UNIT-1

What Is Art

Tolstoy cites the time, effort, public funds, and public respect spent on art and artists as well as the imprecision of general opinions on art] as reason for writing the book. In his words, "it is difficult to say what is meant by art, and especially what is good, useful art, art for the sake of which we might condone such sacrifices as are being offered at its shrine".

Throughout the book Tolstoy demonstrates an "unremitting moralism" evaluating artworks in light of his radical Christian ethics, and displaying a willingness to dismiss accepted masters, including Wagner, Shakespeare, and Dante, as well as the bulk of his own writings.

Having rejected the use of beauty in definitions of art (see aesthetic theory), Tolstoy conceptualises art as anything that communicates emotion: "Art begins when a man, with the purpose of communicating to other people a feeling he once experienced, calls it up again within himself and expresses it by certain external signs".

This view of art is inclusive: "jokes", "home decoration", and "church services" may all be considered art as long as they convey feeling. It is also amoral: "[f]eelings … very bad and very good, if only they infect the reader … constitute the subject of art".

Tolstoy also notes that the "sincerity" of the artist—that is, the extent to which the artist "experiences the feeling he conveys"—influences the infection.]

Concept

Concept art is a form of illustration used to convey an idea for use in films, video games, animation, comic books or other media before it is put into the final product.[1] Concept art is also referred to as visual development and/or concept design.[2] This term can also be applied to retail, set, fashion, architectural and industrial design.]Concept art is developed in several iterations. Artists try several designs to achieve the desired result for the work, or sometimes searching for an interesting result. Designs are filtered and refined in stages to narrow down the options. Concept art is not only used to develop the work, but also to show the project's progress to directors, clients and investors. Once the development of the work is complete, advertising materials

often resemble concept art, although these are typically made specifically for this purpose, based on final work. Who popularized or even invented the term "concept art" in reference to pre-production design is perhaps ambiguous, although references to the term can be found being used by Disney as early as the 1930s.[4] It may have also come about as part of automotive design for concept cars.A concept artist is an individual who generates a visual design for an item, character, or area that does not yet exist. This includes, but is not limited to, film, animation, and more recently video game production. A concept artist may be required for nothing more than preliminary artwork, or may be part of a creative team until a project reaches fruition. While it is necessary to have the skills of a fine artist, a concept artist must also be able to work to strict deadlines in the capacity of a graphic designer. Some concept artists may start as fine artists, industrial designers, animators, or even special effects artists. Interpretation of ideas and how they are realized is where the concept artist's individual creativity is most evident, as subject matter is often beyond their control. Many concept artists work in a studio or from home via freelance. A lot more concept artists are switching to freelance because of the job security of having multiple clients. There is an established salary to working for a large studio but it depends on the artists preference. The average salary for a concept artist is 60-$70,000 a year, although many make much less or more than that.Concept art has embraced the use of digital technology. Raster graphics editors for digital painting have become more easily available, as well as hardware such as graphics tablets, enabling more efficient working methods. Prior to this (and still to this day) any number of traditional mediums such as oil paints, acrylic paints, markers and pencils were used. Owing to this, many modern paint packages are programmed to simulate the blending of color in the same way paint would blend on a canvas; proficiency with traditional media is often paramount to a concept artist's ability to use painting software. Popular programs for concept artists include PhotoShop and Corel Painter. Others include manga studio, Art rage, and other less well known programs. Most concept artists have switched to digital media because of necessity and speed. A lot of concept work has tight deadlines where a high-polished piece is needed in a short amount of time.

Concept art has always had to cover many subjects, being the primary medium in film poster design since the early days of Hollywood, but the two most widely covered themes are science fiction and fantasy.[However, since the recent rise of its use in video game production,

Concept art ranges from the stylized to the photorealistic. This is facilitated by the use of special software by which an artist is able to fill in even small details pixel by pixel, or utilise the natural paint settings to imitate real paint. When

commissioning work, a company will often require a large amount of preliminary work to be produced. Artists working on a project often produce a large turnover in the early stages to provide a broad range of interpretations, most of this being in the form of sketches, speed paints, and 3D overpaints. Later pieces of concept art, like matte paintings, are produced as realistically as required. Concept artists will sometimes have to adapt to the style of the studio they are hired for. Most concept artists can do multiple styles.

There are many concept art generalists, but there are also many specialized concept artists. The various specializations are: Character Design, Creature Design, Environment Design, and Industrial Design. Many concept artists have more than one specialization or are specialized in one thing and know the basics of the others. Specialization is regarded as better for freelancers than concept artists who want to work In-House since they are usually required to know how to do everything. For freelance concept artists specialization can lead you to being hired based on your specialization. Knowing the foundations of art such as anatomy, perspective, color theory, design, and lighting should never be disregarded since they are the bread and butter of a concept artist.

Importance of art

Arts education has always been a contested area. Many arts educators have defended the arts in the school curriculum by emphasising their role in students' moral and individual development. For example, EB Feldman, defending arts education in the US during the 1980s, argued that it should not be about creating artists but about something broader. He suggests arts education can imbue in young people a sense of the satisfaction that comes from working to create something, the ability to use and understand language effectively, and a profound sense of 'the values that permit civilised life to go on'.

Like Elliot Eisner and other proponents of arts education on both sides of the Atlantic writing in the 1980s and 1990s, Feldman argues cogently, showing a deep knowledge of art and history and an even deeper commitment to humanist principles. Now, more often than not, arts education is framed instrumentally. It is defended as a means of supporting the rest of the school curriculum (to make it more interesting), a means to enhance students' employability, and a means of developing a good environmentally aware, health-conscious citizen.

The arts have a complex relationship with society, but arts lovers need to make a case for arts education that doesn't harness it to contemporary moral, civic, social

or economic priorities. And we shouldn't resort to implying that without it people are likely to be stupid or more inclined to crime and immoral behaviour, or even that it makes people more employable. The Gradgrind mentality of relying on 'facts' - that is, 'evidence' that arts do good - allows little space for an intellectual consideration of the complexities of arts-based experiences.

Furthermore, arguments for arts or cultural education, made by vociferous advocates in the UK cultural sector, too often rely on dubious 'brain science' as supposed evidence that the arts are good for us. Research claiming to show evidence of the benefits of the arts does not stand up to scrutiny, as recognised by a recent OECD report, *Art for Art's Sake?*. Even El Sistema, the Venezuelan music-education programme, which takes impoverished young people and gives them a chance to perform music in public, shows the importance of clear focus, high motivation, collaborative effort and a lot of hard work, rather than music itself. Indeed, young people could achieve something similar by playing for a football team. The fact that people are so in awe of El Sistema says more about the low expectations of young people's abilities than about the importance of the arts to society.

Scope

Fine Arts is the study of drawing, sculpting, painting, literature, music, dance, architecture and theatre. The term "fine art" refers to an art form practised mainly for its aesthetic value and beauty. What is Fine Arts degree? It is undergraduate degree course, which deals with the study of visual and performing arts. This degree educates the students to become artists and to follow other practices that are aligned to the making of art. A Bachelor of Fine Arts degree will often require an area of specialty such as acting, musical theater, ceramics, computer animation, creative writing, dance, dramatic writing, drawing, fiber, film production, visual effects, animation, graphic design, illustration, industrial design, visual arts, technical arts, interior design, metalworking, music, new media, painting, photography, printmaking, sculpture, stage management, or television production. What is the scope of the Fine Arts? Today, opportunities are increasing at a rapid rate in the fine arts sector. Presently, youth in India is opting for this field to obtain high remuneration, popularity and prestige. What is the career options for the Fine Arts: Fine Arts graduates can avail a career options in various fields such as art studios, advertising companies, publishing houses, product design, manufacturing

department, magazines, television, graphic arts, teaching, files & theater productions and many more which is belong arts department. What are the job roles for Fine Arts? Painter Graphic Designer Digital Designer Artist Visualizing Professional Art Professional Illustrator Craft Artist Animator Lecturer Art Museum Technician Art Conservator Art Director To find more information on jobs related to Fine Arts degree, you may click here. Who can study this course? Candidates who passed 10+2 examination would be eligible for Bachelor's degree in fine arts. Candidates with Bachelor's degree in Fine Arts is eligible for master's degree in fine arts.

Origin and development of art in india with special reference to pre-historic and mughal period

During pre historic period

Paleoart (also spelled **palaeoart**, **paleo-art**, or **paleo art**) is any original artistic manifestation that attempt to reconstruct or depict prehistoric life according to the current knowledge and scientific evidence at the moment of creating the artwork.[1]The term paleoart was introduced in the late 1980s by Mark Hallett for art that depicts subjects related to paleontology. These may be representations of fossil remains or depictions of the living creatures and their ecosystems. The term is a portmanteau of "art" and the ancient Greek word for old.

In the history of art, **prehistoric art** is all art produced in preliterate, prehistorical cultures beginning somewhere in very late geological history, and generally continuing until that culture either develops writing or other methods of record-keeping, or makes significant contact with another culture that has, and that makes some record of major historical events. At this point ancient artbegins, for the older literate cultures. The end-date for what is covered by the term thus varies greatly between different parts of the world.[1]

The very earliest human artifacts showing evidence of workmanship with an artistic purpose are the subject of some debate; it is clear that such workmanship existed by 40,000 years ago in the Upper Paleolithic era, however there is evidence of artistic activity dating as far back as 500,000 years ago performed by *Homo erectus*.[2] From the Upper Palaeolithic through the Mesolithic, cave paintings and portable art such as figurines and beadspredominated, with decorative figured

workings also seen on some utilitarian objects. In the Neolithic evidence of early pottery appeared, as did sculptureand the construction of megaliths. Early rock art also first appeared in the Neolithic. The advent of metalworking in the Bronze Age brought additional media available for use in making art, an increase in stylistic diversity, and the creation of objects that did not have any obvious function other than art. It also saw the development in some areas of artisans, a class of people specializing in the production of art, as well as early writing systems. By the Iron Age, civilizations with writing had arisen from Ancient Egypt to Ancient China.

Many indigenous peoples from around the world continued to produce artistic works distinctive to their geographic area and culture, until exploration and commerce brought record-keeping methods to them. Some cultures, notably the Maya civilization, independently developed writing during the time they flourished, which was then later lost. These cultures may be classified as prehistoric, especially if their writing systems have not been deciphered.

Lower and Middle Paleolithic[edit]
Main article: Art of the Middle Paleolithic

A petroglyphic Saharan rock carving from southern Algeria depicting an antelope or gazelle.

Gold shoe plaques from the Iron Age Hochdorf Chieftain's Grave, Germany, c. 530 BC.

The earliest undisputed art originated with the Aurignacian archaeological culture in the Upper Paleolithic. However, there is some evidence that the preference for the aesthetic emerged in the Middle Paleolithic, from 100,000 to 50,000 years ago. Some archaeologists have interpreted certain Middle Paleolithic artifacts as early examples of artistic expression.[3][4] The symmetry of artifacts, evidence of attention to the detail of tool shape, has led some investigators to conceive of Acheulean hand axes and especially laurel points as having been produced with a degree of artistic expression.

Similarly, a zig-zag etching made with a shark tooth on a freshwater clam-shell around 500,000 years ago (i.e. well into the Lower Paleolithic), associated

with *Homo erectus*, was proposed as the earliest evidence of artistic activity in 2014.[5]

The Mask of La Roche-Cotard has been taken as evidence of Neanderthal figurative art, although in a period post-dating their contact with *Homo sapiens*. There are other claims of Middle Paleolithic sculpture, dubbed the "Venus of Tan-Tan" (before 300 kya)[6] and the "Venus of Berekhat Ram" (250 kya). In 2002 in Blombos cave, situated in South Africa, stones were discovered engraved with grid or cross-hatch patterns, dated to some 70,000 years ago. This suggested to some researchers that early *Homo sapiens* were capable of abstraction and production of abstract art or symbolic art. Several archaeologists including Richard Klein of Stanford are hesitant to accept the Blombos caves as the first example of actual art.

Upper Paleolithic

Aurochs on a cave painting in Lascaux, France

The oldest undisputed works of figurative art were found in the Schwäbische Alb, Baden-Württemberg, Germany. The earliest of these, the Venus figurine known as the Venus of Hohle Fels and the Löwenmensch figurine date to some 40,000 years ago.

Venus of Willendorf

Further depictional art from the Upper Palaeolithic period (broadly 40,000 to 10,000 years ago) includes cave painting(e.g., those at Chauvet, Altamira, Pech Merle, and Lascaux) and portable art: Venus figurines like the Venus of Willendorf, as well as animal carvings like the Swimming Reindeer, Wolverine pendant of Les Eyzies, and several of the objects known as bâtons de commandement.

Cave paintings from the Indonesian island of Sulawesi were in 2014 found to be 40,000 years old, a similar date to the oldest European cave art, which may suggest an older common origin for this type of art, perhaps in Africa.[7]

Monumental open air art in Europe from this period include Côa Valley and Mazouco in Portugal, Domingo García and Siega Verde in Spain, and Fornols-Hautin France.

A cave at Turobong in South Korea containing human remains has been found to contain carved deer bones and depictions of deer that may be as much as 40,000 years old. Petroglyphs of deer or reindeer found at Sokchang-ri may also date to the Upper Paleolithic. Pot shards in a style reminiscent of early Japanese work have been found at Kosan-ri on Jeju island, which, due to lower sea levels at the time, would have been accessible from Japan

The oldest petroglyphs are dated to approximately the Mesolithic and late Upper Paleolithic boundary, about 10,000 to 12,000 years ago. The earliest undisputed African rock art dates back about 10,000 years. The first naturalistic paintings of humans found in Africa date back about 8,000 years apparently originating in the Nile River valley, spread as far west as Mali about 10,000 years ago. Noted sites containing early art include Tassili n'Ajjer in southern Algeria, Tadrart Acacus in Libya (A Unesco World Heritage site), and the Tibesti Mountains in northern Chad.[10] Rock carvings at the Wonderwerk Cave in South Africa have been dated to this age.[11] Contentious dates as far back as 29,000 years have been obtained at a site in Tanzania. A site at the Apollo 11 Cave complex in Namibia has been dated to 27,000 years.

The history of human settlements in India goes back to prehistoric times and no written records are available for the prehistoric India. However, plenty of archaeological remains are found in different parts of India to reconstruct the history of this period.

They include the stone tools, pottery, artifacts and metal implements used by pre-historic people. The development of archaeology helps much to understand the life and culture of the people who lived in this period.

In India, the prehistoric period is divided into the **Paleolithic (Old Stone Age)**, **Mesolithic (Middle Stone Age)**, **Neolithic (New Stone Age)** and the **Metal Age**. However, these periods were not uniform throughout the Indian subcontinent. ***The dating of the prehistoric India is done scientifically.*** The technique of radio-carbon dating is commonly used for this purpose. It is based on measuring the loss of carbon in organic materials over a period of time. Another dating method is known as dendro-chronology. It refers to the number of tree rings in wood. By counting the number of tree rings in the wood, the date of the wood is arrived at.

Palaeolithic or Old Stone Age – Prehistoric India

The Old Stone Age sites are widely found in various parts of the Indian subcontinent. These sites are generally located near water sources. Several rock shelters and caves used by the Paleolithic people are scattered across the subcontinent. They also lived rarely in huts made of leaves. Some of the famous sites of Old Stone Age in India are:.
In the Old Stone Age, food was obtained by hunting animals and gathering edible plants and tubers. Therefore, these people are called as hunter-gatherers. They used stone tools, hand-sized and flaked-off large pebbles for hunting animals. Stone implements are made of a hard rock known as quartzite. Large pebbles are often found in river terraces. The hunting of large animals would have required the combined effort of a group of people with large stone axes. We have little knowledge about their language and communication. Their way of life became modified with the passage of time since they made attempts to domesticate animals, make crude pots and grow some plants. A few Old Stone Age paintings have also been found on rocks at Bhimbetka and other places. The period before 10000 B.C. is assigned to the Old Stone Age.

Mesolithic or Middle Stone Age – Prehistoric India

The next stage of human life is called Mesolithic or Middle Stone Age which falls roughly from 10000 B.C. to 6000 B.C. It was the transitional phase between the Paleolithic Age and Neolithic Age. Mesolithic remains are found in Langhanj in Gujarat, Adamgarh in Madhya Pradesh and also in some places of Rajasthan, Utter Pradesh and Bihar. The paintings and engravings found at the rock shelters give an idea about the social life and economic activities of Mesolithic people. In the sites of Mesolithic Age, a different type of stone tools is found. These are tiny stone artifacts, often not more than five centimetres in size, and therefore called microliths. The hunting-gathering pattern of life continued during this period.

However, there seems to have been a shift from big animal hunting to small animal hunting and fishing. The use of bow and arrow also began during this period. Also, there began a tendency to settle for longer periods in an area. Therefore, domestication of animals, horticulture and primitive cultivation started. Animal bones are found in these sites and these include dog, deer, boar and ostrich. Occasionally, burials of the dead along with some microliths and shells seem to have been practiced.

Neolithic Age – Prehistoric India

A remarkable progress in the prehistoric India is noticed in the Neolithic Age. It is approximately dated from 6000 B.C to 4000 B.C. Neolithic remains are found in various parts of India. These include the Kashmir valley, Chirand in Bihar, Belan valley in Uttar Pradesh and in several places of the Deccan. The important Neolithic sites excavated in south India are Maski, Brahmagiri, Hallur and Kodekal in Karnataka, Paiyampalli in Tamil Nadu and Utnur in Andhra Pradesh. The chief characteristic features of the Neolithic culture are the practice of agriculture, domestication of animals, polishing of stone tools and the manufacture of pottery. In fact, the cultivation of plants and domestication of animals led to the emergence of village communities based on sedentary life.

There was a great improvement in technology of making tools and other equipment used by man. Stone tools were now polished. The polished axes were found to be more effective tools for hunting and cutting trees. Mud brick houses were built instead of grass huts. Wheels were used to make pottery. Pottery was used for cooking as well as storage of food grains. Large urns were used as coffins for the burial of the dead. There was also improvement in agriculture. Wheat, barely, rice, millet were cultivated in different areas at different points of time. Rice cultivation was extensive in eastern India. Domestication of sheep, goats and cattle was widely prevalent. Cattle were used for cultivation and for transport. The people of Neolithic Age used clothes made of cotton and wool.

Metal Age – Prehistoric India

The Neolithic period is followed by Chalcolithic (copper-stone) period when copper and bronze came to be used. The new technology of smelting metal ore and crafting metal artifacts is an important development in human civilization. But the use of stone tools was not given up. Some of the micro-lithic tools continued to be essential items. People began to travel for a long distance to obtain metal ores. This led to a network of Chalcolithic cultures and the Chalcolithic cultures were found in many parts of India.

Generally, Chalcolithic cultures had grown in river valleys. Most importantly, the Harappan culture is considered as a part of Chalcolithic culture. In South India the river valleys of the Godavari, Krishna, Tungabhadra, Pennar and Kaveri were settled by farming communities during this period. Although they were not using

metals in the beginning of the Metal Age, there is evidence of copper and bronze artifacts by the end of second millennium B.C. Several bronze and copper objects, beads, terracotta figurines and pottery were found at Paiyampalli in Tamil Nadu. The Chalcolithic age is followed by Iron Age. Iron is frequently referred to in the Vedas. The Iron Age of the southern peninsula is often related to Megalithic Burials. Megalith means Large Stone. The burial pits were covered with these stones. Such graves are extensively found in South India. Some of the important megalithic sites are Hallur and Maski in Karnataka, Nagarjunakonda in Andhra Pradesh and Adichchanallur in Tamil Nadu. Black and red pottery, iron artifacts such as hoes and sickles and small weapons were found in the burial pits. The Harappan Civilization succeeded the Prehistoric India.

Mughal period

Mughal painting is a particular style of South Asian painting, generally confined to miniatures either as book illustrations or as single works to be kept in albums, which emerged from Persian miniature painting (largely of Chinese origin), with Indian Hindu, Jain, and Buddhist influences, and developed largely in the court of the Mughal Empire (16th - 19th centuries), and later spread to other Indian courts, both Muslim and Hindu, and later Sikh. The mingling of foreign Persian and indigenous Indian elements was a continuation of the patronisation of other aspects of foreign culture as initiated by the earlier Turko-Afghan Delhi Sultanate, and the introduction of it into the subcontinent by various Central Asian Turkic dynasties, such as the Ghaznavids.This art of painting developed as a blending of Persian and Indian ideas. There was already a Muslim tradition of miniature painting under the Turko-Afghan Sultanate of Delhi which the Mughals overthrew, and like the Mughals, and the very earliest of Central Asian invaders into the subcontinent, patronized foreign culture. Although the first surviving manuscripts are from Mandu in the years either side of 1500, there were very likely earlier ones which are either lost, or perhaps now attributed to southern Persia, as later manuscripts can be hard to distinguish from these by style alone, and some remain the subject of debate among specialists.[1] By the time of the Mughal invasion, the tradition had abandoned the high viewpoint typical of the Persian style, and adopted a more realistic style for animals and plants.

No miniatures survive from the reign of the founder of the dynasty, Babur, nor does he mention commissioning any in his diaries, the *Baburnama*. Copies of this were illustrated by his descendents, Akbar in particular, with many portraits of the many new animals Babur encountered when he invaded India, which are carefully described.[3] However some surviving un-illustrated manuscripts may have been

commissioned by him, and he comments on the style of some famous past Persian masters. Some older illustrated manuscripts have his seal on them; the Mughals came from a long line stretching back to Timur and were fully assimilated into Persianate culture, and expected to patronize literature and the arts.Babur was from Timur family,founder of Mughal empire in India

Mughal painting immediately took a much greater interest in realistic portraiture than was typical of Persian miniatures. Animals and plants were also more realistically shown. Although many classic works of Persian literature continued to be illustrated, as well as Indian works, the taste of the Mughal emperors for writing memoirs or diaries, begun by Babur, provided some of the most lavishly decorated texts, such as the Padshahnama genre of official histories. Subjects are rich in variety and include portraits, events and scenes from court life, wild life and hunting scenes, and illustrations of battles. The Persian tradition of richly decorated borders framing the central image was continued.

Mughal painting had two elements which are manuscript illustrations with Persian elements and Album portraits.

The artistic school of **Mughal** India was formed through the transmission of techniques both directly and indirectly by master artists of the royal Mughal atelier. The methods of agency that perpetuated and aggregated such techniques in Mughal art were *family ties*, *court sanctioned apprenticeships, and a joint work system of manuscript production*. Family relationships within the atelier were the most primitive, however the most highly effective forms of artistic stylistic diffusion. These artists tended to be influenced early on in their careers by their relatives, but with exposure to other artists and styles in turn formed their own stylistic personas.

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Humayun[

When the second Mughal emperor, Humayun (reigned 1530–1540 and 1555-1556) was in exile in Tabriz in the Safavid court of Shah Tahmasp I of Persia, he was exposed to Persian miniature painting, and commissioned at least one work there, an unusually large painting of *Princes of the House of Timur*, now in the British Museum. When Humayun returned to India, he brought with him two accomplished Persian artists, *Sayyid Ali* and *Abdus Samad*. His usurping brother Kamran Mirzahad maintained a workshop in Kabul, which Humayan perhaps took over into his own. Humayan's major known commission was a *Khamsa of Nizami* with 36 illuminated pages, in which the different styles of the various artists are mostly still apparent. Apart from the London painting, he also

commissioned at least two miniatures showing himself with family members,[7] a type of subject that was rare in Persia but was to be common among the Mughals.

Mughal painting developed and flourished during the reigns of Akbar, Jahangir and Shah Jahan.

Akbar

During the reign of Humayun's son Akbar (r. 1556-1605), the imperial court, apart from being the centre of administrative authority to manage and rule the vast Mughal empire, also emerged as a centre of cultural excellence. Akbar inherited and expanded his father's library and atelier of court painters, and paid close personal attention to its output. He had studied painting in his youth under Abd as-Samad, though it is not clear how far these studies went.

Between 1560 and 1566 the *Tutinama* ("Tales of a Parrot"), now in the Cleveland Museum of Art was illustrated, showing "the stylistic components of the imperial Mughal style at a formative stage".[10] Among other manuscripts, between 1562 and 1577 the atelier worked on an illustrated manuscript of the *Hamzanama* consisting of 1,400 canvas folios. Sa'di's masterpiece The *Gulistan* was produced at Fatehpur Sikri in 1582, a *Darab Nama* around 1585; the Khamsa of Nizami (British Library, Or. 12208) followed in the 1590s and Jami's *Baharistan* around 1595 in Lahore. As Mughal-derived painting spread to Hindu courts the texts illustrated included the Hindu epics including the Ramayana and the Mahabharata; themes with animal fables; individual portraits; and paintings on scores of different themes. Mughal style during this period continued to refine itself with elements of realism and naturalism coming to the fore. Between the years of 1570 to 1585 Akbar hired over a one hundred painters to practice Mughal style painting.

Jahangir (1605–25)

Jahangir had an artistic inclination and during his reign Mughal painting developed further. Brushwork became finer and the colors lighter. Jahangir was also deeply influenced by European painting. During his reign he came into direct contact with the English Crown and was sent gifts of oil paintings, which included portraits of the King and Queen. He encouraged his royal atelier to take up the single point perspective favoured by European artists, unlike the flattened multi-layered style used in traditional miniatures. He particularly encouraged paintings depicting events of his own life, individual portraits, and studies of birds, flowers and animals. The *Jahangirnama*, written during his lifetime, which is an autobiographical account of Jahangir's reign, has several paintings, including some

unusual subjects such as the union of a saint with a tigress, and fights between spiders

Shah Jahan (1628–59)[

During the reign of Shah Jahan (1628–58), Mughal paintings continued to develop, but they gradually became cold and rigid. Themes including musical parties; lovers, sometimes in intimate positions, on terraces and gardens; and ascetics gathered around a fire, abound in the Mughal paintings of this period.[12]

Later paintings

Aurangzeb (1658-1707) did not actively encourage Mughal paintings, but as this art form had gathered momentum and had a number of patrons, Mughal paintings continued to survive, but the decline had set in. Some sources however note that a few of the best Mughal paintings were made for Aurangzeb, speculating that the pathat he was about to close the workshops and thus exceeded themselves in his behalf.[13] A brief revival was noticed during the reign of Muhammad Shah'Rangeela' (1719–48), but by the time of Shah Alam II (1759-1806), the art of Mughal painting had lost its glory. By that time, other schools of Indian painting had developed, including, in the royal courts of the Rajput kingdoms of Rajputana, Rajput painting and in the cities ruled by the British East India Company, the Company style under Western influence.

A durbar scene with the newly crowned Emperor Aurangzeb in his golden throne. Though he did not encourage Mughal painting, some of the best work was done during in his reign.

The Persian master artists Abdus Samad and Mir Sayid Ali, who had accompanied Humayun to India, were in charge of the imperial atelier during the early formative stages of Mughal painting, but large numbers of artists worked on large commissions, the majority of them apparently Hindu, to judge by the names recorded. Mughal painting flourished during the late 16th and early 17th centuries with spectacular works of art by master artists such as Basawan, Lal, Miskin, Kesu Das, and Daswanth.

Govardhan was a noted painter during the reigns of Akbar, Jahangir and Shah Jahan.

The sub-imperial school of Mughal painting included artists such as Mushfiq, Kamal, and Fazl.

During the first half of the 18th century, many Mughal-trained artists left the imperial workshop to work at Rajput courts. These include artists such as Bhawanidas and his son Dalchand.

Mughal painting was generally involved a group of artists, one to decide the composition, the second to actually paint, and the third to focus on portraiture doing individual faces.

Mughal style today

Mughal-style miniature paintings are still being created today by a small number of artists in Lahore concentrated mainly in the National College of Arts. Although many of these miniatures are skillful copies of the originals, some artists have produced contemporary works using classic methods with, at times, remarkable artistic effect.

The skills needed to produce these modern versions of Mughal miniatures are still passed on from generation to generation, although many artisans also employ dozens of workers, often painting under trying working conditions, to produce works sold under the signature of their modern masters.

Aims and objectives of fine arts at secondary level

The Aims of Arts Education The aims of arts education generally are: To enable the child to explore, clarify and express ideas, feelings and¬ experiences though a range of arts activities To provide for aesthetic experience and to develop aesthetic awareness in¬ the visual arts, music, etc To develop the child's awareness of sensitivity to and enjoyment of visual¬ aural, tactile and spatial qualities in the environment To enable the child to develop natural abilities and potential, to acquire¬ techniques and to practice the skills necessary for creative expression and for joyful participation in different art forms. To enable the child to see and to solve problems creatively through¬ imaginative thinking and to encourage individuality and enterprise. To value the child's confidence and self esteem through valuing self¬ expression To foster a sense of excellence in appreciation of arts in local, regional,¬ national, and global contexts, both past and present To foster a critical appreciation of the arts for personal fulfillment and¬ enjoyment These aims of the curriculum are all encompassing and therefore will help foster the over all development of the child. Thus, the child will be guided to harness his/her creative skills through the following: The child should be enabled to: i. Experiment with crayons soft pencils, chalks and textured papers for creative expression ii. Make drawings based on vividly recalled feelings, real and

imaginative experiences and stories iii. Discover and draw line and shape as seen in natural and manufactured objects and discover that lines can make shapes eg leaves, bell, fish etc. iv. Explore the relationship between how things feel and how they look eg texture in natural and manufactured objects. v. Look at and talk about his/her work or the works of other children and the work of various artists vi. Look, handle and talk about his/her work, the work of other children and art prints. vii. Explore and discover the possibilities of clay as a medium for imaginative expression. viii. Make a clay form and manipulate it with fingers to suggest a subject The early childhood is a period that is needed to expose the young artists to the rudiments of arts. As the young artists transit to a higher level, he is exposed to a higher level of artistic expressions such as experimentation with the properties and characteristic of materials, structures that are easily accessible and close at hand, visually stimulating structures and range of common artifacts.

The visual arts are a critical and dynamic part of a liberal arts education, and occupy an important role in culture. Fine Arts majors at Hofstra experience traditional and contemporary perspectives in the approach to art and design. They acquire knowledge of the fundamentals of art and design, gain experience with the required tools, materials and techniques for making art and design, and master specific concepts and skills. A Fine Arts major can lead to an embrace of visual culture as part of meaningful life and a professional career in the field of visual arts.

1. Stylistic, comparative, historical, and formal analysis of visual forms through written and oral communication.
2. Advanced writing skills: synthesizing organizing and presenting large amounts of material from various sources and disciplines.
3. Research and methodology relevant to art history; use of the library, image indexes and databases.
4. Curatorial skills: attribution methods, connoisseurship, provenance, and conservation; and the production of exhibition materials (catalogues, guides, talks). Is applicable only to upper level courses.

The Principles of Art

Imagine you're using your favorite pen to draw a spaceship. You take into careful consideration where to place this spaceship on the page and how far away to draw the moon and stars that the spaceship is about to fly by. You want to show that the spaceship is moving, so you draw a few squiggles. Finally, because of your love of

star gazing, you color in a nearby shooting star with your favorite shade of yellow and *voila*; you have just created your own artwork.

Without even knowing it you have just used some of the **principles of art**. They include:

1. balance
2. proportion
3. emphasis
4. variety
5. movement
6. rhythm
7. harmony

They are used to organize the basic elements of art: line, shape, form, value, color, space, and texture. They are sometimes also referred to as **principles of organization** or **design principles**.

Another important element in creating art is **composition**. A composition is the placement or arrangement of visual elements in an artwork, and art principles help figure out the arrangements of those visual elements.

Each Principle Defined

Balance: The sense of stability achieved through implied weight of an object. There are three different types of balance: symmetrical, asymmetrical, and radial.

Symmetrical balance: When one image is mirrored on the other side to repeat itself

Asymmetrical balance: When different types of elements create a visual balance.

Radial balance:The distribution of elements around a central point in all directions.

Here is an example of asymmetrical balance, showing a bright red apple in one corner balanced by a large area of neutral color on the other side. Together, they work to create balance in the overall composition

Proportion: The ratio of one art element to another. It is important to keep in mind the relationship between different elements of the composition so that the scale of

your artwork always makes visual sense. For example, if you were drawing your best friend sitting in a chair, the size of the chair should be in proportion to the size of your friend. The image below shows the different size proportions of a variety of fruits.

Emphasis: When one element of an artwork stands out more than another. This creates a sense of importance and is intentionally used to communicate a message or feeling. Emphasis creates variety in your artwork. This image of one lone, yellow pear among a bowl of red apples demonstrates the principles of emphasis.

Variety: The counterweight to harmony and creates visual interest by slightly changing or using different elements together in a composition. It can be created with contrast, change, elaboration, or diversifying elements. With variety, it is important to consider how the elements are working together so that you still have harmony and unity within a composition. This image of different fruits and vegetables is an example of variety.

Movement: The visual flow of your artwork. It's the path that you intend your viewer's eye to follow. You can create this by purposefully placing art elements in a way that creates this path. The image below of an apple tree shows movement through the strong line of the branch from left to right.

The role of art in our life.

Art is an all embracing notion (music, painting, theatre, literature and so on). Art had the most important role in the development of the mankind. The first were found on walls of ancient caves. So we can guess that painting was the first way of art. Painting is the most understandable way of art, because it gives us the most full and vivid impression.
Seneka once said: "All art is bur imitation of nature". I doon't agree with him. I think that art has many functions and it's hard to overestimate the role of art in one's life. Art has great influence on our souls, feelings, forms our moral values. Art forms our outlook and enriches our inner world. Art influ-ences greatly the development and of evolution of con-sciousness of a person and of the mankind. Art makes us think of the sense of life, how people must live, what is ideal of beauty, what iss love, – the eternal questions. Art helps us to understand people who lived hundred years ago and to learn the history of the mankind. Art creates

our notion about beauty and harmony. Art helps people to understand outside world and eaach others. Art develops our good qualities. Art has a great educational significance. Art brings people up – makes them more humane and kind. The language of art is universal. Everybody, in spite of age, nationality, occupation understands what is said by the painter. Art gives people a possibility to express ourselves and to become famous. But I don't think that every painter becomes famous. Only talented, genius people like da Vinci, Raphael and others can create great, eternal art, real masterpieces. Art is great only if it has links with people's lives, interests, ideals. If it hasn't, it won't be understood and acknowledged. Real art appeals to the heart and mind of a man, to his feelings and it proclaims liife.As to the trends of art, I prefer old art. Painting of old masters is one of the greatest treasures mankind has col-lected in the history of its civilisation. The pictures of old painters are in all big museum of the world (for example, the Hermitage, the Tretiakovskaya gallery and others). Old paint-ing reflects the collective experience of human spiritual life of many centuries, because, as I have already said, painting is the first way of art. As to country scchools of painting, I prefer English painting school. My favourite English painter is George Romney.

George Romney was born in 1734. He was a son of a cabinetmaker. He was apprenticed to Christopher Steele, a travelling portraitist between 1775 and 1757; at that time Romney established himself in Kendal, Westmoreland, where he had a fairly prosperous trade in small portraits. In 1762 he left for London; here he broadened his style considerably. In 1763 and 1765 he won awards at the Society of Arts. During the next few years he became more popular as a portrait painter. In 1764 Romney paid a short visit to Paris. In 1773 he left England and spent two years in Italy, mainly Rome, study-ing antique sculpture and the work of Raphael. These studies had a major influence on the development of his style.
On his return to England in 1775 Romney rapidly be-came and remained for many years one of the most fashion-able portrait painters in London; his patrons ranged from the Prince of Wales and members of the aristocracy to the literary and dramatic figures of the day. Second only to Sir Joshua Reynolds in popularity, Romney was, however, such a pathol-ogically timid character that he never ventured to present himself for the hoonours of the Royal Academy of Arts and hence acquired an unmerited reputation of a recluse. In 1782 he met his "divine

lady", Emma Hart, later Lady Hamilton, of whom he painted a great number of famous portraits in vari-ous character roles. Romney painted four pictures for John Boydell's Shakespeare Gallery between 1786 and 1791. These were among the very few subject he finished, though he left thousands of rough sketches that are of great interest. Unlike his public work, these sketches link Romney with the imaginative world of William Blake. After 1796, ill health forced Romney to stop painting. The last years were spent in Kendal. George Romney died in 1801.

The most vivid impression on me has produced Rom-ney's picture "The portrait of duchess Elisabeth Derby", which was finished in 1778. It is an oil painting, canvas.

The figure of a beautiful rich woman is placed on the landscape background. It is a full length portrait. The woman is represented sitting. The figure is arranged in a vertical for-mat. Colouring is subtle, soft, delicate and restful. Brush-strokes are not visible.

The women is dressed in luminous dress, through which one can see contours of her figure. The lady's figure is lighted up evenly. The women has beeautiful big dark eyes, tall forehead, rosy cheeks, straight nose and beautiful lips. The profession of the woman isn't indicated, but she has graceful hands, so one can guess that she doesn't work with her hands. We can judge that she is a representative of high class family. Every pleat of the woman's dress, coiffure and other details are painted very precisely. As to my opinion the details are not emphasised purposely. Accuracy in details is the re-sult of supreme mastery in technique of the painter. So the figure is a harmonious unity. The landscape isn't painted so exactly. There is a piece of blue-grey sky in the right-corner of the picture, but on the horizon the clouds are condensing. The forest behind the lady isn't green, it is obscure and gloomy. Predominant colour is brown. There is a sharp contrast between lighted up figure and dark landscape. The figure is close to the observer than to the landscape. So the figure doesn't blend with the land-scape. The posture of the lady is very natural. Her eyes are gazed before and upper herself. She is deep in her thoughts.

UNIT-2

Importance of exhibitions and competitions

Art competitions represent an excellent opportunity to grow as an artist and develop your art career. Jurors will often be well-known in the art world, with considerable experience and a good sense of the current market. Prizes are generally chosen to benefit artists in ways that matter, whether it's the chance to participate in an exhibition, cash, or promotional material or opportunities. Winning an art competition is great! It is something you can add to your CV, mention to collectors, and discuss in interviews. But just entering art competitions, whether you are selected or not, is what really tells the story about you as an artist.

Entering art competitions can be a strong start in proving to yourself that you can be serious about your art. It shows that you are willing to put effort into it, and you think that your art deserves to be recognized more widely. Reaching this point is crucial to the development of your career as an artist. According to Agora Gallery director, Angela DiBello, "Participating in an art competition takes courage and is an act of faith and belief in one's own talent and strengths. Anyone who simply enters the competition is a winner."

The action of entering a competition requires a certain amount of time and thought: a reflection that helps artists identify, establish, and unify their voice and artistic concept. It takes you a step back, allowing you to see beyond individual images and forces you to consider your work as a whole. Whether it's the first time you're doing this or the hundredth, evaluating and re-evaluating your body of work is a fundamental part of being an artist. It shows you how you've developed as time passes, how you are improving, and what the combined impact of your collected works might be. Each work has an individual essence, presence, and impact, but it is also a part of the greater whole, and you need to be able to appreciate that. Putting together an entry for a competition encourages you to develop this viewpoint, allowing you to make more informed decisions about what you should be working on next.

Art students are often encouraged to enter competitions, and many schools run competitions of their own, so that their students can get experience in viewing their work as a body and practice considering their art from an 'outside' perspective. After art school, though, many artists leave competitions behind. For the same reasons that they were valuable in school, entering competitions are valuable to all professional artists.

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art competitions:

1. **Confidence** – Obviously, winning breeds confidence. But putting yourself in a position where someone is judging your work requires a statement of confidence in your creations and even in yourself as an artist. Regularly entering competitions is a powerful way to inspire yourself to continuously try and improve. Further, the confidence you build in putting together a worthy entry is invaluable in the art world. Without faith and pride in your creations, you're never going to be able to make it very far as an artist.
2. **An up-to-date portfolio** – Getting photos taken and keeping your resume current are things that many artists put off. Having a deadline will push you to get high quality photos taken of your artwork. Remember, No matter which art competition you enter your photos must accurately represent the work you are entering. Having an up to date portfolio is essential. You never know when you might find an interesting opportunity.
3. **An opportunity to evaluate your work** – As mentioned above, when entering an art competition, you are forced to evaluate your work in an objective manner. In order to be successful, you will need to categorize your art accurately so you can submit it to competitions where it is relevant in terms of media, color, style, and theme. This is especially important when your artwork shows different styles or you work in a variety of media. The work you enter should be in a similar style.

The important thing about entering art competitions is not to focus on what you didn't get, but to appreciate the value of what you did achieve. Think of entering competitions as a stepping stone to building a successful art career. Just because your artwork was not selected does not mean it is not good or that you are not talented. A painting can be rejected for many reasons that have nothing to do with your ability or skill.

Keep researching competitions, keep submitting your entries, and keep getting your work out there. Whether you end up winning them all or not, there is no greater way to get to know your own work and stay attuned to the art world than by staying active in the ever-developing community.

The Chelsea International Fine Art Competition is a fantastic opportunity! Open for submissions between February and March every year.

The principles of curriculum construction

1. Principle of Child Centeredness.

As modern education is child-centred the curriculum should also be child-centred. It should be based on the child's needs, interests, abilities, aptitude, age level and circumstances. The child should be central figure in any scheme of curriculum construction. In fact, curriculum is meant to bring about the development of the child in the desired direction so that he is able to adjust well in life.

Highlights

Principles of Curriculum Construction are:

1. Principles of Child Centredness ;
2. Principle of Community Centredness ;
3. Principle of Activity Centredness ;
4. Principle of Variety ;
5. Principle of Co-ordinations and Integration;
6. Principle of Conservation;
7. Principle of Creativity;
8. Principle of Forward. Looking;
9. Principle of Flexibility;
10. Principle of Balance;
11. Principle of Utility.

2. Principle of Community Centredness.

Though the child's development and growth is the main consideration of curriculum construction, yet his social behaviour is also to be suitably developed, both the individual development and the social development of the child deserve equal attention. He is to live in and for the society.

Therefore, his needs and desires must be in conformity with the needs and desires of the society in which he is to live. The values, attitudes and skills that are prevailing in the community must be reflected in the curriculum. However, the society is not static. It is dynamic. Its needs and requirements are changing with the rapid developments taking place in all fields. While working for the development, this factor cannot be ignored.

3. Principle of Activity Centredness.

The curriculum should centre round the multifarious activities of pupils. It should provide well selected activities according to the general interests and developmental stages of children. It should provide constructive, creative and project activities. For small children, play activities should also be provided.!

The purposeful activities both in the class-room and outside the class-room should be provided. It is through a net work of activities that the desired experiences can be provided and consequently desirable behavioural changes can be brought about in children.

4. Principle of Variety.

The curriculum should be broad-based so as to accommodate the needs of varied categories of pupils, so that they are able to take up subjects and participate in activities according their capacities and interests.

The needs of pupils also change from place to place. For example, the pupils in rural areas, urban areas, and hilly areas will have different needs. The needs of boys and girls are also different. So these considerations should be reflected in the curriculum.

5. Principle of Co-ordination and Integration.

Of course, the pupils are to be provided with selected experiences through various subjects and activities but these must be well integrated. Various subjects and activities have to serve the same ultimate purpose, the achievement of the aims of education. The activities and subjects should not be put in after-tight compartments but these should be inter-related and well integrated so as to develop the whole child.

6. Principles of Conservation.

One of the main functions of education is to preserve and transmit our cultural heritage. This is essential for human progress. Culture consists of traditions, customs, attitudes, skills, conduct, values and knowledge. However, the curriculum framers must make a suitable selection of the elements of culture, keeping n view their educational value and the developmental stage of pupils.

7. Principle of Creativity.

The conservation of culture helps to sustain the society. The culture should not be simply transmitted but also enriched. There should be provision in the curriculum to develop he creative powers of the child so that he becomes a contributory

member society. Raymont says, "In curriculum that is suited to the needs of today and of the future, there must be definitely creative subjects."

8. Principle of Forward Looking.

Education is to enable the child to lead a successful social life. So the curriculum should not cater to the present needs of the child alone. The needs of his future life should also be considered. The curriculum should also include knowledge, skills, experiences, influences etc. which will develop in the child abilities and power to make effective adjustments in the later life.

9. Principle of Flexibility.

In our age, rapid developments are taking place in various fields. Consequently the needs of society are hanging. The content of curriculum cannot be same for all times to come. It should not be static. It must be dynamic and change with the changing times. It should reflect the latest trends in the field of education and psychology.

10. Principle of Balance.

The curriculum must maintain a balance between subjects and activities, between direct and indirect experiences, between academic and vocational education, between compulsory and optional subjects, between formal and informal education, between individual and social aims of education etc.

11. Principle of Utility.

Curriculum should be useful rather than ornamental. It should not only include subjects which owe their place in it to tradition. The curriculum must have practical utility for students. So there should be some provision for technical and vocational education in the curriculum.

The various principles of curriculum construction should be kept in mind. Various regional and national conditions should also be considered. It fact, all considerations which will help in achieving the aims of education should be given due consideration.

Importance of art room

"I would like to confirm how valuable The Art Room is - both staff and children greatly appreciate this resource. The children are always willing to visit and it is certainly a calm environment that encourages creativity.

I would like to thank everyone who made it possible to establish The Art Room at our school and we have no doubt it is having a positive impact on the children who are attending sessions there, particularly on building self-esteem. I only wish more of our children and staff could benefit from time spent there."

"Oxford Spires Academy is very proud of its strong liaison with the Art Room. This partnership is a productive relationship which means our students get exceptional support and care. The Art Room is delivered with outstanding vision and organisation. I am always delighted when I go with the calm, positive and purposeful atmosphere and with the quality of creative work. Students value the time to reflect, to create and to feel personally supported. For many of our most vulnerable youngsters this has been key in both their continued attendance in school and their increasing engagement in their education.

The Art Room and its fabulous management by the whole team is key in the success of so many individual students' lives. We are delighted with the partnership and the ethos of the Art Room and look forward to continued strong partnership for the benefit of students at Oxford Spires Academy and in other local primary schools. As Oxford Spires Academy undergoes a new build we will ensure that there is a continued space for the Art Room at Oxford Spires Academy for the foreseeable future"

"The Art Room sessions provide a secure, comfortable environment in which the children are regularly encouraged to reflect and as a result, able to get to know themselves. This in turn develops their esteem and sense of self worth and provides opportunities to develop the way they express and manage their emotions. It also gives them a chance to explore and improve their social interactions in a structured yet calm, relaxed setting. The projects are fantastic for children with a wide range of artistic abilities - allowing all children the opportunity to focus on what they 'can do' and to celebrate individual and collective successes. They really enjoy sharing their finished projects with other members of the school community through assemblies."

We are very excited about the benefits that The Art Room can bring to our own school community and the wider community of schools in the area. We have many vulnerable children who are already accessing the support of The Art Room's structured and nurturing therapeutic environment where they can have a fresh start and find success in the art-based activities. We strongly believe that the arts play a crucial role in building children's self-esteem and confidence, enabling them to go on to be creative, thoughtful members of society."

"We see the daily benefits of The Art Room in the class room. Children are reengaging and are better able to access the curriculum. The benefits of The Art Room are evident in the children's confidence and self esteem. Once they have attended The Art Room, the children seem more able to manage their difficulties. As a result they can access learning and some of our non-readers have started to read"

Or the subject could be music, science, technology or other classes taught by specialized teachers who must travel from room to room with their materials because of a lack of space for classrooms of their own.

This week, New York City education officials affirmed that elementary schools with small enrollments, of 250 students or fewer, should have a minimum of two so-called "cluster" rooms for specialized subjects. It's an effort by the city to refine its formula for calculating how much space should be allocated to each school, and how to keep track of space needs.

For larger elementary schools, these rules existed: based on enrollment, they were allocated three, four or five specialty rooms.

Still, despite being allocated these rooms, schools don't necessarily have them. Many overcrowded schools have to convert specialty classrooms for general instruction.

WNYC reviewed the most recent data, covering the 2013-2014 school year, submitted by principals to the Department of Education on their classrooms, cluster rooms and common areas. According to principals' reports, 60 elementary schools did not have a single cluster room, including 21 schools with at least 500 students. Another 104 elementary schools reported having only one cluster room.

P.S. 107 John W. Kimball in Brooklyn was one of those schools that had to use every room available for general instruction. In the 2013-14 year, the school had an enrollment of 578 students in a space meant to hold 369 students, according to the city's annual report.

Eve Litwack, the school's principal, said students still received instruction in subjects like art and music, with those teachers traveling from room to room. A designated space for these subjects, she said, creates a better experience for both the teacher and the students.

"I really do think art is one of the areas that could be most difficult to adapt to a cart, because you want to give the kids an opportunity to work with different media," said Litwack.

A creative teacher can make do in any space, but teachers do their best work when they are not limited to the materials they can carry with them, Litwack said. Plus, classroom teachers have to designate space in their rooms for paintings to dry, or to store sculptures that students may work on over the course of several weeks.

Anthony Inzerillo, principal of P.S. 199 Maurice A. Fitzgerald in Queens, said besides convenience, specialty rooms set up for specialty subjects — like science — can enhance instruction.

"Science cluster rooms should really have tables in cooperative groups and not necessarily all traditional desks," he said, "because you want students to be talking to each other, working with each other."

Inzerillo confirmed that P.S. 199 did not have any cluster rooms in the 2013-2014 school year, when his school had an enrollment of 968 students in facilities, including trailers, meant for a total of 722 students.

Next school year, he said the school is expanding to two annexes and will be able to provide multiple cluster rooms for students.

ART CRITICISM AND AESTHETIC JUDGMENT

Art Criticism and Aesthetic Judgment

Lesson 1: Art Criticism: Learning from a Work of Art
Art critics use different **criteria**, or *standards of judgment*, to assess works of art. By using some of these same criteria, you can learn to interpret works of art. The process of interpretation will improve your **aesthetic experience**, or *your personal interaction with a work of art*. **Aesthetics** is the *philosophy or study of the nature and value of art*. **Art criticism** is *an organized approach for studying a work of art*. It is made up of four steps that must be taken in order. (1) **Description:** Ask yourself, what do I see? *Make a list of all the things you see in the work*, including the work's subject and the elements of art that are used. Include information from the credit line about the size of the work and its medium. (2) **Analysis:** Ask, how is the work organized? Look at *how the principles of art are used to organize the art elements of line, space, color, form, and texture.* (3) **Interpretation:** Ask, what is the artist trying to communicate? Try to *explain the meaning or mood of the work*, based on your clues from the first two steps. You can make guesses about the artwork as long as they are supported by what you see in the work. (4) **Judgment:** Now ask, is this a successful work of art? You *determine the degree of artistic merit*. You can decide whether you like or dislike the work and whether the work is successful aesthetically.

Lesson 2: Aesthetics: Thinking About a Work of Art
Aesthetics is *a branch of philosophy concerned with the nature and value of art*. Once concerned with judging the physical beauty of artworks, aesthetics is now used to determine whether a work of art is successful. Thus aesthetics can be used in Step 4 of art criticism. Aestheticians, who are specialists in aesthetics, look at the literal qualities, the design qualities, and the expressive qualities of works of art. When looking at **literal qualities**, they judge *the realistic qualities that appear in the subject of the work*. When looking at **formal qualities**, they study *how well a work is organized*. To judge **expressive qualities**, critics consider *those qualities that convey ideas and moods*. The theories that rate these different qualities most highly are called Imitationalism, Formalism, and Emotionalism. **Imitationalism** *focuses on realistic representation;* **Formalism** *places emphasis on the design qualities;* and **Emotionalism** *requires that a work arouse a response of feelings, moods, or emotions in the viewer*. You can use all three theories to judge how successful a work of art is. You can also

use the four steps of art criticism to judge functional objects, but in your interpretation, you should consider the purpose of the object as its meaning. Then to judge whether the object is successful, you can ask whether it works correctly in addition to being beautiful. You can also use the steps of art criticism to judge your own works of art. It will help you decide whether your work needs improvement or is a success.

Lesson 3: Art History: Learning About a Work of Art
To further appreciate a work of art, you can gather information about the artist and time period in which the work was created. There are four steps to gathering information which are called the **art history operations.** The names of the steps are the same as those for art criticism, but the questions are different. (1) **Description:** Ask, when, where, and by whom was the work created. You can get the basic information from the credit line, but you would need to do further research to learn about the artist. (2) **Analysis:** Ask, what is the style of the work? Can the work be associated with an art movement? To analyze an artist's **individual style**, look at *how* the artist uses the elements and principles of art to express personal feelings and ideas, and compare several works by the same artist. (3) **Interpretation:** Ask, how did time and place affect the artist's style in terms of subject matter, composition, and content? Find out about the artist's life and surroundings and which other artists influenced him or her. (4) **Judgment:** Now, ask whether this work is significant in the history of art. For clues, you can read what art historians say about the artist and make your own assessment.

CONTRIBUTIONS OF ARTISTS

SOBHA SINGH

Sardar Sobha Singh was born on 29 November 1901 in a Ramgarhia Sikh family in Sri Hargobindpur, Gurdaspur district of Punjab. His father, Deva Singh, was in the Indian cavalry. In 1949 he settled down in Andretta (near Palampur), a remote and then little-known hamlet in the Kangra Valley on the foothills of the Himalayas,

beginning his career as a painter. Sobha Singh is fondly remembered as Darji and his adopted daughter Bibi Gurcharan Kaur has converted Andretta into an ever popular tourist destination not only for art enthusiasts but for all who admire his work.at the art gallery. Gurcharan Kaur's son Hirdaypal Singh now manages the SOBHA SINGH ART GALLERY, a jewel in the heart of the Kangra Valley.

Education and training

At age 15, Sobha Singh entered the Industrial School at Amritsar for a one-year course in art and craft. He joined the British Indian army as a draughtsman and served in Baghdad, Mesopotamia (now Iraq). In 1923 he left army and returned to Amritsar, where he opened his art studio. In the same year, he married Bibi Inder Kaur on Baisakhi day. He worked from his studios at Amritsar, Lahore (1926) and Delhi (1931).

In 1946, He went back to Lahore and opened his studio at Anarkali and was working as an art director for a film when he was forced to leave the city due to partition of the country.[2] In 1949 he settled down in Andretta (near Palampur), a remote and then little-known place in the Kangra Valley, beginning his career as a painter. Now these days this place is very well known.

Painting

famous Sohni Mahiwal's painting by Sobha Singh

During his 38-year stay at Andretta, S. Sobha Singh painted hundreds of His main focus was Sikh gurus, their life and work. His series on the Sikh gurus have dominated to an extent that his paintings dominate the public's perception associated with Guru Nanak and Guru Gobind Singh.

The portrait he made in honour of the 500th birth anniversary of Guru Nanak in 1969 is the one most people believe to be the visage of Guru Nanak. Sobha Singh painted pictures of other gurus as well, Guru Amar Das, Guru Tegh Bahadur and Guru Har Krishan.

His paintings of Sohni Mahiwal and Heer Ranjha were also very popular. He also painted impressive portraits of national heroes and leaders like Shaheed Bhagat Singh, Kartar Singh Sarabha, Mahatma Gandhi, Lal Bahadur Shastri etc.[3]

His murals are displayed in the art gallery of Indian Parliament House in New Delhi. The panel depicting the evolution of Sikh history features Guru Nanak with Bala and Mardana on one side; and Guru Gobind Singh in meditation on the other. Sobha Singh also dabbled in sculpture, and did the busts of some eminent Punjabis such as M.S. Randhawa, Prithviraj Kapoor and Nirmal Chandra, and an incomplete head-study of the Punjabi poet Amrita Pritam. The originals of his works are displayed in his studio at Andretta. General public can also visit his studio in Andretta.

Sobha Singh died in Chandigarh on 21 August 1986. Andreta (Palampur) is so popular because of the Sobha Singh painter called Sobha Singh art gallery. Many of the visitors including tourists visit Andreta also.

Awards

Numerous awards and distinctions were conferred on him, the prominent being the title of *State Artist* of the Punjab Government in 1974 and the Padma Shri of the Government of India in 1983. He was conferred upon the degree of Doctor of Literature (Honoris Causa) by Punjabi University, Patiala.

The Ministry of Information and Broadcasting released a documentary film titled *Painter of the People* based on his life and works. The British Broadcasting Corporation also made a documentary on him in 1984. Indian Government issued postal stamp in honour of Sobha Singh in 2001.

AMRITA SHERGILL

Amrita Sher-Gil 30 January 1913– 5 December 1941) was an eminent Indian painter, sometimes known as India's Frida Kahlo. Born to a Punjabi Sikh father and a Hungarian-Jewish mother, she is today considered an important woman painter of 20th-century India, whose legacy stands on a par with that of the Masters of Bengal Renaissance.She is also the "most expensive" woman painter of India.

Early life and education

Amrita Sher-Gil was born on 30 January 1913 in Budapest, Hungary,[6] to Umrao Singh Sher-Gil Majithia, a Sikh aristocrat and a scholar in Sanskrit and Persian, and Marie Antoniette Gottesmann, a Hungarian-Jewish opera singer. Her mother came to India as a companion of Princess Bamba Sutherland the granddaughter of

Maharaja Ranjit Singh. Sher-Gil was the elder of two daughters born. Her younger sister was Indira Sundaram (née Sher-Gil), mother of the contemporary artist Vivan Sundaram. She spent most of early childhood in Budapest. She was the niece of Indologist Ervin Baktay. He guided her by critiquing her work and gave her an academic foundation to grow on. He also instructed her to use servants as models. The memories of these models would eventually lead to her return to India.

In 1921 her family moved to Summer Hill, Shimla in India, and soon began learning piano and violin, and by age nine she along with her younger sister Indira were giving concerts and acting in plays at Shimla's Gaiety Theatre at Mall Road, Shimla. Though she was already painting since the age of five she formally started learning painting at age eight.

In 1923, Marie came to know an Italian sculptor, who was living at Shimla at the time. In 1924, when he returned to Italy, she too moved there along with Amrita and got her enrolled at Santa Annunziata, an art school at Florence. Though Amrita didn't stay at this school for long, and returned to India in 1924, it was here that she was exposed to works of Italian masters.[11]

At sixteen, Sher-Gil sailed to Europe with her mother to train as a painter at Paris, first at the Grande Chaumiere under Pierre Vaillant and Lucien Simon and later at École des Beaux-Arts (1930–34),[12][13] she drew inspiration from European painters such as Paul Cézanne and Paul Gauguin,[14] while coming under the influence of her teacher Lucien Simon and the company of artist friends and lovers like Boris Tazlitsky. Her early paintings display a significant influence of the Western modes of painting, especially as practiced in the Bohemian circles of Paris in the early 1930s. In 1932, she made her first important work, *Young Girls*, which led to her election as an Associate of the Grand Salon in Paris in 1933, making her the youngest ever and the only Asian to have received this recognition

Career

In 1934, while in Europe she "began to be haunted by an intense longing to return to Indiafeeling in some strange way that there lay my destiny as a painter", as she later wrote about her return to India the same year. She began a quest for the rediscovery of the traditions of Indian art which was to continue till her death. In May 1935 in Shimla Amrita met the English journalist Malcolm Muggeridge, then working as Assistant Editor and leader writer for the *Calcutta Statesman*. Both Malcolm and Amrita stayed at the family home at Summer Hill, Shimla and a short

intense affair took place during which she painted a casual portrait of her new lover, the painting now with the National Gallery in New Delhi. By September 1935 Amrita was seeing Muggeridge off as he travelled back to England for new employment, the parting timely and no doubt of relief to them both.[19] She left herself for travel in 1936 at the behest of an art collector and critic, Karl Khandalavala, who encouraged her to pursue her passion for discovering her Indian roots.[14] She was greatly impressed and influenced by the Mughal and Pahari schools of painting and the cave paintings at Ajanta.

***South Indian Villagers Going to Market*, 1937.**

Later in 1937, she toured South India and produced the famous South Indian trilogy of paintings *Bride's Toilet*, *Brahmacharis*, and *South Indian Villagers Going to Market* following her visit to the Ajanta caves, when she made a conscious attempt to return to classical Indian art. These paintings reveal her passionate sense of colour and an equally passionate empathy for her Indian subjects, who are often depicted in their poverty and despair. By now the transformation in her work was complete and she had found her 'artistic mission' which was, according to her, to express the life of Indian people through her canvas.[1] While in Saraya Sher-Gil wrote to a friend thus: "I can only paint in India. Europe belongs to Picasso, Matisse, Braque.... India belongs only to me".[21] Her stay in India marks the beginning of a new phase in her artistic development, one that was distinct from the European phase of the interwar years when her work showed an engagement with the works of Hungarian painters, especially the Nagybanya school of painting.

Sher-Gil married her Hungarian first cousin, Dr. Victor Egan in 1938 and moved with him to India to stay at her paternal family's home in Saraya in Gorakhpur, Uttar Pradesh. Thus began her second phase of painting which equals in its impact on Indian art with the likes of Rabindranath Tagore and Jamini Roy of the Bengal school of art. The 'Calcutta Group' of artists, which transformed the Indian art scene in a big way, was to start only in 1943, and the 'Progressive Artist's Group', with Francis Newton Souza, Ara, Bakre, Gade, M. F. Husain and S. H. Raza among its founders, lay further ahead in 1948. Amrita's art was strongly influenced by the paintings of the two Tagores, Rabindranath and Abanindranath who were the pioneers of the Bengal School of painting. Her portraits of women resemble works by Rabindranath while the use of 'chiaroscuro' and bright colours reflect the influence of Abanindranath.

It was during her stay at Saraya that she painted the *Village Scene*, *In the Ladies' Enclosure* and *Siesta* all of which portray the leisurely rhythms of life in rural India. *Siesta* and *In the Ladies' Enclosure* reflect her experimentation with the miniature school of painting while *Village Scene* reflects influences of the Pahari school of painting. Although acclaimed by art critics Karl Khandalavala in Bombay and Charles Fabri in Lahore as the greatest painter of the century, Amrita's paintings found few buyers. She travelled across India with her paintings but the Nawab Salar Jung of Hyderabad returned them and the Maharaja of Mysore chose Ravi Varma's paintings over hers.

Although from a family that was closely tied to the British Raj, Amrita herself was a Congress sympathiser. She was attracted to the poor, distressed and the deprived and her paintings of Indian villagers and women are a meditative reflection of their condition. She was also attracted by Gandhi's philosophy and lifestyle. Nehru was charmed by her beauty and talent and when he went to Gorakhpur in October 1940, he visited her at Saraya. Her paintings were at one stage even considered for use in the Congress propaganda for village reconstruction.

In September 1941, Victor and Amrita moved to Lahore, then in undivided India and a major cultural and artistic centre. She lived and painted at 23 Ganga Ram Mansions, The Mall, Lahore where her studio was on the top floor of the townhouse she inhabited. Amrita was known for her many affairs with both men and women[17] and many of the latter she also painted. Her work *Two Women* is thought to be a painting of herself and her lover Marie Louise.

In 1941, just days before the opening of her first major solo show in Lahore, she became seriously ill and slipped into a coma. She later died around midnight on 6 December 1941, leaving behind a large volume of work. The reason for her death has never been ascertained. A failed abortion and subsequent peritonitis have been suggested as possible causes for her death. Her mother accused her doctor husband Victor of having murdered her. However, the day after her death Britain declared war on Hungary and Victor was sent to jail as a national enemy. Amrita was cremated on 7 December 1941 at Lahore.

Rabindranath Tagore

Rabindranath Tagore FRAS , also written **Ravīndranātha Thākura** (7 May 1861 – 7 August 1941), sobriquet **Gurudev**, was a Bengali polymath who reshaped Bengali literature and music, as well as Indian art with Contextual Modernism in the late 19th and early 20th centuries. Author of *Gitanjali* and its

"profoundly sensitive, fresh and beautiful verse",[4] he became the first non-European to win the Nobel Prize in Literature in 1913.[5] Sometimes referred to as "the Bard of Bengal",]Tagore's poetry was viewed as spiritual and mercurial; however, his "elegant prose and magical poetry" remain largely unknown outside Bengal.

A Pirali Brahmin from Calcutta with ancestral gentry roots in Jessore, Tagore wrote poetry as an eight-year-old.]At the age of sixteen, he released his first substantial poems under the pseudonym *Bhānusiṃha* ("Sun Lion"), which were seized upon by literary authorities as long-lost classics. By 1877 he graduated to his first short stories and dramas, published under his real name. As a humanist, universalist internationalist, and ardent anti-nationalist, he denounced the British Raj and advocated independence from Britain. As an exponent of the Bengal Renaissance, he advanced a vast canon that comprised paintings, sketches and doodles, hundreds of texts, and some two thousand songs; his legacy endures also in the institution he founded, Visva-Bharati University.

Tagore modernised Bengali art by spurning rigid classical forms and resisting linguistic strictures. His novels, stories, songs, dance-dramas, and essays spoke to topics political and personal. *Gitanjali* (*Song Offerings*), *Gora* (*Fair-Faced*) and *Ghare-Baire* (*The Home and the World*) are his best-known works, and his verse, short stories, and novels were acclaimed—or panned—for their lyricism, colloquialism, naturalism, and unnatural contemplation. His compositions were chosen by two nations as national anthems: India's *Jana Gana Mana* and Bangladesh's *Amar Shonar Bangla*. Some sources state that Sri Lanka's National Anthem was written by Tagore whilst others state it was inspired by his work.

Works

Main article: Works of Rabindranath Tagore

Primitivism: a pastel-coloured rendition of a Malaganmask from northern New Ireland.

Tagore's Bengali-language initials are worked into this "Ro-Tho" wooden seal, stylistically similar to designs used in traditional Haida carvings. Tagore embellished his manuscripts with such art.Known mostly for his poetry, Tagore wrote novels, essays, short stories, travelogues, dramas, and thousands of songs. Of Tagore's prose, his short stories are perhaps most highly regarded; he is indeed credited with originating the Bengali-language version of the genre. His works are

frequently noted for their rhythmic, optimistic, and lyrical nature. Such stories mostly borrow from deceptively simple subject matter: commoners. Tagore's non-fiction grappled with history, linguistics, and spirituality. He wrote autobiographies. His travelogues, essays, and lectures were compiled into several volumes, including *Europe Jatrir Patro* (*Letters from Europe*) and *Manusher Dhormo* (*The Religion of Man*). His brief chat with Einstein, "Note on the Nature of Reality", is included as an appendix to the latter. On the occasion of Tagore's 150th birthday an anthology (titled *Kalanukromik Rabindra Rachanabali*) of the total body of his works is currently being published in Bengali in chronological order. This includes all versions of each work and fills about eighty volumes. In 2011, Harvard University Press collaborated with Visva-Bharati University to publish *The Essential Tagore*, the largest anthology of Tagore's works available in English; it was edited by Fakrul Alam and Radha Chakravarthy and marks the 150th anniversary of Tagore's birth.

Paintings

At sixty, Tagore took up drawing and painting; successful exhibitions of his many works—which made a debut appearance in Paris upon encouragement by artists he met in the south of France were held throughout Europe. He was likely red-green colour blind, resulting in works that exhibited strange colour schemes and off-beat aesthetics. Tagore was influenced by scrimshaw from northern New Ireland, Haida carvings from British Columbia, and woodcuts by Max Pechstein. His artist's eye for his handwriting were revealed in the simple artistic and rhythmic leitmotifs embellishing the scribbles, cross-outs, and word layouts of his manuscripts. Some of Tagore's lyrics corresponded in a synesthetic sense with particular paintings.

Surrounded by several painters Rabindranath had always wanted to paint. Writing and music, playwriting and acting came to him naturally and almost without training, as it did to several others in his family, and in even greater measure. But painting eluded him. Yet he tried repeatedly to master the art and there are several references to this in his early letters and reminiscence. In 1900 for instance, when he was nearing forty and already a celebrated writer, he wrote to Jagadishchandra Bose, "You will be surprised to hear that I am sitting with a sketchbook drawing. Needless to say, the pictures are not intended for any salon in Paris, they cause me not the least suspicion that the national gallery of any country will suddenly decide to raise taxes to acquire them. But, just as a mother lavishes most affection on her ugliest son, so I feel secretly drawn to the very skill that comes to me least easily."

He also realized that he was using the eraser more than the pencil, and dissatisfied with the results he finally withdrew, deciding it was not for him to become a painter.

Rabindra Chitravali, edited by noted art historian R. Siva Kumar, for the first time makes the paintings of Tagore accessible to art historians and scholars of Rabindranth with critical annotations and comments It also brings together a selection of Rabindranath's own statements and documents relating to the presentation and reception of his paintings during his lifetime.[105]

The Last Harvest: Paintings of Rabindranath Tagore was an exhibition of Rabindranath Tagore's paintings to mark the 150th birth anniversary of Rabindranath Tagore. It was commissioned by the Ministry of Culture, India and organised with NGMA Delhi as the nodal agency. It consisted of 208 paintings drawn from the collections of Visva Bharati and the NGMA and presented Tagore's art in a very comprehensive way. The exhibition was curated by Art Historian R. Siva Kumar. Within the 150th birth anniversary year it was conceived as three separate but similar exhibitions,and travelled simultaneously in three circuits. The first selection was shown at Museum of Asian Art, Berlin Asia Society, New York National Museum of Korea, Seoul, Victoria and Albert Museum, London, The Art Institute of Chicago, Chicago, Petit Palais Paris, Galleria Nazionale d'Arte Moderna, Rome, National Visual Arts Gallery, Kuala Lumpur, McMichael Canadian Art Collection, Ontario, National Gallery of Modern Art, New Delhi

Satish Gujral

Satish Gujral (born 25 December 1925) is an Indian painter, sculptor, muralist, graphic designer, writer and architect of the post-independent era. He was awarded the Padma Vibhushan in 1999. His elder brother, Inder Kumar Gujral, was the former Prime Minister of India.

Born On: 25 December 1925
Born In: Jhelum, Pakistan
Career: Painter, sculptor, muralist, graphic designer and architect

Satish Gujral was born in Jhelum, a small river town in Pakistan, formerly a part of undivided India. Gujral has gained a global recognition for his unmatched talents and creativity that cover a wide realm of art forms including painting, graphics,

mural, sculpture, architecture and interior designing. Owing to his contributions to arts and artistic works, he has been hailed as a living legend within the art fraternity. He is one of those few great artists who have managed to etch an indelible impression in the realms of contemporary Indian art. Much of his artworks seem to have been inspired from Indian culture and tradition, Indian architecture and temple sculptures. The Belgium Embassy of New Delhi, which was selected as one of the 1000 best-built in 20th century by the "International Forum of Architects", is a perfect example of his superlative talent. Read on to learn more on the career, life and achievements of Satish Gujral.

Personal Life
Satish Gujral was born on 25 December 1925 in Jhelum, formerly a part of undivided India. At a young age of eight, he met with an accident that impaired his hearing abilities for good. He lost his brother Raj in the mishap. May be it is the perpetual silence that surrounded him that helped him to discover the artistic talents in him. Driven by his interest in applied arts, he joined the Mayo School of Art in Lahore and mastered stone and woodcarving, clay modeling, drawing and design, scale drawing etc. In 1944, he joined Sir J.J. School of Art, Bombay to pursue painting and became a member of Progressive Artists Group (PAG). However, he could not get along with many of the PAG's concepts like absorbing the techniques of European Expressionism and Cubism. He wanted to develop some moderns techniques but without rooting out the art from Indian tradition and culture.

Satish was badly affected by recurring illness and had to discontinue his studies. He got a scholarship for apprenticeship with famous Mexican painters Diego Rivera and David Sequeiros and left to Mexico in the year 1952 to pursue the same. He was enrolled into Palacio Nationale de Belles Artes, Mexico. He became emotionally disturbed by the partition and his anger was expressed through paintings called 'Partition' that portrayed the pain of the nation who parted with their homes, families and friends during the partition.

Personal Life
He is married to Kiran and the couple has a son Mohit Gujral and two daughters Alpana Gujral and Raseel Gujral. Alpana is a jewelry designer and Raseel is an

interior designer who owns the luxury store network called the Casa Paradox. Former Prime Minister of India Inder Kumar Gujral is the brother of Satish Gujral.

Career

Satish Gujral is a sculptor, architect and a painter. In his paintings, he has tried to experiment with arts and to express his ideas in different ways. He conducted solo exhibitions of his work around the world from the year 1952 to 1974. Famous cities like Mexico City, New York, New Delhi, Bombay, Calcutta, Montreal, Rome, Berlin, Tokyo, Buenos Aires and Stockholm witnessed his exhibitions. He is a good writer as well and has published four books so far, including an autobiography called "A Brush With Life".

Contributions

Satish Gujral is considered as one of the pioneers of Indian arts in post-independence era. He did murals for many establishments like Punjab University, Odeon Cinema in New Delhi, World Trade Fair in New York, Oberoi Hotel in New Delhi, Northern Railway in New Delhi, Ministry of Education in New Delhi, Agricultural University, Oberoi Towers in Bombay, The Palace of the Sultan of Muscat, Delhi High Court, Gandhi Institute in Mauritius etc. to name some.

He designed some important buildings as well. Some of them are Daryani House in New Delhi Modi House, Gandhi Institute, Datwani House, Belgian Embassy in New Delhi, and Dass House in New Delhi, Goa University, Palace AI-Bwordy in Dubai, the Indian Ambassador's house in Indonesia etc. to name some.

Awards and Accolades

- The National Award for Painting,1956
- National Award for Sculpture, 1972
- National Award for Sculpture, 1974
- State Honour from the Government of Punjab, 1979
- Order of the Crown, Belgium, 1983
- Leonardo Da Vinci Award, 1989
- Desikottama by Santiniketan,1989
- Honorary Doctorate, Vishakapatnam University, 1998
- Padma Vibhushan Award, second highest civilian award in India, 1999

- International award for Life Time Achievements (Mexico)
- His name is written in the "International Dictionary of Art" published by Macmillan, U.K.
- Honorary Doctorate, Visva Bharti University, 200
- Lalit Kala Ratna Puraskar, 2004
- Honored at Golden Jubilee Celebration of National Gallery of Modern Art (NGMA), 2005
- 2010 Amity Lifetime Achievement Award for art, Amity School of Fine Arts

UNIT-3

Qualities of fine arts teacher

INTRODUCTION A teacher generally is someone who makes provisions for the educational development of pupils/ students Marion Maclean and Marian Mohr (1999) observed that "teachers are subjective insiders involved in classroom instruction as they go about their daily routines of instructing students, grading papers, taking attendance, evaluating their performance as well as looking at the curriculum" In this unit we are discussing the qualities of a good creative art teacher. 2.0 OBJECTIVES At the end of the unit, you should be able to: Identify the qualities an accomplished creative art teacher should possess. Discuss how these qualities can positively affect the creative skills of the pupils Interpret their roles effectively in class 3.0 MAIN CONTENTS The qualities of a good creative art teacher in the primary level can not be down played or given little emphasis to. Since they are the ones who will effectively interpret the content of curriculum, it is imperative that their qualities are explored. This will help to adequately help in the interpretation of the roles in the classrooms. A teacher according to Mark Goldberg (1990) is one who is willing to give all his time to the all round development of the child. According to him, teachers must: Be willing to put on the necessary time Love the age group they teach Possess effective classroom management style Have positive relationships with other adults Have a consistent outstanding performance over the years Be experts in the use of instructional materials Have an in depth knowledge of content and Have steadiness of purpose and teaching personality These qualities make a teacher stand out in and outside the classroom. Most importantly, the qualities of a good creative art teacher in the primary level are overwhelming. For him to effectively translate his roles, he must possess excelling qualities which are pertinent in the development of the curriculum. 3.1 Qualities of a good creative art teacher. According to Matthew, I. (2015), a good creative arts teacher must possess the following qualities He must be patient: Creativity requires a lot of patience to harness, sometimes, the whole place gets messy just to express their feelings and ideas. Only a patient teacher can bring out the best in them He must be empathetic: Ability to identify with the feelings, thoughts and ideas of the young artists ideally, the teacher models the pupils to be innovative and creative, but he must also come down to their level to appreciate their feelings, thoughts and ideas so that they can easily connect their ideas with the world of creativity. He must possess the ability to see what the child sees. The world of children is different from the adult world. They see things differently; therefore, the teacher must have a good understanding of this and carry

them along in their own world. He must be well knowledgeable in the subject matter so that he can effectively enrich their artistic skills. He must be good at demonstrations/ explaining techniques, adapt teaching to pupils learning style so as to promote originality and creativity He must be able to provide a conducive learning atmosphere laced in love. This will make the young learner feel comfortable and encouraged to express himself. Above all, he must be ready and willing to explore their hidden talentsas they appreciate art generally and the role to plays in the world around them. 3.2 The roles of a creative art teacher in early education. It will be out of place to discuss the qualities of a creative art teacher without looking at the roles they must play to achieve the broad aims of creative art. At the early primary level the teacher is the one who lays the foundation for creativity in the child. The methods and the activities of the teacher may mar or make the young artist. 3.2.1 Supervisory role: He is expected to supervise the pupils as they carryout different tasks that are novel to them. Such tasks may include: colour identification; of primary and secondary colour nature drawing fruits and trees drawing and colouring of still objects Drawing and colouring of shapes Drawing and colouring of plants life Drawing and colouring of animal life et 3.2.2 Promoting the spirit of creativity and inquiry. To promote the spirit of creativity as well as inquiry in the child, he is expected to arouse their curiosity through the appropriate use of questions regarding difficult or new tasks as well as answering their questions without bias, but objectively. The teacher must try as much as possible to make them see the connection between still objects and other objects as well as their differences. When all these are properly carried out, the spirit of creativity and inquiry will be promoted in the child.

Teaching Methods

This course is designed to prepare participants to integrate the visual arts across elementary curriculum. The elements of art and principles of design, art methods, lesson planning, and classroom management techniques, with particular emphasis on diverse students, are examined. Participants draw, paint, make prints, and create sculptures appropriate for the elementary setting.

This **graduate-level course** is 6 weeks. To enroll, **speak with an Enrollment Representative**.

- Integrate painting across the curriculum.
- Integrate art using technology across the curriculum.
- Integrate drawing techniques across the curriculum.

Building an Art-Friendly Classroom

- Identify exhibition opportunities for student art.
- List art resources, supplies, and equipment for the classroom.
- Create a plan for an art-friendly classroom.
- Define safety guidelines for elementary art.
- Support diverse students in art experiences.

Review

- All objectives apply.

Foundations of Elementary Art Education

- Compare art programs in elementary schools.
- Defend art education in the classroom.
- Analyze the elements of art and principles of design.

Studio Experience, Part II

- Integrate sculpture across the curriculum.
- Integrate printmaking across the curriculum.

Classroom Practice

- Describe ways to integrate the arts in the classroom.
- Create questions to help students look thoughtfully at art.
- Create an integrated art lesson plan based on state and national art standards.
- NIT 2: METHODS OF TEACHING CREATIVE ART CONTENTS 1.0 Introduction 2.0 Objectives 3.0 Main Content 4.0 Conclusion 5.0 Summary 6.0 Tutor marked assignment 7.0 References/ further readings 0.0 INTRODUCTION Methods of teaching creative art in early childhood and primary education are very unique and interesting. It is important to note that the teacher's role in this stage is pivotal to the development of the child's creative skills. Just like a gardener provides the fertile ground; the enriched environment, the teacher is expected to nourish and nurture the children through a methodological process to bring out their creative ingenuity. The main content of this unit will unveil some methods which are needed to expose the children to artistic mastery. 1.0 OBJECTIVES By the end of this unit, you should be able to: Effectively discuss some methods that can be

used to teach creative art in¬ early childhood and primary education Identify and examine the qualities of an effective teacher of creative art in¬ early childhood and primary education Teach creative art perfectly well in young children's classes.¬ 2.0 MAIN CONTENT To discuss creative art and its methodology, it is pertinent to discuss methods of teaching creative art at the primary level. Young children need a lot of guide from the teacher to bring out the best in them. Young artists need lots of things to be very effective or successful. Their formative years is crucial in developing their artistic skills, therefore the right method to bring out their talents must be appropriately employed. To organize and teach these children one requires a lot of patient and mastery of the appropriate skills in order to understand and bring out their unique physiological differences. Thus, the following methods are effective in the teaching of creative art in primary education. Play method: This method is pupil centered. It creates a conducive¬ environment for pupils to acquire knowledge of art and learn artistic skills through play. The studio is arranged with a variety of toys and features of real and "make believe" world. The essence is to arouse curiosity in the child and ignite learning process. Educational reformers such as Foebel and Montessori appreciated the use of play method in learning. (Ifeagwu 2000). Farrant (1988) also explained that Foebel recognized that the child is naturally creative rather than receptive. Self activity is one of the important ways in which a child learns. Montessori saw the value of play in the process of learning and used carefully designed things to help children especially the mentally handicapped to learn. Dramatization: The process involves the active participation of the children¬ in the presentation of concepts and ideas. The children are made to take active part in the story line. The stories are usually based on familiar happenings around them. An example can be derived from the animal kingdom tale. An instance can be taken from how the tortoise fell down from the sky and developed a "cracky back shell". When these stories are dramatized, children become as interested in the figure and the characteristic of the features; form shape and texture. Demonstration: It is used in teaching concepts or ideologies by integrating¬ and manipulation of tools and materials and oral explanation. Just like the dramatization methods, it is very effective in teaching creative art in the early childhood education. Unlike the play and dramatization methods, which are pupils centered, the demonstration method is teacher centered. Manipulation of artistic expressions requires a lot of demonstration by the teacher so that the pupils can fully grasp what is expected from them at every stage of the learning process. Discussion: This method has to do with the active engagement of pupils by¬ the teacher in a

verbal reasoning. The exchange of ideas is for better understanding and appreciation of topic or project. Discussion method prepares pupils for public orientation such as seminars exhibitions and symposia. Generally, this method of teaching creative art is as effective as demonstration method. Project Method: Project method of teaching involves the manipulation of¬ substances or physical material to result in the existence of a product. This is a natural life like learning activity involving the investigation and solving of problems by an individual or small group. At the early primary level, small projects such as making of paper matche, collage, verses etc. As they work in groups, they brainstorm, exchange ideas and harness their creative skills. Individual project method: This is usually carried out by individual pupil.¬ The pupil is expected to carry out all the operations involved in the project with proper and adequate assistance from the teacher where necessary. Field trip: A field trip involves a movement of the immediate studio or¬ classroom environment to another location. This is to enable them observe and discover other real life situations of interest. Okeke (1989) observed that the field trip method enables pupils to have a direct "on the scene" knowledge of processes, life and reality in normal and functional setting. A good example of field trips can be a visit to Art galleries and museums. This method motivates and instills a lasting memorial impression in the minds of the pupils. 4.0. CONCLUSION The enthusiasm and encouragement from the teacher using the stated methods will enhance the child's creativity to blossom. Methods and approaches presented here are based on widely accepted ideologies and thoughtful observation of children and their Arts

1. 1. New trends in fine arts

The current research aims to provide a comprehensive survey for the most important novel approaches of Curriculum and Instruction of Fine Arts in the light of Contemporary Trends with more focus in analyzing the relationship between these approaches and related concepts. Its also aims to activate some fine arts teaching cultures according to scientific method in order to improve the current practices and provide specific recommendations for developing Fine Arts colleges in light of current trends. The researcher used the deceptive and analysis method for analyzing these approaches. The result of the research shows that there are numbers of approaches which may contribute in increasing quality and development of curriculum and instruction of fine arts such as Art-Disciplines integrated Approach, Multiculturalism Approach, Professional Artist Approach,

partnership approach between Art Museums and Educational Institutions, Art portfolio approach for teaching and assessing, New Technologies. This research also presents standard quality for insuring quality of teaching Fine Arts and the researcher recommends to encourage use these approaches in order to develop curriculum and instruction of fine art at the university colleges.

Tornadoes, President Trump, world peace, the return of Freaks and Geeks… it's hard to predict what fates will befall us in 2016. But The Creators Project has a few ideas about which trends will take the world by storm this year. From tattoo artists becoming super-famous on social media to video game players getting featured on ESPN, these are our bold predictions for the year to come. Tornadoes, President Trump, world peace, the return of Freaks and Geeks… it's hard to predict what fates will befall us in 2016. But The Creators Project has a few ideas about which trends will take the world by storm this year. From tattoo artists becoming super-famous on social media to video game players getting featured on ESPN, these are our bold predictions for the year to come. I think an important trend this year will be the gradual subsidence of the art fair and its satellite events. Miami? Quiet. Frieze? Samey, although Frieze Masters was much better in 2015. Largely an excuse for sponsors to splash out on parties for the same, small group of collectors, the art fair is in danger of being reduced to just another Warhol or Hirst in a temporary, white exhibition stand. Of course, the art world is much more interesting and varied than that. Art in shopping malls, perhaps? It's already happening in Hong Kong and China so it's surely only a matter of time before we get to see art in more interesting environments in the US, Europe and beyond. A big trend for this year will be a renewed interest in a wide variety of women painters of the 20th century. For some time, any such list would have included Louise Bourgeois, Frida Kahlo, Cindy Sherman, Barbara Hepworth and Yayoi Kusama — the Japanese artist I always think of as the polka-dot princess — but not many others. The good news is that the list is now set to expand. From 1 April, London's Saatchi Gallery is shaking things up, celebrating its 30th anniversary with an exhibition of works by 14 female artists, including Alice Anderson and Soheila Sokhanvari — whose *Moje Sabz*, a taxidermy horse straddling a 'jesmonite blob', is pictured at the top of this page.

Elsewhere, Victoria Miro is presenting works by Chantal Joffe, from 22 January to 24 March while, in America, female Abstract Expressionists including Elaine de Kooning, Lee Krasner, Joan Mitchell and Helen Frankenthaler are the stars of *Women of Abstract Expressionism*, a major show of more than 50 works at the Denver Art Museum that opens in June. From July, Georgia O'Keeffe and her sinister flowers will bloom at Britain's Tate Modern.

 Modern British Art is enjoying a deserved renaissance, with artists who have languished for years once more attracting collectors. Chief among said forgotten artists is a female painter — two trends for the price of one. Winifred Knights is being shown at the Dulwich Picture Gallery in June, and there's a handsome book by Sacha Lewellyn (published by Lund Humphries) that accompanies this first major retrospective of her work. Personally I think this is just the start, and the life and works of English neo-romantic artists are going to attract much more attention.

We need to encourage new, entry-level collectors to dip their toes into different pools — which is why you ought to visit the Brisbane Asia Pacific Triennial, on until 10 April at the Queensland Art Gallery. You won't find a huffy, diva-like curator constructing messages to the art world out of bark paintings, but you will encounter wonderful and hugely varied discoveries from around the Pacific Rim. Nine years ago this was where, for instance, I first saw the work of Ai Weiwei in the form of an installation; no one had heard of him before.

Nigerian art is very much on the radar at the moment — just look at Lagos-based artists Peju Alatise, who works in cloth, or Yusuf Grillo. Galleries such as London's Jack Bell and October Gallery have taken note, and the success of shows such as Touria El Glaoui's 1:54 Contemporary African Art Fair (returning to New York in May, and to London in October), is bringing hot new painters to international attention all the time.Now, here's a coincidence — two major exhibitions this year concern themselves with Sicily, not as a mafia redoubt but as a vital crossroads of the ancient world, visited by the Phoenicians, Greeks, Romans, Byzantines, Arabs and Normans. But the island off Italy is not the only

trend here. Diving archaeology is a fairly new discipline and it seems to be paying dividends. First, divers found a lost Egyptian city named Heracleion, and now eyes are turned on what lies beneath the waters of Sicily.

The first exhibition is at the British Museum, and will mark the official opening of the post-Neil MacGregor era (although apparently he had a lot to do with it). The show doesn't have a title yet but is being co-curated by Sicily specialists Peter Higgs and Dirk Booms. The Ashmolean, under the leadership of its energetic young director Alexander Sturgis, is ahead of the game, putting on *Storms, War and Shipwrecks — Treasures from the Sicilian Seas* from 25 June. It will show more than 200 spectacular and unusual objects rescued from the bottom of the seaFlat-packing is not a modern phenomenon designed to send grown adults into a frenzy of fury. Emperor Justinian (circa 482-565) sent Byzantine 'flat-pack' churches around the Mediterranean to encourage the spread of Christianity, with large boats laden with prefabricated marble church interiors sailing to sites in Italy and North Africa. You will be able to see one such flat-pack cathedral — which spent well over a thousand years on the seabed — reconstructed at the Ashmolean Museum's exhibition (above). Along similar lines, the mid-20th-century pop-up designs of Jean Prouvé are attracting renewed attention from contemporary designers. At Design Miami, Galerie Patrick Seguin showed mobile military housing designed by Prouvé in 1939 — the only surviving example of his "4 x 4 Demountable Military Shelter". Richard Rogers, whose Y:Cube is aimed at providing affordable housing, is among those experimenting with Prouvé's prototypes.

New wings are added like the flying buttresses of Gothic cathedrals at Tate Modern, which already has around 5 million visitors a year, and in New York, where the Met celebrates its modern and contemporary art holdings with its move into a Marcel Breuer-designed building on Madison Avenue and 75th Street. Not an extension, per se, but handy, nonetheless.

UNIT-4

Design

Design is the creation of a plan or convention for the construction of an object, system or measurable human interaction (as in architectural blueprints, engineering drawings, business processes, circuit diagrams, and sewing patterns).[1] Design has different connotations in different fields (see design disciplines below). In some cases, the direct construction of an object (as in pottery, engineering, management, coding, and graphic design) is also considered to be design.

Designing often necessitates considering the aesthetic, functional, economic, and sociopolitical dimensions of both the design object and design process. It may involve considerable research, thought, modeling, interactive adjustment, and re-design. Meanwhile, diverse kinds of objects may be designed, including clothing, graphical user interfaces, skyscrapers, corporate identities, business processes, and even methods of designing.[2]

Thus "design" may be a substantive referring to a categorical abstraction of a created thing or things (the design of something), or a verb for the process of creation, as is made clear by grammatical context.

Definitions

More formally design has been defined as follows.

> (noun) a specification of an object, manifested by an agent, intended to accomplish goals, in a particular environment, using a set of primitive components, satisfying a set of requirements, subject to constraints;
>
> (verb, transitive) to create a design, in an environment (where the designer operates)

> Another definition for design is *a roadmap or a strategic approach for someone to achieve a unique expectation. It defines the specifications, plans, parameters, costs, activities, processes and how and what to do within legal, political, social, environmental, safety and economic constraints in achieving that objective.*

> Here, a "specification" can be manifested as either a plan or a finished product, and "primitives" are the elements from which the design object is composed.

With such a broad denotation, there is no universal language or unifying institution for designers of all disciplines. This allows for many differing philosophies and approaches toward the subject (see Philosophies and studies of design, below).

The person designing is called a *designer*, which is also a term used for people who work professionally in one of the various design areas, usually also specifying which area is being dealt with (such as a *fashion designer*, *concept designer* or *web designer*). A designer's sequence of activities is called a design process. The scientific study of design is called design science.

Additional definitions, Design is planning to manufacture an object, system, component or structure. Then, the word "design" can be used as a noun or a verb. In a broader sense, the design is an applied art and engineering that integrate with technology.

With a design definition is fairly broad, the design has a myriad of specifications that professionals in their fields, and yet there is one institution that can collect all of the manifesto of the design as a whole, although it does not mean we do not find the schools that initiated the birth of designers.

Basic design & visual arts (Elements of design)

1. 1. PRESENTED BY PROF. SHAKTI NANDA SRI SRI RAVISHANKAR UNIVERSITY, ODISHA FOR 1ST YEAR – FIRST SEMESTER E L E M E N T S O F D E S I G N
2. 2. Birth of Tools, however, serve a physical purpose. Based on current evidence, humans did not begin to make things that lack a physical purpose (e.g. cave paintings, sculpted figures) until the Upper Paleolithic (the last phase of the Paleolithic), which spanned ca. 50,000-10,000 BC; these works are often considered the world's earliest forms of art. The very oldest examples have been discovered in Africa, Australia, and Europe. Paleolithic art was not created simply for aesthetic experience, however. Like much of the world's traditional art, stone age sculptures and paintings were probably believed to have supernatural effects. Female figurines, for instance, may been sculpted in hopes of improving a tribe's fertility, while animals may have been painted on cave walls to assist hunting efforts. The first phase of human existence was the Paleolithic (Old Stone Age), which spanned ca. 2,500,000-10,000 BC. From the very beginning of this period,

humans made stone tools. If one counts these tools as works of art, the history of art begins with the evolution of humans.

- 3. Development Of
- 4. Fine Painting and sculpture are the world's oldest art forms, both dating to the beginning of the Upper Paleolithic. Surviving works of stone age painting are found upon natural rock surfaces, while stone age sculpture is represented mainly by small carvings in stone, bone, ivory, and clay. In the Neolithic period, with the invention of architecture and pottery, painting and sculpture expanded to these media (i.e. painted and sculpted pottery, and paintings and sculptures upon architectural surfaces). One definition of fine art is "an art considered to have been created primarily for aesthetic and intellectual purposes and judged for its beauty and meaningfulness, specifically, painting, sculpture, drawing, watercolor, graphics, and architecture." In that sense, there are conceptual differences between the Fine Arts and the Applied Arts. As originally conceived, and as understood for much of the modern era, the perception of aesthetic qualities required a refined judgment usually referred to as having good taste, which differentiated fine art from popular art and performing art or entertainment.
- 5. Applied The term "applied art" refers to the application of artistic design to utilitarian objects in everyday use. Whereas works of fine art have no function other than providing aesthetic or intellectual stimulation to the viewer, works of applied art are usually functional objects which have been "prettified" or creatively designed with both aesthetics and function in mind. Applied art embraces a huge range of products and items, from a teapot or chair, to the walls and roof of a railway station or concert hall, a fountain pen or computer mouse.
- 6. Applied For the sake of simplicity, works of applied art comprise two different types: standard machine-made products which have had a particular design applied to them, to make them more attractive and easy-to-use; and individual, aesthetically pleasing but mostly functional, craft products made by artisans or skilled workers. Artistic disciplines that are classified as applied arts, include industrial design, fashion design, interior design, and graphic art and design (including computer graphics), as well as most types of decorative art (eg. furniture, carpets, tapestry, embroidery, batik, jewellery, precious metalwork, pottery, goldsmithing, basketry, mosaic art, and glassware). Illuminated manuscripts and later book illustration are also classified as applied arts. Architecture, too is best viewed as an applied art. The applied arts are the application of design and decoration to everyday objects to make them aesthetically pleasing. The term is applied in

distinction to the fine arts which aims to produce objects which are beautiful and / or provide intellectual stimulation.

- 7. Applied Architecture The first applied art to be practiced in a major way was architecture. From the Egyptian Pyramids, the Ziggurats of Sumer and the Seven Wonders of the Ancient World, to the precisely organized proportions of Greek temples and the enduring engineering quality of Roman viaducts and bridges, architects combine aesthetics with mathematics to design a functional but pleasing structure. Since then, the demands of the modern world have included housing and commercial projects, notably high-rise buildings and skyscrapers. For details, see: Skyscraper Architecture (1850-present).

- 8. Visual The arts created primarily for visual perception. The visual arts are arts that we see. This category usually includes just things that we see and things that are flat or two-dimensional but not always. Visual arts are things like paintings, drawings, visual designs, photography, and computer art. Because "visual arts" means two-dimensional things, sculpture and architecture come under separate headings. Likewise, visual works of art stay in one place, unmoving, while we observe them. For this reason, performing arts-- stage, screen, music, and dance arts--also come under their own separate headings.

- 9. Performing Forms of creative activity that are performed in front of an audience, such as drama, music, and dance.

- 10. Leonardo da Vinci, (Italian: "Leonardo from Vinci") (born April 15, 1452, Anchiano, near Vinci, Republic of Florence [Italy]—died May 2, 1519, Cloux [now Clos-Lucé], France), Italian painter, draftsman, sculptor, architect, and engineer whose genius, perhaps more than that of any other figure, epitomized the Renaissance humanist ideal. His Last Supper (1495–98) and Mona Lisa (c. 1503–06) are among the most widely popular and influential paintings of the Renaissance. His notebooks reveal a spirit of scientific inquiry and a mechanical inventiveness that were centuries ahead of their time. he considered his eyes to be his main avenue to knowledge; to Leonardo, sight was man's highest sense because it alone conveyed the facts of experience immediately, correctly, and with certainty. Hence, every phenomenon perceived became an object of knowledge, and saper vedere ("knowing how to see") became the great theme of his studies. He applied his creativity to every realm in which graphic representation is used: he was a painter, sculptor, architect, and engineer. But he went even beyond that. He used his superb intellect, unusual powers of observation, and mastery of the art of drawing to study nature itself, a line of inquiry that allowed his dual pursuits of art and science to flourish

- 11. Michelangelo was one of the leading lights of the Italian Renaissance, his extraordinary talents emerged in early works such as the Pieta for the Vatican, and the statue of David commissioned for the city of Florence. His paintings and frescoes were largely taken from mythological and classical sources works. He manage to combine his high level of technical competence and his rich artistic imagination to produce the perfect High-Renaissance blend of aesthetic harmony and anatomical accuracy in his works. Michelangelo was born on March 6, 1475 in Caprese near Arezzo, Tuscany. He was the first artist who was recognized during his life time. He is also the first western artist whose biography was published when he is still alive. Two biographies for him was written, one was by Giorgio Vasari, who praised Michelangelo as the greatest artist since the beginning of renaissance. He is the best documented artist in 16th Century and has influenced so many areas of art developement in the West. Together with Leonardo Da Vinci, the two stood out as strong and mighty-personalities with two irreconcilably opposed attitudes to art , yet with a bond of deep understanding between them.
- 12. Interdependency Visual Arts in Architecture
     13. Interdependency Applied Arts in Architecture Western Connecticut State University, Visual and Performing Arts Center Casa Mila UT Visual Arts Center
- 14. ASSIGNMENT Make a Collage showing different types of fine art
- 15. Design The word 'design' as defined in the Longman Dictionary of Contemporary English (1987) has the following meanings. As a noun, it means: • A drawing or pattern showing how something is to be made; • The art of making such drawings or patterns; • The arrangement of parts in any man-made product, such as a machine or work of art, as this influences the product's practical usefulness; • A decorative pattern, esp. one that is not repeated; • A plan in the mind. • The word design is also used as a verb with the following meanings. To make a drawing or pattern of something that will be made or built for a certain purpose or use.
- 16. Design Visual Design Elements 7 integral components used in the creation of a design: Known as elements of art 0) Point 1) Line 2) Color 3) Form 4) Shape 5) Space 6) Texture 7) Value
    - 17. Design Point - point in geometry is a location. It has no size i.e. no width, no length and no depth. A point is shown by a dot. A line is defined as a line of points that extends infinitely in two directions. It has one dimension, length.
    - 18. Design Patterns and illustration using points & dots

- Design Architectural use of points & dots
- . ASSIGNMENT Make Different Pattern using Points and Dots
- Design Line - is a mark on a surface that describes a shape or outline. It can create texture and can be thick and thin. Types Vertical – Represents dignity, formality, stability, and strength Horizontal – Represents calm, peace, and relaxation Diagonal – Represents action, activity, excitement, and movement Curved – Represents freedom, the natural, having the appearance of softness, and creates a soothing feeling or mood
  - o . Design Patterns and illustration using lines
- 23. Design Use of Lines in Architecture VERTICAL LINES Concept Le Nouvel, Kuala Lumpur, blooming Ipomoea indica, Brandenburg Gate Berlin The Empire State Building Architect: Shreve, Lamb, and Harmon Burj Khalifa, Dubai
- 24. Design Use of Lines in Architecture HORIZONTAL LINES
- 25. Design Use of Lines in Architecture DIAGONAL LINES
- 26. Design Use of Lines in Architecture CURVED LINES
- 27. ASSIGNMENT Make Different Pattern using Different lines
- 28. Design Shape Or Plane: (2D)The two-dimensional contour that characterizes an object or area. It has only length and breadth. Geometrical shapes
- 29. Design Blend shapes Organic / Free form / Biomorphic shapes
- 30. Design Simple Composition of shapes
- 31. Design Simple Composition of shapes
- 32. Design Positive shapes occupy positive space. The area around positive shapes, the background, is negative space. A solid piece of pattern occupies space, and makes the space around it come to life. In fact, the patterns think of the entire composition, the interplay between solid and space, when they create a work of art. In this diagram, the negative shapes are as clear and distinct as the positive shapes.
- 33. Design
- 34. Design The tangram (Chinese : "seven boards of skill") is a dissection puzzle consisting of seven flat shapes, called tans, which are put together to form shapes. The objective of the puzzle is to form a specific shape (given only an outline or silhouette) using all seven pieces, which may not overlap. It is reputed to have been invented in China during the Song Dynasty, and then carried over to Europe by trading ships in the early 19th century. It became very popular in Europe for a time then, and then again during World War I. It is one of the most popular dissection puzzles in the world. A

Chinese psychologist has termed the tangram "the earliest psychological test in the world", albeit one made for entertainment rather than analysis.

- 35. Design tangram compositions
- 36. Design Shapes 'n' Architecture Sydney Opera house are another good example demonstrating interesting shape in architecture designed by Jørn Utzon Frank Gehry: Shifting Shapes and Moving Architecture is his specialty. The Disney Concert Hall is an wonderful example of dynamics and powerful use of shapes in architecture.
- 37. Design Shapes 'n' Architecture The Dubai Palm Islands are man-made islands located off the coast of The United Arab Emirates in the Persian Gulf. The constructors are Jan de Nul and Van Oord, famous marine constructor companies from Belgian and Germany. These artificial archipelago are named Palm Jumeirah, Palm Jebel Ali, and Palm Deira. The construction of these island will add 520 kilometres of beaches to the city of Dubai. Designed and constructed By Nakheel Group.
- 38. Design Shapes 'n' Architecture Assignment Architects use a variety of shapes in designing buildings, combining various shapes, modifying a single shape, repeating a single shape, and repeating combinations of shapes. Analyze the buildings to determine shapes have been used to design the building. How the are used and related to each other.
- 39. Design Form Form: The shape and structure of something as distinguished from its substance or material. Form is an element of art that is three- dimensional and encloses volume. it includes height, width and depth (as in a cube, a sphere, a pyramid, or a cylinder). Form may also be free flowing. It is the illusion of a 3-D effect that can be implied with the use of light and shading techniques. Form can be viewed from many angles.
- 40. Design Form Geometric Shapes & Forms
- 41. Design Form Polyhedrons The simplest and most common polyhedrons used in constructive modeling are prisms, pyramids and the truncation, or frustum, of a pyramid. A prism is a solid whose base and top are congruent (i.e., equal) polygons and whose side faces are rectangles. A pyramid is a solid whose base is a polygon and which tapers to a point called its apex. The side faces of a pyramid are triangles. A frustum is a solid whose base and top faces are similar (i.e., same shape, different sizes) polygons. This is essentially a pyramid, whose apex has been cut off.
- 42. Design Form Visual Forms Characteristics
- 43. Design Form Blend Forms
- 44. Design Form Composite Forms
- 45. Design Form Composite Forms

- 46. Design Form Forms in Architecture
- 47. Design Form Forms in Architecture Interesting forms can be created to cater the functions and needs of space by combining forms by means of union, intersections and subtractions.
- 48. Design Form Forms in Architecture
- 49. Design Form Forms in Architecture
- 50. Design Form Forms in Architecture Biomorphic Forms
- 51. Design Form Forms Follows Function Form follows function is a principle associated with modernist architecture and industrial design in the 20th century. The principle is that the shape of a building or object should be primarily based upon its intended function or purpose.
- 52. Design Form Forms Follows Function
- 53. Design Form Forms Follows Function
- 54. Design Form Simple Form Formation & Composition Assignment
- 55. Design Form Complex Form Formation
- 56. Design Form Form Formation in 2D (One Point & 2 Point) Assignment
- 57. Design Space Actual space is three-dimensional volume that can be empty or filled with objects. It has width, height, and depth. Space that appears three-dimensional in a two-dimensional painting is an illusion that creates a perception of depth. Architectural form occurs at the juncture between mass and space. In executing and reading design drawings, we should concerned with both the form of the mass containing a volume of space as well as the form of the spatial volume itself
- 58. Design Space Space can be either full or empty A void is an empty volume, while a mass is a filled volume. Voids and masses can be Referred to as: Negative space / Positive space Negative form / Positive form Volume / Solid or Space / Void
- 59. Design Space Space can be either full or empty A void is an empty volume, while a mass is a filled volume. Voids and masses can be Referred to as: Negative space / Positive space Negative form / Positive form Volume / Solid or Space / Void
- 60. Design Space
- 61. Design Space Cut a Cube Assignment
- 62. Design Space Cut Fold a Paper Assignment
- 63. Design Space By incorporating the use of space In our design, we enlarge or reduce the visual space that communicate with us differently Types • Open, uncluttered spaces • Cramped, busy spaces • Unused vs. good use of space Microsoft Office clipart

- 64. Design How simple use of positive and Negative space communicate with us
- 65. Design communication & misinterpretation
- 66. Design TEXTURE Texture - is about surface quality either tactile or visual. Texture can be real or implied by different uses of media. It is the degree of roughness or smoothness in objects.
- 67. Design TEXTURE Types of textures Tactile texture is the tactile quality of a surface, such as rough, smooth, sticky, fuzzy, soft or slick. A real texture is one you can actually feel with your hand, such as a piece of sandpaper, a wet glass, or animal fur.
- 68. Design TEXTURE Types of textures Visual texture is a visual quality of a surface. It is the result from painting or drawing as the real texture. Visual texture is an illusion of texture created by an artist. Paint can be manipulated to give the impression of texture, while the paper surface remains smooth and flat.
- 69. Design TEXTURE Homogeneity & Heterogeneity in texture Textures are formed by repeating the entity or elements of design in different scales, density, colour or pattern. When the entities or elements are repeated throughout the surface in an uniform scale or pattern then the texture is called a Homogeneous Texture. Similarly when the scale, colour, density or pattern differs distinctly through out the surface then it is called Heterogeneous Texture. Interesting designs can be formed by blending Homogeneous Textures & Heterogeneous Textures.
- 70. Design TEXTURE Homogeneity in texture Heterogeneity in texture
- 71. Design TEXTURE Architecture & Texture The work of ceramicist Anne Goldman is inspired by the surfaces of rocks in the desert canyons of California.
- 72. Design TEXTURE Architecture & Texture
- 73. Design TEXTURE Architecture & Texture Gaudi mosaics together thousands of fragments of tiny broken tiles.
- 74. Design TEXTURE Architecture & Texture The surface of this famous face has been made using a collage of thousands of photographs mosaiced together.
- 75. Design TEXTURE Ideas of Making Texture Assignment on different texture & Combining Texture (2 plates)
- 76. Design TEXTURE Architecture & Texture La Trobe University Molecular Sciences Iranian mosque
- 77. Design TEXTURE Interior & Texture

- 78. Design VALUES Value (Brightness) - is the degree of light and dark in colour. It is the contrast between black and white and all the tones in between. Value can be used with color as well as black and white. Contrast is the extreme changes between values.
- 79. ASSIGNMENT Make gray scale Make 5 Shades and 5 Tints using poster colour of Red & Blue
- 80. Design VALUES Black and White are not colours WHY ???? In physics, a color is visible light with a specific wavelength. Black and white are not colors because they do not have specific wavelengths. Instead, white light contains all wavelengths of visible light. Black, on the other hand, is the absence of visible light. in the visible spectrum, white reflects light and is a presence of all colors, but black absorbs light and is an absence of color. Black can be defined as the visual impression experienced when no visible light reaches the eye.
- 81. Design VALUES Colour Value – values of colour change by adding white or black to the pure colour. When white is added to pure colour for getting different value, it is called Tint of that Solour and similarly when black is added it is called Shade of that Colour.
- 82. Design VALUES Values can be exercised in all colors. Values create wide range of colours. This wide range is called 'colour space'
- 83. Design VALUES Visual perception of matter is greatly depends on Values. Values help us perceive objects or matter distance, size, nature, colour, stability etc visually.
- 84. Design VALUES
- 85. Design VALUES SHADES, TINT & TONE In color theory, a tint is the mixture of a color with white, which increases lightness, and a shade is the mixture of a color with black, which reduces lightness. A tone is produced either by the mixture of a color with gray, or by both tinting and shading.
- 86. Design VALUES TONES A Tone is created by adding both White and Black which is grey. Any color that is "greyed down" is considered a Tone. Tones are somehow more pleasing to the eye. They are more complex, subtle and sophisticated.
- 87. Design Colours The property possessed by an object of producing different sensations on the eye as a result of the way it reflects or emits light are Colour. Colour is the aspect of things that is caused by differing qualities of light being reflected or emitted by them. To see color, you have to have light. When light shines on an object some colors bounce off the object and others are absorbed by it. Our eyes only see the colors that are bounced off or reflected

- 88. Design Colours How Do We See Color? How Do We See Color?
- 89. Design Colours How Do We See Color? Cones within the eye transmit messages to the brain, which produces the familiar sensations of color. Newton observed that color is not inherent in objects. Rather, the surface of an object reflects some colors and absorbs all the others. We perceive only the reflected colors.
- 90. Design Colours How Do We See Color? Thus, red is not "in" an apple. The surface of the apple is reflecting the wavelengths we see as red and absorbing all the rest. An object appears white when it reflects all wavelengths and black when it absorbs them all.
- 91. Design Colours Our eyes are sensitive to light which lies in a very small region of the electromagnetic spectrum labeled "visible light". This "visible light" corresponds to a wavelength range of 400 - 700 nanometers (nm) and a color range of violet through red. The human eye is not capable of "seeing" radiation with wavelengths outside the visible spectrum. The visible colors from shortest to longest wavelength are: violet, blue, green, yellow, orange, and red. Ultraviolet radiation has a shorter wavelength than the visible violet light. Infrared radiation has a longer wavelength than visible red light. The white light is a mixture of the colors of the visible spectrum. Black is a total absence of light.
- 92. Design Colours trichromatic theory, is based on the idea that the visual system is maximally responsive to three colors and that color vision is a result of the combination of differential responses of these three components. As evidence for the theory, proponents cited the fact that all the colors that can be perceived can be created by mixing three colored lights that differ in wave length. All you have to do is to differentially vary the intensity of the three lights, so long as they are different wave- lengths (colors), and you can get the three of them to mix to display virtually any color. Trichromatic Theory of Color Vision
- 93. Design Colours Two renowned researchers, Thomas Young and Hermann von Helmholtz, contributed to the trichromatic theory of color vision. The theory began when Thomas Young proposed that color vision results from the actions of three different receptors in our cone. Helmholtz later discovered that people with normal color vision need three wavelengths of light to create different colors Trichromatic Theory of Color Vision
- 94. Design Colours Ewald Hering, the father of the opponent processes theory made some very interesting observations that could not be accounted for by the trichromatic theory. For example, he noted that there are certain pairs of colors one never sees together at the same place and at the same

time. To put it another way, one does not see reddish greens or yellowish blues. We do see yellowish greens, bluish reds, yellowish reds etc. Hering also observed that there was a distinct pattern to the color of the after images we see. For example if one looks at a unique red patch for about a minute and then switches the gaze to a homogeneous white area they will see a greenish patch in the white area. Trichromatic Theory of Color Vision

- 95. Design Colours RBY Colour Model RYB (an abbreviation of red–yellow– blue) is a historical set of colors used in subtractive color mixing, and is one commonly used set of primary colors. It is primarily used in art and design education, particularly painting. The first known instance of the RYB triumvirate can be found in the work of Franciscus Aguilonius (1567-1617) though he did not arrange the colors in a wheel. In his experiments with light, Isaac Newton recognized that colors could be created by mixing color primaries. In his Opticks, Newton published a color wheel to show the geometric relationship between these primaries. This chart was later confused and understood to apply to pigments as well, though Newton was also unaware of the differences between additive and subtractive color mixing.

- 96. Design Colours Different Colour Models

- 97. Design Colours Subtractive & Additive Colours Subtractive color model explains the mixing of a limited set of dyes, inks, paint pigments or natural colorants to create a wider range of colors, each the result of partially or completely subtracting (that is, absorbing) some wavelengths of light and not others. Additive color is color created by mixing a number of different light colors, with Red, green, and blue being the primary colors normally used in additive color system.

- 98. Design Colours Modern Colour Models

- 99. Design Colours Subtractive Theory Black absorbs most light White reflects most light Coloured Pigments absorb light and reflect only the frequency of the pigment colour. All colours other than the pigment colours are absorbed so this is called subtractive colour theory. The primary colours in Subtractive Theory are: • Cyan (C) • Magenta (M) • Yellow (Y) • Black (K) Subtractive or Pigment Theory is used in printing and painting.

- 100. Design Colours Additive Theory Black radiates no light White (sun) radiates all light Video is the process of capturing and radiating light, therefore it uses Additive (Light) Theory not Subtractive (Pigment) Theory. The primary colours in Additive Theory are: • Red (R) • Green (G) • Blue (B) The primary colours add together to make white Light Theory is

also called Additive Theory. Light Theory is used in Television, theater lighting, computer monitors, and video production.

- 101. Design Colours Color theory encompasses a multitude of definitions, concepts and design applications - enough to fill several encyclopedias. However, there are three basic categories of color theory that are logical and useful : The color wheel, color harmony, and the context of how colors are used. With colors you can set a mood, attract attention, or make a statement. You can use color to energize, or to cool down. By selecting the right color scheme, you can create an ambiance of elegance, warmth or tranquility, or you can convey an image of playful youthfulness. Color can be your most powerful design element if you learn to use it effectively. Colour Theory

- 102. Design Colours Colour Wheel After Newton had used a prism to separate daylight and count seven individual colours, it appeared to him that, when considering colour-hue, this was a closed system. By taking the violet end of the spectrum and linking it to the red start-point, he thus created a convincing circle of colours. The first color wheel has been attributed to Sir Isaac Newton, who in 1706 arranged red, orange, yellow, green, blue, indigo, and violet into a natural progression on a rotating disk. As the disk spins, the colors blur together so rapidly that the human eye sees white

- 103. Design Colours Colour Wheel If the ends of the visible spectrum are bent around a colour wheel is formed:

- 104. Design Colours Colour Wheel The ideas of Johann Wolfgang von Goethe as presented in his Theory of Colors published in 1810 were based more on sensory observation than scientific theory. Goethe's Colour Wheel

- 105. Design Colours Colour Wheel These two wheels of Prismatic and Compound colors were presented by Moses Harris in 1776. They were highly influential on those working with colorants because if the detailed approach taken. Unfortunately they are based on a faulty set of primaries.

- 106. Design Colours Colour Wheel Around 1900, Albert H. Munsell, an artist, empirically prepared a set of colour charts with an almost uniform colour representation In this system, the different colours are specified by Hue Value / Chroma,

- 107. Design Colours Colour Wheel Colours on the wheel can be described using three parameters: 1. Hue / Pure Colour : degrees from 0° to 360° 2. Chroma / Saturation: brightness or dullness 3. Value / Brightness: lightness or darkness (As suggested by Henry Albert Munsell in A Colour Notation, 1905)

- 108. Design Colours Colour Wheel Hue: a hue refers to a pure color, A colour without tint or shade (added white or black pigment, respectively). A hue is an element of the color wheel
- 109. Design Colours Colour Wheel Saturation is the colorfulness of a color relative to its own brightness. Though this general concept is intuitive, terms such as chroma, saturation, purity, and intensity are often used without great precision, and even when well-defined depend greatly on the specific color model in use.
- 110. Design Colours Colour Wheel The chroma or saturation of a color is a measure of how intense it is. Think of it as "pure, bright color", compared to a color diluted with white, darkened by black or grey, or thinned by being a glaze. Variations in chroma can be achieved by adding different amounts of a neutral gray of the same value as the color you're wanting to alter. These colours are known as chromatic colours.
- 111. Design Colours Colour Wheel How to read chroma in Munsell Colour Wheel
- 112. Design Colours Colour Wheel Achromatic in Munsell Colour Wheel, Achromatic colours are nothing but absence of hue
- 113. Design Colours Colour Wheel How to read degrees of hue in Munsell Colour Wheel
- 114. Design Colours In the visual arts, colour theory is a body of practical guidance to coluor mixing and the visual effects of a specific colour combination. There are also definitions (or categories) of colors based on the colour wheel: primary colour, secondary colour and tertiary colour. Colour Wheel
- 115. Design Colours Primary Colors: Red, yellow and blue In traditional color theory (used in paint and pigments), primary colors are the 3 pigment colors that can not be mixed or formed by any combination of other colors. All other colors are derived from these 3 hues. Secondary Colors: Green, orange and purple. These are the colors formed by mixing the primary colors. Tertiary Colors: Yellow-orange, red- orange, red-purple, blue-purple, blue- green & yellow-green. These are the colors formed by mixing a primary and a secondary color. That's why the hue is a two word name, such as blue-green, red- violet, and yellow-orange.
- 116. Design Colours Harmony can be defined as a pleasing arrangement of parts, whether it be music, poetry, color, or even an ice cream sundae. In visual experiences, harmony is something that is pleasing to the eye. It engages the viewer and it creates an inner sense of order, a balance in the visual experience. When something is not harmonious, it's either boring or

chaotic. At one extreme is a visual experience that is so bland that the viewer is not engaged. The human brain will reject under-stimulating information. At the other extreme is a visual experience that is so overdone, so chaotic that the viewer can't stand to look at it. The human brain rejects what it can not organize, what it can not understand. The visual task requires that we present a logical structure. Color harmony delivers visual interest and a sense of order. In summary, extreme unity leads to under-stimulation, extreme complexity leads to over-stimulation. Harmony is a dynamic equilibrium. Colour Harmony :

- 117. Design Colours Colour Harmony Analogous colors Analogous colors are groups of three colors that are next to each other on the color wheel, with one being the dominant color, which tends to be a primary or secondary color, and one on either side of the color. Analogous colors are any colors that are side by side on a 12 part color wheel, such as yellow-green, yellow, and yellow-orange. Usually one of the three colors predominates.

- 118. Design Colours Colour Harmony Complementary colors two colors which are directly opposite each other, such as red and green and red-purple and yellow-green. In the illustration above, there are several variations of yellow-green in the leaves and several variations of red-purple in the orchid. These opposing colors create maximum contrast and maximum stability. Complementary colors are pairs of colors which, when combined, cancel each other out. This means that when combined, they produce a grey-scale color like white or black. When placed next to each other, they create the strongest contrast for those particular two colors

- 119. Design Colours Colour Harmony Triadic color A triadic color scheme uses colors that are evenly spaced around the color wheel. Triadic color schemes tend to be quite vibrant, even if you use pale or unsaturated versions of your hues.

- 120. Design Colours Colour Harmony Split-complementary color The split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement. This color scheme has the same strong visual contrast as the complementary color scheme, but has less tension.

- 121. Design Colours Colour Harmony Rectangle (tetradic) The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs. This rich color scheme offers plenty of possibilities for variation. The tetradic color scheme works best if you let one color be dominant. You should also pay attention to the balance between warm and cool colors in your design. Square The square color scheme is similar to the rectangle, but

with all four colors spaced evenly around the color circle. The square color scheme works best if you let one color be dominant. You should also pay attention to the balance between warm and cool colors in your design.

- 122. Design Colours Colour Schemes
- 123. Design Colours Color Context / Simultaneous Contrast. Observing the effects colors have on each other is the starting point for understanding the relativity of color. The relationship of values, saturations and the warmth or coolness of respective hues can cause noticeable differences in our perception of color. Two colors, side by side, interact with one another and change our perception accordingly. The effect of this interaction is called simultaneous contrast. Since we rarely see colors in isolation, simultaneous contrast affects our sense of the color that we see.
- 124. Design Colours Colour Harmony Shift in lightness By far the most powerful example of simultaneous contrast is the apparent shift in lightness of identical mid valued squares surrounded by a color of darker or lighter tonal value. If the surrounding color is darker, the central square appears lighter; if the surrounding color is lighter, the central square appears darker. Crispening Effect A special case of lightness contrast is the crispening effect, which increases the apparent contrast between two colors of similar lightness against a surround lightness of value between them
- 125. Design Colours Colour Harmony Shift in Chroma The difference in chroma alone is enough to cause an obvious color shift the small square on the right appears darker and duller, while the square on the left appears lighter and more intense. Shift in Hue you will see that the small purple rectangle on the left appears to have a red-purple tinge when compared to the small purple rectangle on the right. They are both the same color vice versa in the green squares below. This demonstrates how three colors can be perceived as four colors
- 126. Design Colours Warm & Cool Colours The color circle can be divided into warm and cool colors. Warm colors are made with orange, red, yellow and combinations of them all. As the name indicates, they tend to make you think of sunlight and heat. Warm colors look as though they come closer, or advance (as do dark colors), which is why they're often used to make large rooms look cozier. Cool colors Cool colors such as blue, green and light purple have the ability to calm and soothe. Where warm colors remind us of heat and sunshine, cool colors remind us of water and sky.
- 127. Design Colours Moods of Colours The Psychological Effects of Color While perceptions of color are somewhat subjective, there are some color effects that have universal meaning. Colors in the red area of the color

spectrum are known as warm colors and include red, orange and yellow. These warm colors evoke emotions ranging from feelings of warmth and comfort to feelings of anger and hostility. Colors on the blue side of the spectrum are known as cool colors and include blue, purple and green. These colors are often described as calm, but can also call to mind feelings of sadness or indifference.

- 128. Design Colours Color Psychology as Therapy Several ancient cultures, including the Egyptians and Chinese, practiced chromotherapy, or the use of colors to heal. Chromotherapy is sometimes referred to as light therapy or colourology and is still used today as a holistic or alternative treatment. In this treatment: Red was used to stimulate the body and mind and to increase circulation. Yellow was thought to stimulate the nerves and purify the body. Orange was used to heal the lungs and to increase energy levels. Blue was believed to soothe illnesses and treat pain. Indigo shades were thought to alleviate skin problem

- 129. Design Colours Modern Research on Color Psychology Most psychologists view color therapy with skepticism and point out that the supposed effects of color are often grossly exaggerated. Colors also have different meanings in different cultures. Research has demonstrated in many cases that the mood-altering effects of color may only be temporary. A blue room may initially cause feelings of calm, but the effect dissipates after a short period of time. However, the existing research has found that color can impact people in a variety of surprising ways: Anecdotal evidence has suggested that installing blue- colored streetlights can lead to a reduction of crime in those areas. The temperature of the environment might play a role in color preference. People who are warm tend to list cool colors as their favorites, while people who are cold prefer warmer colors. More recently, researchers discovered that the color red causes people to react with greater speed and force, something that might prove useful during athletic activities. One study that looked at historical data found that sports teams dressed in mostly black uniforms are more likely to receive penalties and that students were more likely to associate negative qualities with a player wearing a black uniform.

Design Colours Color Can Influence Performance Studies have also shown that certain colors can have an impact on performance. No one likes to see a graded test covered in red ink, but one study found that seeing the color red before taking an exam actually hurt test performance. While the color red is often described as threatening, arousing or exciting, many previous studies on the impact of the color red have been largely inconclusive. The study found, however, that exposing students to the color red prior to an exam has been shown to have a

negative impact on test performance. In the first of the six experiments described in the study, 71 U.S. colleges students were presented with a participant number colored either red, green or black prior to taking a five-minute test. The results revealed that students who were presented with the red number before taking the test scored 20 percent lower than those presented with the green and black numberDesign Colours Color associations vary from culture to culture Meaning of colors in culture can be a tricky challenge and many color meanings can almost seem contradictory Western cultures (North America and Europe) Red is the color of passion and excitement. It has both positive and negative associations — danger, love and excitement and when used with connection with the former Eastern block, it represents communism. Red is also associated with power and has some religious undertones when used with green to represent Christmas. The multiple, and varying, Western associations with the color are a combination of different meanings from other cultures. Eastern and Asian cultures Red is the color of happiness, joy and celebration. It is often the color worn by brides on their wedding day because it is thought to bring luck, long life and happiness. It is also a color often associated with Chinese restaurants in the United States, because of the associations with luck and happiness. Specifically in India, the color relates to purity and in Japan it is associated with life, but also anger or danger. Middle East Red evokes feelings of danger and caution. Some also consider it the color of evil. Around the world Red is worn to celebrate the Chinese New Year to bring luck, good fortune and prosperity. ReDesign Colours Western cultures (North American and Europe) Orange is the color of harvest and autumn. In the United States, for example, the color signifies the fall season beginning in September with the start of school though to Halloween and Thanksgiving in late November. It is also associated with warmth and citrus fruits. In The Netherlands, where it is considered the national color, the most common use of orange is to signify royalty. Eastern and Asian cultures The hue, especially saffron (a yellowish orange that matches the color of the plant) is sacred in Indian cultures. In Japan, orange tones are symbolic of courage and love. Latin America Orange is considered sunny; it is also associated with the earth in some countries because of the reddish-orange ground color. Middle East Orange is associated with mourning and loss. OrangeDesign Colours Western cultures (North America and Europe) The bright cheery nature of yellow is the predominant meaning in most Western nations. It is associated with warmth (the sun), summer and hospitality. In the United States, specifically, the color is associated with transportation — taxis and school buses are yellow as are many different types of street signage. Tea maker Lipton, for example, uses yellow to market worldwide but there are changes in what colors people are wearing in advertising material if you toggle between sites aimed at different countries. In Germany, yellow is associated with envy (which is described

as green in most other Western cultures). Eastern and Asian cultures Members of the royal ruling class often wear this hue and the color is considered sacred and imperial. In Japan, that definition is expanded to include courage (which is expected of rulers) and is the color of commerce in India. Latin America On the contrary, yellow is associated with death and mourning in many Latin cultures. Middle East Though in Egypt, yellow is most closely associated with mourning (in much the same way as Latin American nations), it is more widely connected to happiness and prosperity in the Middle East. The associations with yellow are closely related to those of Western cultures. Around the world In many African nations, only people with high rank in society can wear yellow. The more gold variations of the color are universally associated with money, quality and success in most world cultures. yellowDesign Colours Western cultures (North America and Europe) The most popular color for bank logos is blue because it represents trust and authority. The color is also masculine and used to represent the birth of a boy. Blue is also considered to be calming, soothing and peaceful although it can also be associated with depression or sadness. Eastern and Asian cultures The hue is ever-lasting in its association with immortality. In Indian culture blue is the color of Krishna — a central figure in Hinduism and one of the most popular Hindu gods. Many Indian sports teams use the color as a symbol of strength. Unlike in the U.S., where blue is associated with men, it is considered a feminine color in China. Latin America Because of the high Catholic population of Central and South America, blue is often associated with religion as the color of the Virgin Mary's robe or headscarf. Moreover, blue can cause an emotional stir because of its association with mourning. It is also the color of trust and serenity in Mexico, and is the color of soap in Colombia. Middle East Blue is safe and protecting. It is the color associated with Heaven, spirituality and immortality. Around the world In Thailand, blue is the color associated with Friday. Blue is often considered the most positive and safest color for a global audience. Skype, the international web-based telephone company, uses a blue color scheme for each of its sites around the world. Blue

     Design Different Colour Models
     Design Principles of Design

colours

Color (American English) or **colour** (Commonwealth English) is the visual perceptual property corresponding in humans to the categories called *red*, *blue*, *yellow*, etc. Color derives from the spectrum of light(distribution of light power versus wavelength) interacting in the eye with the spectral sensitivities of the light receptors. Color categories and physical specifications of color are also associated with objects or materials based on their physical properties such as light absorption, reflection, or emission spectra. By defining a color space colors can be identified numerically by their coordinates.

Because perception of color stems from the varying spectral sensitivityof different types of cone cells in the retina to different parts of the spectrum, colors may be defined and quantified by the degree to which they stimulate these cells. These physical or physiologicalquantifications of color, however, do not fully explain the psychophysical perception of color appearance.

The science of color is sometimes called *chromatics*, *colorimetry*, or simply *color science*. It includes the perception of color by the human eye and brain, the origin of color in materials, color theory in art, and the physics of electromagnetic radiation in the visible range (that is, what is commonly referred to simply as *light*).

Psychological Effects of Cool Colors

Need to be creative? Want help getting those brain synapses firing? Try utilizing the color purple. Purple utilizes both red and blue to provide a nice balance between stimulation and serenity that is supposed to encourage creativity. Light purple is said to result in a peaceful surrounding, thus relieving tension. These could be great colors for a home or business office.

Are you looking for a peaceful and calming environment? You might consider using green and/or blue. These cool colors are typically considered restful. There is actually a bit of scientific logic applied to this – because the eye focuses the color green directly on the retina, it is said to be less strainful on your eye muscles.

The color blue is suggested for high-traffic rooms or rooms that you or other people will spend significant amounts of time. Another cool color, blue is typically a calming and serene color, said to decrease respiration and lower blood pressure. The bedroom is a great place to use these colors as they should help you relax.

Psychological Effects of Warm Colors

Want to create an environment of stimulation or whet people's appetite? You might consider utilizing the colors yellow or orange. These colors are often associated with food and can cause your tummy to growl a little. Have you ever wondered why so many restaurants use these colors? Now you know why even after people watched the movie SuperSize Me, they said they were hungry.

You do want to be careful about using bright colors like orange and especially yellow. They reflect more light and excessively stimulate a person's eyes which can lead to irritation. You also probably don't want to paint your dining room or kitchen these colors if you're a calorie-counter.