

Warli painting

Warli painting is a style of [tribal art](#) mostly created by the tribal people from the North [Sahyadri Range](#) in India. This tribal art was originated in Maharashtra, where it is still practiced today.



Warli paintings at [Sanskriti Kendra Museum](#), Anandagram, New Delhi



History

The [Warli](#) tribe is one of the largest in India, located outside of Mumbai. Despite being close to one of the largest cities in India, the Warli reject much of contemporary culture. The style of Warli painting was not recognised until the 1970s, even though the tribal style of art is thought to date back as early as 10th century A.D. The Warli culture is centered around the concept of [Mother Nature](#) and elements of nature are often focal points depicted in Warli painting. Farming is their main way of life and a large source of food for the tribe. They greatly respect nature and wildlife for the resources that they provide for life. Warli artists use their clay huts as the backdrop for their paintings, similar to how ancient people used [cave walls](#) as their canvases.

These rudimentary [wall paintings](#) use a set of basic geometric shapes: a circle, a triangle, and a square. These shapes are symbolic of different elements of nature. The circle and the triangle come from their observation of nature. The circle represents the sun and the moon, while the triangle is derived from mountains and pointed trees. In contrast, the square appears to be a human invention, indicating a sacred enclosure or a piece of land. The central motif in each ritual painting is the

square, known as the "chalk" or "Shaukat", mostly of two types known as *Devchauk* and *Lagnachauk*. Inside a *Devchauk* is usually a depiction of [Palaghata](#), the mother goddess, symbolizing fertility.

Male gods are unusual among the Warli and are frequently related to spirits which have taken human shape. The central motif in the ritual painting is surrounded by scenes portraying hunting, fishing, and farming, and trees and animals. Festivals and dances are common scenes depicted in the ritual paintings. People and animals are represented by two inverse triangles joined at their tips: the upper triangle depicts the torso and the lower triangle the pelvis. Their precarious equilibrium symbolizes the balance of the universe. The representation also has the practical and amusing advantage of animating the bodies. Another main theme of Warli art is the denotation of a triangle that is larger at the top, representing a man; and a triangle which is wider at the bottom, representing a woman. Apart from ritualistic paintings, other Warli paintings covered day-to-day activities of the village people.

One of the central aspects depicted in many Warli paintings is the tarpa dance. The tarpa, a trumpet-like instrument, is played in turns by different village men. Men and women entwine their hands and move in a circle around the tarpa player. The dancers then follow him, turning and moving as he turns, never turning their backs to the tarpa. The musician plays two different notes, which direct the head dancer to either move clockwise or counterclockwise. The tarpa player assumes a role similar to that of a snake charmer, and the dancers become the figurative snake. The dancers take a long turn in the audience and try to encircle them for entertainment. The circle formation of the dancers is also said to resemble the circle of life.



Warli painting from [Thane district](#)

Warli painting materials

The simple pictorial language of Warli painting is matched by a rudimentary technique. The ritual paintings are usually created on the inside walls of village huts. The walls are made of a mixture of branches, earth and red brick that make

a [red ochre](#) background for the paintings. The Warli only paint with a white pigment made from a mixture of rice paste and water, with gum as a binder. A bamboo stick is chewed at the end to give it the texture of a paintbrush. Walls are painted only to mark special occasions such as weddings or harvests.



Madhubani painting or **Mithila painting** is a style of Hindu Painting, practiced in the Mithila region of Nepal and in Indian States of Bihar. Painting is done with fingers, twigs, brushes, nib-pens, and matchsticks, using natural dyes and pigments, and is characterized by eye-catching geometrical patterns. There are paintings for each occasion and festival such as birth, marriage, Holi, Surya Shasti, Kali Puja, Upanayanam, Durga Puja etc.

The Mithila region, from which the name Mithila art is derived, is believed to have been the kingdom of King Janak. The exact location of it lies in present-day Janakpur of Nepal.

History

The exact time when Mithila art originated is not known. According to local mythology, the origin can be traced to the time of the Ramayana, when King Janaka of Nepal ordered his kingdom to decorate the town for the wedding of his daughter, Sita, to Lord Rama. The original inspiration for Madhubani art emerged from women's craving for religiousness and an intense desire to be one with God.

Madhubani, which by one account means Forest of Honey, ('Madhu'-honey, 'Ban'-forest or woods) is a region in Mithila region of Nepal and the northern part of Bihar.

Originally the paintings depicted an assembly of symbolic images of the lotus plant, the bamboo grove, fishes, birds and snakes in union. These images represented fertility and proliferation of life. The Mithila paintings were done only by women of the house, the village and the caste and only on occasion of marriages.

Madhubani paintings mostly depict the men & its association with nature and the scenes & deity from the ancient epics. Natural objects like the sun, the moon, and religious plants like tulsi are also widely painted, along with scenes from the royal court and social events like weddings. Generally no space is left empty; the gaps are filled by paintings of flowers, animals, birds, and even geometric designs. Traditionally, painting was one of the skills that was passed down from generation to generation in the families of the Mithila Region, mainly by women.

The painting was traditionally done on freshly plastered mud walls and floors of huts, but now they are also done on cloth, handmade paper and canvas. Madhubani paintings are made from the paste of powdered rice. Madhubani painting has remained confined to a compact geographical area and the skills have been passed on through centuries, the content and the style have largely remained the same.

GLASS PAINTING



Like all paint varieties, glass paint comes in two types, water and oil based. Painting on glass is particularly enjoyable because glass makes a great canvas as it's surface is smooth, it reflects light brilliantly, and offers the artist various choices.

Inspect the glass paint for several different qualities.

When it comes to glass paint, you should look at transparency, color range, permanence, and ease of application.

- **Transparency:** how transparent is the paint you're buying? Glass paints come in both transparent and opaque colors. Acrylic paints are usually used for opaque colors, while resin paints are usually used for transparent colors. Transparent colors come both in glossy and frosted varieties.
- **Color range:** look for a true color chart of what the colors will look like on actual glass. Sometimes, paint will look significantly different on glass than it does on the color chart.
- **Permanence:** especially for items, such as wine glasses, that will be used, permanence and durability is very important. Paints that have been baked are usually more durable than paints that haven't been.

Select your paint. When it comes to glass paint, choose from among several different options available. For decorative painting purposes, glass paint falls into three basic categories:

- Acrylic enamel paint or enamel paint that's usable on glass as well as other shiny or slick surfaces.
- Acrylic paints that become paints for use on glass when a glass and tile medium is added.
- Specialized solvent-based paint.

Get a brush. Know that a special paint brush is not required. It's okay to use your regular painting brushes (rounds, liners, or flats) with synthetic hairs or synthetic mix. Some people prefer the softness of all natural hairs.

Clean the glass. Make sure that the glass you're going to paint is adequately cleaned before continuing.

Some glass paints require an undercoat before application and an overcoat after applications; painting without following the directions may result in a failed end product.



Fabric Painting techniques for Beginners:

1. Its better to try using 100% cotton fabric which has a tight weave. Before painting, it is necessary to press fabric to remove all wrinkles and ensure that surface is flat.
2. If you happen to make any mistakes during painting, fear not, try lifting it out immediately by blotting it or a clean brush.
3. Painted fabric need to be laid flat to dry thoroughly for preferably 24 hours before ironing it to heatset. Place a cloth over your fabric to iron or you can iron on the wrong/other side of the fabric, preventing the paints from getting into your iron.
4. If you are using acrylic paints, there is no need to heat-set, as the paints are permanent once dry.
5. Use round and liner brushes.

Purposes of Charts:

Charts serve the following purpose:

1. For showing relationship by means of facts, figures and statistics.
2. For presenting materials symbolically.
3. For summarizing information.
4. For showing continuity in process.
5. For presenting abstract ideas in visual form.
6. For showing development of structure.
7. For creating problems and stimulating thinking.
8. For encouraging utilization of other media of communication.
9. For motivating the students.

HOW TO USE POSTERS

The desired outcomes of a particular activity could be listed on a chart or poster.

Presentations and officer reports may also make use of posters or charts.

In particular, charts and posters are used to • Attract and hold attention • Develop an idea • Present information to small groups • Highlight key points • Review and preview • Add variety to discussions • Speed learning • Increase retention

• Use large lettering that can easily be seen. The following tips can help you make your lettering attractive and legible: — Use wide-tip marking pens. — Use plastic stick-on letters. — Use lettering patterns or stencils to trace letters. — Emphasize or underline key words. — Use colored marking pencils, watercolors, art markers, or highlighting markers to emphasize key points. — Use one idea per page. — Don't crowd too much on any page.

You can improvise a stand by using the back of a chair or an upended table or to an appropriate stand.

Story Writing

When teaching about short stories, it is imperative that you have lesson plans on writing short [stories](#). Lesson plans provide the necessary structure needed by both the teacher and the students in order to better illustrate all of the components of a lesson. Organizing the lesson is the basic premise behind drafting a [lesson plan](#).

Planning Your Lesson

Before one prepare the lesson plan one should consider:

- Which components of the short story as a creative medium would you like to convey.
- What do you want your students to take from your lessons?
- What elements of a short story as a writing style are you emphasizing?

These are all questions that you should be asking yourself from an instructional point of view.

Let's say that you want your students to take the stylistic attributes with them as they continue on in their academic careers. You could put together a four to six lesson [plan](#) on short stories that will both convey what you want to convey to the students.

Within this lesson plan it is important that you take time out to focus on using descriptions as being a major part of your lesson. The short story is full of incredible descriptions so students really need to learn how to better work on descriptions.

Purpose: To show the students that the short story medium of writing is both viable and practical in the marketplace. To teach students how to recognize elements of a short story. Additionally, the purpose of this lesson plan is to pique the interest of the students.

Objectives: Upon completion students will be able to recognize the elements of a short story. Better develop their functional writing skills and display experience writing creatively in the medium of the short story.

Activities and Procedures:

- The class will read selected short stories by the teacher.
- Through class discussions the teacher will illustrate the elements of a short story and assign homework assignments that do the same.
- In class the students will strengthen their functional writing skills by preparing short stories.
- The teacher will evaluate the short stories and present a few to the class for a peer review.
- The class will discuss the short stories presented.
- The teacher may assign another short story project this time it will timed and completed in class. At this point the innate objectives would have been reached and accomplished by both the teacher and the students.

Poetry Writing

You have to care a lot about your subject matter, and it's important to foster conditions that inspire creativity. When these conditions are in place, teaching students to write poetry becomes much more fun, imaginative, and productive.

6 STRATEGIES TO GET STUDENTS STARTED WRITING POETRY

1. Write your own poems. You can do this before or during the unit—or both. Share your process—drafts, failures, and successes—with your students. Even if you haven't written poetry before, you may surprise yourself with what you come up with.

Also, when you share your words and your process with your students, they see that poetry is something that genuinely matters to you, and you'll be better equipped to address their questions about the writing process because you've gone through it yourself. It's a win-win.

2. Teach diverse poets and poems you love. When you're passionate about the poetry you teach, your passion becomes contagious. It's crucial, though, to make sure that, on the whole, the poets you teach are diverse in terms of race, ethnicity, gender, age, and background. All students should be able to see some part of who they are reflected in the poems they read.

The types of poems you teach should be diverse, too—and I would argue there should be a bias toward contemporary poems. Teaching old, classic forms can be fun and worthwhile, but most poetry today doesn't look or sound like poems written hundreds of years ago. This has to be a factor if we want students to appreciate poetry as a relevant genre.

3. Help students identify specific characteristics of poems they like. When you give them the vocabulary for certain techniques—such as slant rhyme, repetition, and consonance—they begin to read poems like poets, rather than examining them as if they were extraterrestrial artifacts.

Even after learning these techniques, students still need reminders to include them in their own poems. You might require that each student use a certain number of techniques when drafting a poem, while the actual techniques they use can be up to them. This gives them some control while still challenging them. Some of these techniques will eventually stick, helping students develop their unique voice on the page.

4. Encourage students—constantly—to be specific. Many students tend to want to write broadly, and we have to communicate to them that readers and listeners need very specific descriptions and commentary in order to feel connected to a poem. It's worth taking the extra time to help students revise for specificity in each poem they write.

5. Encourage students to put themselves into their poems. In her now-classic book *In The Middle*, Nancie Atwell stresses the importance of having students share their thoughts and feelings in their writing. This advice has proven invaluable to my teaching over the years.

When students communicate their emotions, unique ideas, and radical opinions in their poems, their writing suddenly becomes more unique and compelling. Their poems become representative of who they really are, and as a result, readers and listeners understandably will be much more interested in what they have to say.

6. Help students learn how to understand the “thing behind the thing” - to talk about spirituality, but the idea applies to writing as well.



matchstick - a short thin stick of wood used in making matches- a lighter material consisting of a thin piece of wood or cardboard tipped with combustible chemical; ignites with friction.

It can be used differently in making creative works. Precautions and supervision needed while handicrafts are made by children.

DR.