whole process may break down. So there is no way to alternative knowing of dyeing terms and definitions. Besides, job interviews and various competitive examinations for textile engineers have to frequently ask different dyeing terms. In this article, I have given most essential 10 dyeing terms and glossary for my readers. I think you will enjoy it.



Fig: Dyeing operation

## 10 Important Terms and Definition of Dyeing:

### 1. Shade%:

Shade% means the depth of color. It is expressed as percentage (of dye amount in unit weight of fabric). Expressed as 1% owf (on the weight of fabric), 2%, 5% etc.

#### Scale of shade%:

- Light shade = up to 0.5% owf
- Medium shade = 0.6 – 1.5% owf
- Dark/Deep shade = 1.6% and above.

### 2. Substantivity:

- Natural attraction between dyes and fibres is termed as substantivity.
- Color strike is the result of substantivity.
- This influence the dye transfer from dye bath to textile materials without any chemical and auxiliaries.

### 3. Affinity:

- Forced/Artificial attraction between dyes and fibers.
- Dyeing is performed for this affinity of dyes and fibers.

- It varies with the degree of catalysts

#### **4. Color strike:**

- Initial absorption of dyes due to substantivity is called the color strike.
- At the starting of dyeing, the rate of transfer of dye from the dye solution to the textile materials is more than any other time.
- After 30 seconds, 50% dyeing is completed.

#### **5. Exhaustion:**

- Total amount of dyes absorbed by the fiber in a dye bath after the adsorption, sorption and desorption is completed.
- It is expressed as E%.

#### **6. Fixation:**

- Total amount of dyes finally fixed (after **washing**) with the fibers in a dyeing process. It is expressed by F%
- $F\% = E\% - (\text{washing} + \text{soaping} + \text{other}) \text{ loss.}$

#### **7. Adsorption:**

Dye molecule when in contact with fiber.

#### **8. Sorption:**

It is the state when dye molecules entered into the fiber.

#### **9. Desorption:**

In this state dye molecules come out from the fiber.

#### **10. Anchoring forces:**


The force by which dye molecules are fixed in fibers.


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

Date 15-04-2020

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "~~De.Finition of Visual~~....." topic delivered by Dr. Ashish Garg, Department of Fine Arts on dated 18-04-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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

(.....)  
HOD  
Dept. of Fine Arts

S.No.	Name of Faculty	Signature
1	Dr. Roupal Malik	
2	Dr. Binu Pundir	
3	Dr. Rajni Kant	
4	Dr. Ravindra	
5	Dr. Anu Nayak	
6	Ms. Anita Chauhan	
7	Mr. Gaurav Sharma	
8	Ms. Silky Jain	
9	Ms. Yashika Kathuria	
10	Dr. Ashish Garg	
11	Ms. Ruby Narwal	
12	Ms. Reena Tyagi	
13	Mr. Tarun Kumar Paliwal	



***Shri Ram College, Muzaffarnagar***  
***(Department of Fine Arts)***  
**Attendance Sheet of Saturday Tea Club**  
**Session 2019-20**

<b>S.No.</b>	<b>Name of Faculty</b>	<b>Signature</b>
1	Dr. Roupal Malik	
2	Dr. Binnu Pundir	
3	Dr. Rajni Kant	
4	Dr. Ravindra	
5	Dr. Anu Nayak	
	Ms. Anita Chauhan	
7	Mr. Gaurav Sharma	
8	Ms. Silky Jain	
9	Ms. Yashika Kathuria	
10	Dr. Ashish Garg	
11	Ms. Ruby Narwal	
12	Ms. Reena Tyagi	
13	Mr. Tarun Kumar Paliwal	

## **Topic-Definition of Visual Arts**

In visual arts, the individual (the artist) uses various elements or material to express his or her feelings, emotions and differing perceptions of the world that surrounds him or her. The result of this work is judged mainly by the sense of sight. Painting, drawing, sculpture in various materials, printmaking, photography, plans, maps, performance art, installation art, mail art, assemblage art, body art, textile arts, fashion design, multimedia, video art, web design, web art, digital art, graphic and product design are some expressions of visual arts.

## **Characteristics of visual artists and their work**

The general characteristics of visual artists include the following:

- ▮ Visual artists generally perceive themselves as creative individuals, and not as business people. Their focus is much less on skill or craftsmanship, and more on artistic talent, creativity and aesthetic beauty.
- ▮ They may have a formal education in the arts, or may be completely self-taught.
- ▮ Artists can be successful in terms of both artwork and personality.
- ▮ Art works are non-functional, emotional, social, political, traditional and cultural statements. They are not greatly affected by commercial sector constraints.

▮ Art sells in galleries and exhibitions, art fairs, and through commissions. ▮ Art prices have their basis in aesthetic values and artistic success, not in material or labour costs.

▮ Local communities regard artists as special, and as having high social status.

▮ Export markets do not easily distinguish between artist and artisan.

▮ Export markets categorize much artwork from developing countries as *décor*.

▮ Visual artists promote their work by reputation, through media critics, press releases, websites, culture publications, film and television.

▮ Enterprise sponsorship of exhibitions is commonplace in developed countries

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

Date 20-04-2020

**Notice**

All the Faculty members of Fine arts Department are hereby inform that there will be a discussion over "Chandregypta mausya:" topic delivered by Ms. Ruby Narwal, Department of Fine Arts on dated 25-04-2020 at 3:30pm. Kindly participate in it and have healthy discussion over the topic.

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

(.....)  
HOD  
Dept. of Fine Arts

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

***Shri Ram College, Muzaffarnagar***  
***(Department of Fine Arts)***  
**Attendance Sheet of Saturday Tea Club**  
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1	Dr. Roupal Malik	
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## Topic-चन्द्रगुप्त मौर्य इतिहास जीवन परिचय |

मौर्य साम्राज्य के संस्थापक चन्द्रगुप्त भारत के बहुत अच्छे शासक माने जाते हैं। जिन्होंने बहुत सालों तक शासन किया। चन्द्रगुप्त मौर्य एक ऐसे शासक थे जो पुरे भारत को एकिकृत करने में सफल रहे थे। उन्होंने अपने अकेले के दम पर पुरे भारत पर शासन किया। उनसे पहले पुरे देश में छोटे छोटे शासक हुआ करते थे, जो यहाँ वहाँ अलग शासन चलाते थे। देश में एकजुटता नहीं थी। चन्द्रगुप्त मौर्य ने अपना शासन कश्मीर से लेकर दक्षिण के डेक्कन तक, पूर्व के असम से पश्चिम के अफगानिस्तान तक फैलाया था। भारत देश के अलावा चन्द्रगुप्त मौर्य आस पास के देशों में भी शासन किया करते थे। चन्द्रगुप्त मौर्य के बचपन के बारे में कोई ज्यादा नहीं जानता है। कहा जाता है वे मगध के वंशज थे। चन्द्रगुप्त मौर्य जवानी से ही तेज बुद्धिमानी थे, उनमें सफल सच्चे शासक की पूरी गुणवत्ता थी, जो चाणक्य ने पहचानी और उन्हें राजनीति व सामाजिक शिक्षा दी।

## चन्द्रगुप्त मौर्य का परिचय (Introduction)

पूरा नाम- चन्द्रगुप्त मौर्य

जन्म- 340 BC

जन्म स्थान- पाटलीपुत्र, बिहार

माता-पिता- नंदा, मुरा

पत्नी- दुर्धरा

बेटे- बिंदुसार

अशोका, सुसीम, विताशोका (पोते)

## चन्द्रगुप्त मौर्य शुरूआती जीवन (Early Life) –

चन्द्रगुप्त मौर्य के परिवार की कही भी बहुत सही जानकारी नहीं मिलती है। कहा जाता है वे राजा नंदा व उनकी पत्नी मुरा के बेटे थे। कुछ लोग कहते हैं वे मौर्य शासक के परिवार के थे, जो क्षत्रीय थे। कहते हैं चन्द्रगुप्त मौर्य के दादा की दो पत्नियाँ थीं, एक से उन्हें 9 बेटे थे, जिन्हें नवनादास कहते थे, दूसरी पत्नी से उन्हें चन्द्रगुप्त मौर्य के पिता बस थे, जिन्हें नंदा कहते थे। नवनादास अपने सौतले भाई से जलते थे, जिसके चलते वे नंदा को मारने की कोशिश करते थे। नंदा के चन्द्रगुप्त मौर्य मिला कर 100 पुत्र थे, जिन्हें नवनादास मार डालते हैं बस चन्द्रगुप्त मौर्य किसी तरह बच जाते हैं और मगध के साम्राज्य में रहने लगते हैं। यही पर उनकी मुलाकात चाणक्य से हुई। इसके बाद से उनका जीवन बदल गया। चाणक्य ने उनके गुणों को पहचाना और तकशिला विद्यालय ले गए, जहाँ वे पढ़ाया करते थे। चाणक्य ने चन्द्रगुप्त मौर्य को अपने अनुसार सारी शिक्षा दी। उन्हें ज्ञानी, बुद्धिमानी, समझदार महापुरुष बनाया, उन्हें एक शासक के सारे गुण सिखाये।

चन्द्रगुप्त मौर्य की पहली पत्नी दुर्धरा थी, जिनसे उन्हें बिंदुसार नाम का बेटा हुआ, इसके अलावा दूसरी पत्नी देवी हेलना थी, जिनसे उन्हें जस्टिन नाम के पुत्र हुआ। कहते हैं चन्द्रगुप्त मौर्य की दुश्मन से रक्षा करने के लिए आचार्य चाणक्य उन्हें रोज खाने में थोड़ा थोड़ा जहर मिलाकर देते थे, जिससे उनके शरीर में प्रतिरोधक छमता आ जाये और उनके शत्रु उन्हें किसी तरह का जहर न दे पाए, यह खाना चन्द्रगुप्त अपनी पत्नी के साथ दुर्धरा बाटते थे। लेकिन एक दिन उनके शत्रु ने वही जहर ज्यादा मात्रा में उनके खाने में मिला दिया, उस समय उनकी पत्नी गर्भवती थी, दुर्धरा इसे सहन नहीं कर पाती है और मर जाती है, लेकिन चाणक्य समय पर पहुँच कर उनके बेटे को बचा लेते हैं। बिंदुसार को आज भी उनके बेटे अशोका के लिए याद किया जाता है, जो एक महान राजा था।

## मौर्य साम्राज्य की स्थापना (Mourya Empire) –

मौर्य साम्राज्य खड़े होने का पूरा श्रेय चाणक्य को जाता है। चाणक्य ने चन्द्रगुप्त मौर्य से वादा किया था, कि वे उसे उसका हक दिला कर रहेंगे, उसे नवदास की राजगद्दी पर बैठाएंगे, चाणक्य जब तकशिला में टीचर थे, तब

अलेक्सेंडर भारत में हमला करने की तैयारी में था. तब तकशिला के राजा, व गन्धारा दोनों ने अलेक्सेंडर के सामने घुटने टेक दिए. चाणक्य ने देश के अलग अलग राजाओं से मदद मांगी. पंजाब के राजा पर्वतेश्वर ने अलेक्सेंडर को युद्ध के लिए ललकारा. परन्तु पंजाब के राजा को हार का सामना करना पड़ा. जिसके बाद चाणक्य ने धनानंद, नंदा साम्राज्य के शासक से मदद मांगी. लेकिन उन्होंने मना कर दिया. इस घटना के बाद चाणक्य ने तय किया कि वे एक अपना नया साम्राज्य खड़ा करेंगे जो अंग्रेज हमलावरों से देश की रक्षा करे, और साम्राज्य उनके अनुसार नीति से चले. जिसके लिए उन्होंने चन्द्रगुप्त मौर्य को चुना. चाणक्य मौर्य साम्राज्य के प्रधानमंत्री कहे जाते थे.

### चन्द्रगुप्त मौर्य की जीत (Chandragupta Maurya Fight with Alexander) –

चन्द्रगुप्त मौर्य ने अलेक्सेंडर को चाणक्य नीति के अनुसार चलकर ही हराया था. इसके बाद चन्द्रगुप्त मौर्य एक ताकतवर शासक के रूप में सामने आ गए थे. उन्होंने इसके बाद अपने सबसे बड़े दुश्मन नंदा पर आक्रमण करने का निश्चय किया. उन्होंने हिमालय के राजा पर्वत्का के साथ मिल कर धना नंदा पर आक्रमण किया. 321 BC में कुसुमपुर में ये लड़ाई हुई जो कई दिनों तक चली अंत में चन्द्रगुप्त मौर्य को विजय प्राप्त हुई और उत्तर का ये सबसे मजबूत मौर्या साम्राज्य बन गया. इसके बाद चन्द्रगुप्त मौर्य ने उत्तर से दक्षिण की ओर अपना रुख किया और बंगाल की खाड़ी से अरब सागर तक राज्य फैलाने में लगे रहे. विन्ध्य को डेक्कन से जोड़ने का सपना चन्द्रगुप्त मौर्य ने सच कर दिखाया. दक्षिण का अधिकतर भाग मौर्य साम्राज्य के अन्तर्गत आ गया था.

● 5 BCE में चन्द्रगुप्त मौर्य ने पूर्वी पर्शिया में अपना साम्राज्य फैलाना चाहा. उस समय वहां सेल्यूकस निकेटर का राज्य था. जो seleucid एम्पायर का संस्थापक था व अलेक्सेंडर का जनरल भी रह चुका था. पूर्वी पर्शिया का बहुत सा भाग चन्द्रगुप्त मौर्य जीत चुके थे. वे शांति से इस युद्ध का अंत करना चाहते थे. अंत में उन्होंने वहां के राजा से समझौता कर लिया और चन्द्रगुप्त मौर्य के हाथों में सारा साम्राज्य आ गया. इसी के साथ निकेटर ने अपनी बेटी की शादी भी चन्द्रगुप्त मौर्य से कर दी. इसके बदले उसे 500 हाथियों की विशाल सेना भी मिली. जिसे वे आगे अपने युद्ध में उपयोग करते थे. चन्द्रगुप्त मौर्य ने चारों तरफ मौर्य साम्राज्य खड़ा कर दिया था. बस कलिंगा (अब उड़ीसा) और तमिल इस साम्राज्य का हिस्सा नहीं था. इन हिस्सों को बाद में उनके पोते अशोका ने अपने साम्राज्य में जोड़ दिया था.

### चन्द्रगुप्त मौर्य का जैन धर्म की ओर झुकाव व मृत्यु (Death) –

चन्द्रगुप्त मौर्य जब 50 साल के थे, तब उनका झुकाव जैन धर्म की तरफ हुआ. उनके गुरु भी जैन धर्म के थे जिनका नाम भद्रबाहु था. 298 BCE में उन्होंने अपना साम्राज्य बेटे बिंदुसरा को देकर कर्नाटक चले गए, जहाँ उन्होंने 5 इफ्तों तक बिना खाए पिए ध्यान किया. जिसे संथारा कहते हैं. ये तब तक करते हैं जब तक आप मर ना जाओ. यही चन्द्रगुप्त मौर्य ने अपने प्राण त्याग दिए.

चन्द्रगुप्त मौर्य के जाने के बाद उनके बेटे ने साम्राज्य आगे बढ़ाया. जिनका साथ चाणक्य ने दिया. चन्द्रगुप्त मौर्य व चाणक्य ने मिल कर अपनी सूझबूझ से इतना बड़ा एम्पायर खड़ा किया था. वे कई बार हारे भी. लेकिन वे अपनी हार से भी कुछ सीखकर आगे बढ़ते थे. चाणक्य कूटनीति के चलते ही चन्द्रगुप्त मौर्य ने इतना बड़ा एम्पायर खड़ा किया था. जिसे आगे जाकर उनके पोते अशोका ने एक नए मुकाम पर पहुँचाया था. चन्द्रगुप्त मौर्य जैसे महान शासक योद्धा से आज के नौजवान बहुत सी बातें सीखते हैं. इनपर बहुत सी पुस्तकें भी लिखी गई हैं. साथ ही चन्द्रगुप्त मौर्य टीवी सीरीज भी आई थी. जो बहुत पसंद की गई थी.