



**SHAHEED BHAGAT SINGH
EVENING COLLEGE
(UNIVERSITY OF DELHI)**



PRESENTS

AESTHETICA

ANNUAL MAGAZINE OF THE CREADOR SBSEC

**GET READY FOR SOME
IRRESISTIBLE CURVES**







"They may kill me, but they cannot kill my ideas.
They can crush my body, but they will not be able
to crush my spirit"

"Revolution is an inalienable right of mankind.
Freedom is an imperishable birth right of all"

From Principal's Desk

It is a matter of great pleasure and pride for our College that "CREADOR", the fine arts society is bringing out its inaugural magazine titled "AESTHETICA". In this age of materialism where everyone is running after worldly pleasures, the Fine Arts Society of the College is doing a commendable job in nurturing the talent of fine arts among the students of our College. Fine Arts has to do with Contemporary Art, Visual Arts, Painting, Sculptures, Photography, Architecture, Fashion Design, Graphics and other different forms of Arts such as - Music, Dance, Drama etc. It is a creative form of art which depicts intellectual dimensions, aesthetic skills and imagination of the creator. It also dwells upon social values, societal and inter-generational problems, inherent contradictions and a desire to freedom. It aspires for a world dominated by love, humanity, individual's freedom and choice to everyone to carve his or her niche as per his or her talent. It touches the inner feelings of individual, society and humanity, and expresses it in most imaginative and aesthetic form. Material pleasures give comfort in life but fine arts gives joy and bliss in life.

The artists' world is a different world altogether. He or she is a passionate observer of the world around; a critic par excellence and depicts all this beautifully woven with soft feelings, imagination and intellect. I am confident that the magazine "AESTHETICA" will play a vital role in promoting Fine Arts in the College and would be specially helpful to budding artists in achieving excellence.

I congratulate Prof. C. S. Dubey (Convenor), Dr. Viney Narang (Co-Convenor), Harsh Patra (President), Shubhi Shukla (Vice-President) and all other office bearers of Creator for their commendable efforts in bringing out the first volume of magazine of fine arts society - "AESTHETICA".

With best wishes,

Dr. S.K. Sinha
(Principal)



Dr. S. K. SINHA
PRINCIPAL SBSEC

Convenor

Fine Arts and Culture Society

It gives me immense pleasure to present to you Aesthetica , an annual magazine of Creador of Fine Arts Society, SBSEC.

In its richness and variety, the magazine aesthetically chronicles the panoramic and splendid journey of the society.

I congratulate Dr. Viney Narang and entire team of Creador for bringing out this beautiful e-magazine. I hope this would add a new chapter to the glorious history of Fine Arts Society.

With best wishes.

Dr. Chandra Shekhar Dubey
Convenor, Fine Arts and Culture Society
SBSEC, University of Delhi.



Dr. C. S. Dubey
CONVENOR SBSEC



Co-Convenor

Fine Arts and Culture Society

I take immense pleasure in presenting to you the first edition of our E-Magazine: Aesthetica 2020-21, magazine by Creador, Fine Arts society, SBSEC.

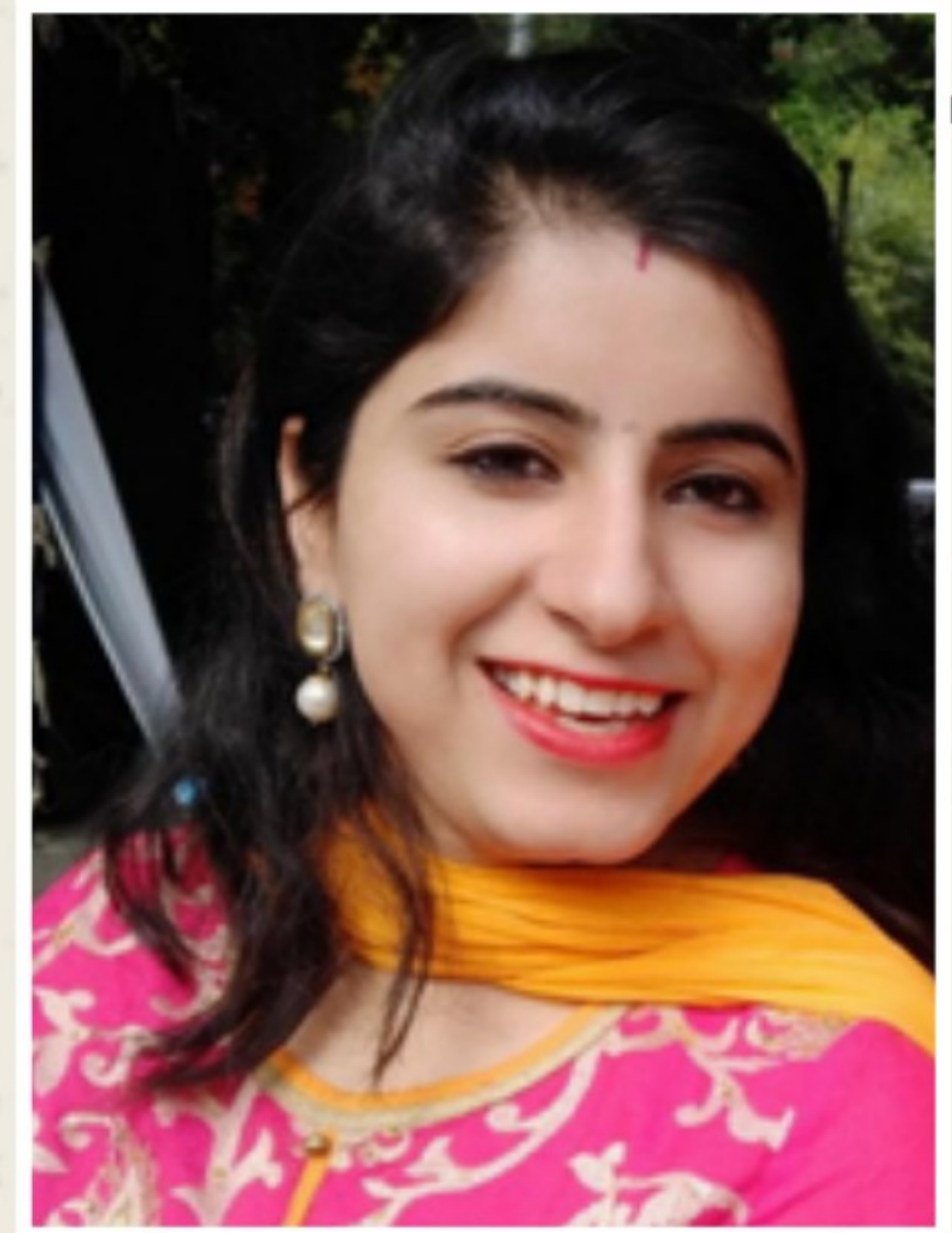
“A great artwork tells a story, makes a statement or can make you think. It can move you.” Aesthetica is a digital gallery championing new voices, feelings and emotions in form of paintings and photography. Aesthetica redefines the parameters of contemporary art. Inside this issue we are celebrating a milestone, First Edition. This magazine portrays a range of art works and photography exhibits that celebrate innovation and the independent spirit. It gives an insight into our way of life. It is a platform that exhibits the art skills, innovative ideas and creativity of students. “Aesthetica” presents the hard work and dedication of the team CREADOR.

I would like to thank my entire team members for helping me pull this through. I express my considerable appreciation to all the artists who have contributed in this magazine. These contributions have required a generous amount of time and effort. It is this willingness to share art with fellow beings has made this magazine possible. Putting art together in a magazine was no cake walk. The team members have spent sleepless nights to make this magazine stand out.

I extend my gratitude to our Principal, Dr S. K. Sinha Sir for his constant Support. I would like to thank our Convenor, Dr C S Dubey Sir for his constant guidance and motivation.

Finally, before wrapping up, I would like to thank all the artists, our creative team, our IT team and who directly or indirectly contributed to bring out such a beautiful magazine successfully. Without their cooperation and full support, compilation of this magazine would not have been possible. Thank you all!!

Co-convenor
Dr Viney Narang



Dr. Viney Narang
CO-CONVENOR SBSEC

CREADOR

Creador is the Fine Arts society of
SHAHEED BHAGAT SINGH EVENING COLLEGE.

It is a platform of opportunities for those students who even though have different career plans but are still in love with Arts n Crafts .

CREADOR helps them to keep their passion for art alive and going by, organising various events and competitions like Art Exhibitions, Inter-college competitions, Art gallery visits etc.

Members for the society are selected through an audition process which allows us to select best out of potential participants from different courses and different years.

The society has five core members or office bearers i.e., President, Vice President, Coordinator, Joint Secretary and Treasurer.

Our members over the last few years have shown immense talent and love for art and always come up with creative ideas to keep this society active.

During 2020 Creador used online platforms to conduct various competitions to help artists show their art works.

Our Instagram handle @the_creador_sbsec displays various art and craft works made by the members of the society which helps them to grow and showcase their talent and love for art.



CHERIYAL SCROLL PAINTING

With its roots in the ancient art of storytelling, the Cheriya scroll painting is a stylised version of Nakashi art. The scroll, generally 40 to 45 feet in length was rolled out like a film roll and depicted stories from Indian mythology and folk traditions. The most common themes are Krishna Leela, Ramayana, Mahabharata, Shiva Purana, Markandeya Purana with hints of folk stories of communities like Gauda, Madiga, etc. Painted in bright hues, with red dominating the background, Cheriya paintings are done on a canvas made of khadi cotton treated with a mixture of rice starch, suddha matti (white mud), a paste of boiled tamarind seeds and gum water. Once the coating dries, artists paint their figures directly onto the canvas using a brush and outline them with black. While the colours are made by the artists from natural sources, the brushes are made with squirrel hair.



Instagram



The Creator

THE FINE ARTS SOCIETY

@the_creator_sbsec

Follow



Follow us on
Instagram

ART FORMS

PAINTINGS

RAJPUT PAINTING

Rajput painting, also
popularly known as
Rajasthani painting

Rajput painting, also popularly known as Rajasthani painting is a style of painting that flourished in the royal courts of Rajputana in India. While the most preferred medium of Rajput painting was miniatures in manuscripts or single sheets, a number of paintings adorned the walls of palaces, forts, havelis, especially the havelis built by Shekhawat Rajputs. Though each Rajput kingdom introduced its distinct style, certain features remain constant throughout such themes that borrowed heavily from epics like the Ramayana. In the late 16th century, Rajput art schools began to develop distinctive styles by combining indigenous as well as foreign influences such as Persian, Mughal, Chinese and European. Another feature Rajput paintings are known for is their use of colours extracted from minerals, plants, conch shells, precious stones and even gold and silver. Interestingly, these colours sometimes took weeks to prepare.



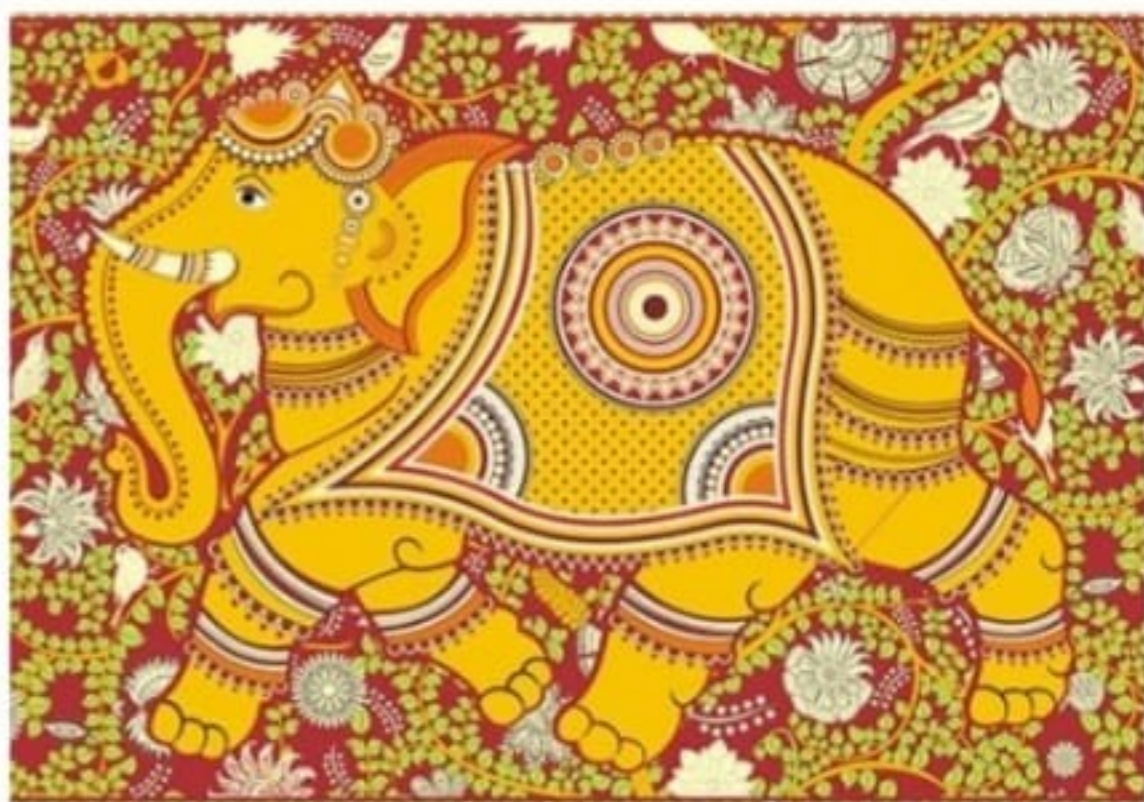
TANJORE PAINTING



With roots in the Vijayanagara School of painting, Tanjore painting (also known as Thanjavur painting) originated in the Maratha court of Thanjavur (1676 – 1855). Characterised by rich colours, glittering gold foils, extensive gesso work and the use of glass beads or precious and semi-precious stones, Tanjore painting is an amalgamation of Deccani, Vijayanagar, Maratha and even European or Company styles of painting. Like most art forms of the ancient era, the subjects of most paintings are Hindu gods, goddesses, and saints. Episodes from Puranas and other religious texts were sketched or traced and painted with the main figure or figures placed in the central section of the picture mostly within an architecturally delineated space such as a mantapa or prabhavali surrounded by several subsidiary figures. Traditionally, a Tanjore painting was generally made on a canvas pasted over a plank of wood with Arabic gum. The canvas was then evenly coated with a paste of powdered limestone and a binding medium and dried. The artist then drew or traced the main subjects using a stencil. A paste, made of limestone powder and a binding medium called sukkan or makku, was used for creating the Gesso work. Gold leaves and gems of varied hues were inlaid in selected areas like pillars, arches, thrones, dresses, etc. Finally, colours were applied on the sketch.

KALAMKARI PAINTING

THE PEN ART FORM, KALAMKARI HAS ITS ROOTS IN STORYTELLING BY MUSICIANS AND PAINTERS, CALLED CHITRAKATTIS. THESE ARTISTS MOVED FROM VILLAGE TO VILLAGE TO TELL GREAT STORIES FROM HINDU MYTHOLOGY AND ILLUSTRATED THEIR ACCOUNTS ON A LARGE CANVAS WITH DYES EXTRACTED FROM PLANTS. THE FIRST STEP WAS TO STIFFEN THE CLOTH BY DIPPING IT IN ASTRINGENTS AND BUFFALO MILK AND THEN DRYING IT UNDER THE SUN. AFTERWARDS, THE RED, BLACK, BROWN, AND VIOLET PORTIONS OF THE DESIGNS WERE OUTLINED. THE CLOTH WAS THEN COVERED IN WAX, EXCEPT FOR THE PARTS TO BE DYED BLUE, AND IMMERSSED IN INDIGO DYE. THE WAX IS THEN SCRAPED OFF AND THE REMAINING AREAS ARE PAINTED BY HAND. TO CREATE DESIGNS, ARTISTS USED A BAMBOO OR DATE PALM STICK POINTED AT ONE END TO SERVE AS THE BRUSH OR PEN. KALAMKARI TOOK SHAPE AS AN ART IN THE STATE OF GOLCONDA SULTANATE IN HYDERABAD IN THE MIDDLE AGES AND FLOURISHED UNDER THE PATRONAGE OF THE MUGHALS, WHO REFERRED TO THE ARTISTS AS QUALAMKARS, GIVING THE ART ITS NAME. THOUGH TRADITIONALLY, KALAMKARI IS KNOWN TO DEPICT SCENES FROM EPICS SUCH AS THE RAMAYANA OR THE MAHABHARATA, RECENT APPLICATIONS HAVE BEEN USED TO DEPICT SCENES FROM THE LIFE AND TIMES OF LORD BUDDHA. KALAMKARI HAS BEEN PRACTISED BY MANY FAMILIES IN ANDHRA PRADESH OVER THE GENERATIONS AND IS THEIR PRIMARY SOURCE OF INCOME.



KALIGHAT PAINTING

Kalighat painting or Kalighat Pat is an art form that originated in 19th century Bengal, in and around the Kalighat Kali Temple in Kolkata. In the nineteenth century, the only school of painting that flourished in Bengal was the traditional art of scroll paintings. These paintings, done on cloth or patas, depicted images of gods and goddesses and scenes from epics like Tulsidas' Rama Charita Manas. The artists were villagers who travelled from place to place with their scroll paintings and described the scenes from the epics depicted in the paintings through songs during village gatherings and festivals. These artists, called patuas or 'painters on cloth' were said to be half Hindu and half Muslim and practised Islam. Around the same time, the British too introduced the European techniques of painting, and the Kalighat painting emerged to be a unique blend of both styles. The charm of these paintings lie in the fact that they capture the simplicity of daily life very well.





WARLI PAINTING

An art form practised by Warli tribes from the mountains and coastal regions in and around the borders of Maharashtra and Gujarat, Warli paintings originated around 3000 BC. Traditional Warli paintings are well known for the use of white paint on ochre mud walls. The white paint is derived from natural materials like rice paste, water and gum. The paintings are made using a bamboo twig that has been chewed on. This tribal art is characterised by intricate geometric patterns of flowers, wedding rituals, hunting scenes and other everyday activities. An interesting feature of the Warli painting is that there aren't any straight lines used in these paintings. They are usually crooked lines, dots, circles and triangles. Essentially ritualistic, Warli paintings were usually made by married women to celebrate a wedding. These paintings were also used to decorate the huts of Warli tribes, usually made from a mixture of cow dung and red mud. One of the important aspects of most Warli paintings is the "Tarpa dance" – the tarpa is a trumpet-like instrument, which is played in turns by different men. While the music plays, men and women join their hands and move in circles around the tarpa players. This circle of the dancers is also symbolic of the circle of life.



Pattachitra ***painting***

More than a thousand years old, Pattachitra is one of the oldest and most popular art forms of Odisha. The name comes from the Sanskrit words "patta" (meaning canvas) and "chitra" (meaning picture). Known for its rich colours, attractive motifs, designs, and depiction of mythological figures or episodes, Pattachitra is characterised by the following themes: Thia Badhia - depiction of the Jagannath temple; Krishna Lila - enactment of Jagannath as Lord Krishna displayed his powers as a child; Dasabatara Patti - the ten incarnations of Lord Vishnu and Panchamukhi - depiction of Lord Ganesh as a five-headed deity.



Preparing the patta is the first step to the Pattachitra art. A task that takes around five days, the patta is prepared by making a tamarind paste, also known as niryas kalpa. This paste is then used to hold two pieces of cloth together and coated with a powder of soft clay stone until it becomes firm. As soon as the cloth dries, it is polished with a rough stone and then with a smooth stone or wood. The canvas is considered ready to paint once it becomes leathery. The next stage involves preparing the paints to be used for this art. The gum of kaitha tree, powdered conch shells, lamp soot, etc. are used to make the colours. Pattachitra painters, traditionally known as chitrakars, primarily use bright colours like red, yellow, indigo, black and white. From being painted on palm leaves to silks, the Pattachitra art has come full circle.



MADHUBANI PAINTING



Madhubani painting, also known as Mithila painting is an art form popular in the state of Mithila in Nepal and Bihar in India. While we can't be sure of the exact origins of the art form, it can be traced back to the Ramayana during the 7th century! The art form, kept alive only by women folk, is said to have originated when King Janaka of Nepal commissioned local artists to paint murals in his palace for the wedding of his daughter Sita to Lord Rama. Originally, these paintings were done on the walls of the kohbar ghar or the nuptial chamber of newlyweds, coated with mud and cow dung. Those paintings depicted symbolic images of the lotus plant, the bamboo grove, fishes, birds and snakes in union to represent fertility.

Like most ancient art forms, Madhubani art too takes inspiration from nature and Hindu religious motifs, and the themes generally revolve around Hindu deities like Krishna, Rama, Shiva, Durga, Lakshmi and Saraswati. Natural objects like the sun, the moon and religious plants like Tulsi are also common. Usually, the paintings do not leave any empty space and the gaps are filled by paintings of flowers, animals, birds and even geometric patterns. Characterised by the use of bright colours, Madhubani paintings make use of natural sources like plants and charcoal soot for their colour. You will be amazed to know that the yellow colour comes from turmeric, pollen or lime and the milk of banyan leaves, red comes from kusum flower juice, red sandalwood or rose, green from the leaves of apple trees, white from rice powder and orange from palasha flowers! Surprisingly, the existence of this art form remained unknown to the outside world until the earthquake of 1934 when houses along the India-Nepal border tumbled down and the then British colonial officer in Madhubani district of Bihar stumbled upon these paintings on the walls of those homes!





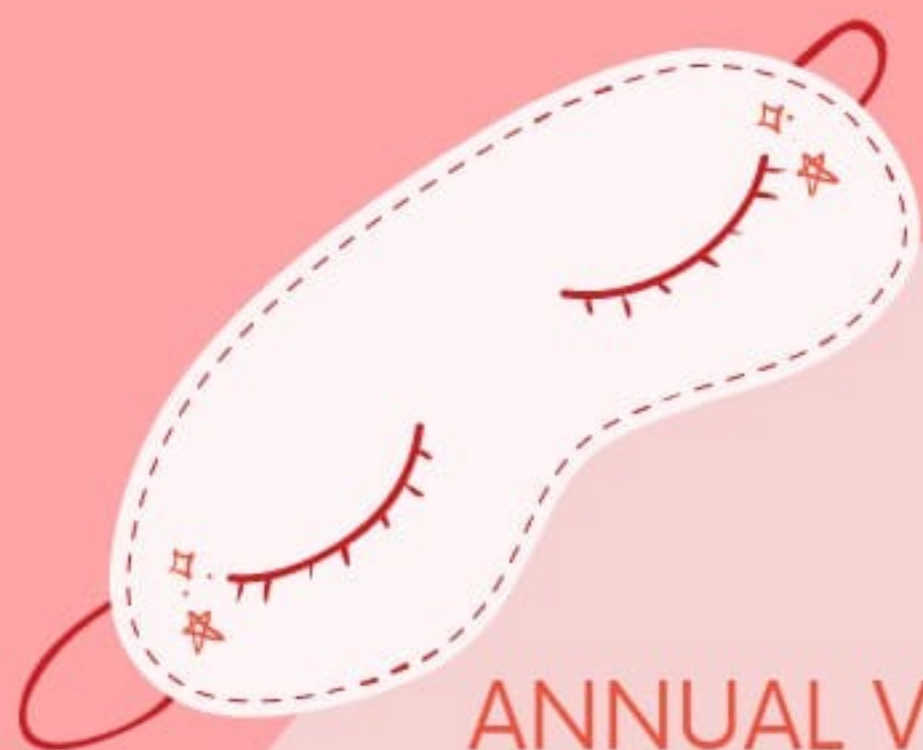
GOND PAINTING

Another tribal marvel, Gond painting is an art form practised by the Gonds, one of the the largest tribes centered in Madhya Pradesh, Andhra Pradesh, Maharashtra, Chhattisgarh and Odisha. The word "Gond" comes from the Dravidian expression kond, which means "the green mountain."

Historical records trace the origin of the tribe back to 1400 years ago and evidence shows that Gonds had a tradition of decorating the walls of their houses with vibrant depictions of local flora, fauna and gods such as Marahi Devi and Phulvari Devi (Goddess Kali). Traditionally made on festive occasions such as Karwa Chauth, Diwali, Ashtami and Nag Panchmi, Gond paintings capture the essence of celebrations, rituals and man's relationship with nature. Made with natural colours derived from charcoal, coloured soil, plant sap, leaves and cow dung, this simple art form is created with dots and lines. The Gonds make these paintings as an offering to Mother Nature, and also to ward off evil.

The background features a repeating pattern of abstract, organic shapes in bright blue and yellow. Interspersed among these shapes are numerous small, solid black circles of varying sizes. The overall aesthetic is clean, modern, and playful.

ACTIVITIES



ANNUAL VISIT: NATIONAL GALLERY OF MODERN ART

17TH FEB. 2020,

CREATOR BEING A FINE ARTS SOCIETY IS ALWAYS LOOKING FOR INSPIRATION FOR ARTWORKS. ONE OF THE PLACES THAT IS FILLED WITH INSPIRATION AND IDEAS OF VARIOUS ARTISTS IS NATIONAL GALLERY OF MODERN ART. THE THREE NATIONAL GALLERIES THE OTHER TWO LOCATED IN MUMBAI AND BENGALURU AND THE LAST ONE LOCATED AT JAIPUR HOUSE, NEW DELHI WAS ESTABLISHED ON 29 MARCH 1954. IT IS THE MAIN MUSEUM OUT OF THE THREE MUSEUMS. IT IS 9.5KM AWAY FORM OUR COLLEGE I.E., SHAHEED BHAGAT SINGH EVENING COLLEGE. ONCE IN YEAR OUR SOCIETY MAKES A TRIP TO VISIT THE GALLERY THAT HAVE FULL OF AMAZING WORKS FROM FAMOUS ARTISTS LIKE RAJA RAVI VERMA, ABANINDRANATH TAGORE, THOMAS DANIELL AS WELL AS OTHER FOREIGN ARTISTS. THIS PLACE IS HEAVEN FOR PEOPLE WHO LOVE ART LIKE MEMBERS OF OUR SOCIETY.



E BLOCK DECORATION



Last year, the society decorated the block as our college invited Shri Manish Sisodia, Deputy Chief Minister of Government of Delhi.

All the members of society actively participated in this particular event we covered the walls, rooms and halls of E Block with beautiful artworks made by our society members.

Rangolis were made for a warm welcome of Shri Manish Sisodia.



BEST OUT OF WASTE



On 27th January 2020 our society had organized a "Best Out of Waste" competition where the task was to create something beautiful and useful art piece out of waste products. That event was a successful collaboration with team NSS,SBSEC Dr.Chhavi Sharma Ma'am and Dr.Viney Narang Ma'am judged it and out of a number of participants Arjun Rajput, Saloni, Rinkle secured 1st, 2nd and 3rd position respectively. Winners were awarded with certificates and exciting cash prizes.

DIWALI MELA 2K19



Team NSS organized Diwali mela on 23rd October 2019 in which our society owned an exhibition cum sale stall. The stall was decorated with beautiful handmade arts and crafts, diya's and lampshades were displayed as a symbols of light a number of students and teachers bought the artworks and crafts of students.



It was one of our successful exhibitions organized till date.



On 4th october 2019, the members of our CREADOR visited 'Rendezvous 19' organized by IIT Delhi.

The event was filled with fun and creativity. They organised many events and some of them were wall painting, brushless painting, on the spot painting and many more. All the members of our society actively participated in all these events. A group of 4-5 members also went for the wall painting competition. It was a fun experience and all of us learned something new and exciting there.



Creador visited AIIMS, Delhi on 19th September 2019. There were 15 + participants among our society team. AIIMS provided us colors, sheets and a time of two hours to complete. There were several competitions like potrait, charcoal, stone painting and pencil colors, which were held on different days, though we all did well in oil pastel competition and unleashed our creativity on paper. We were awarded with appreciation certificates. It really helped us to increase our creativity and enthusiasm towards spirit of competition.





20 SHADES

OF

COOL COLORS



1. White

white	pearl	alabaster	snow
ivory	cream	egg shell	cotton
chiffon	salt	lace	coconut
linen	bone	daisy	powder
frost	porcelain	parchment	rice

2. Tan

tan	beige	macaroon	hazel wood
granola	oat	egg nog	fawn
sugar cookie	sand	sepia	latte
oyster	biscotti	parmesean	hazelnut
sandcastle	buttermilk	sand dollar	shortbread

3. Yellow

yellow	canary	gold	daffodil
flaxen	butter	lemon	mustard
corn	medallion	dandelion	fire
bumblebee	banana	butterscotch	dijon
honey	blonde	pineapple	tuscan sun

4. Orange

orange	tangerine	merigold	cider
rust	ginger	tiger	fire
bronze	cantaloupe	apricot	clay
honey	carrot	squash	spice
marmalade	amber	sandstone	yam

5. Red

red	cherry	rose	jam
merlot	garnet	crimson	ruby
scarlet	wine	brick	apple
mahogany	blood	sangria	berry
currant	blush	candy	lipstick

6. Pink

pink	rose	fuchsia	punch
blush	watermelon	flamingo	rouge
salmon	coral	peach	strawberry
rosewood	lemonade	taffy	bubblegum
ballet slipper	crepe	magenta	hot pink

7. Purple

purple	mauve	violet	boysenberry
lavender	plum	magenta	lilac
grape	periwinkle	sangria	eggplant
jam	iris	heather	amethyst
rasin	orchid	mulberry	wine

8. Blue

blue	slate	sky	navy
indigo	cobalt	teal	ocean
peacock	azure	cerulean	lapis
spruce	stone	aegean	berry
denim	admiral	sapphire	arctic

9. Green

green	chartreuse	juniper	sage
lime	fern	olive	emerald
pear	moss	shamrock	seafoam
pine	parakeet	mint	seaweed
pickle	pistachio	basil	crocodile

10. Brown

brown	coffee	mocha	peanut
carob	hickory	wood	pecan
walnut	caramel	gingerbread	syrup
chocolate	tortilla	umber	tawny
brunette	cinnamon	penny	cedar

11. Grey

grey	shadow	graphite	iron
pewter	cloud	silver	smoke
slate	anchor	ash	porpoise
dove	fog	flint	charcoal
pebble	lead	coin	fossil

12. Black

black	ebony	crow	charcoal
midnight	ink	raven	oil
grease	onyx	pitch	soot
sable	jet black	coal	metal
obsidian	jade	spider	leather

15 AMAZING

FUN ART

F A C T



I LEFT MY HEART IN SAN FRANCISCO



PAINTING THE MONA LISA'S LIPS TOOK LEONARDO DA VINCI 12 YEARS! ONLY THE LIPS



ROMAN STATUES WERE MADE WITH DETACHABLE HEADS. ONE HEAD COULD BE TAKEN OFF AND REPLACED BY YET ANOTHER ONE.

I LEFT MY HEART IN SAN FRANCISCO



IN 1565, THE FIRST PENCIL WAS INVENTED IN ENGLAND.



ANDY BROWN, AN ENGLISH ARTIST, STITCHED TOGETHER 1000 USED TEA BAGS, TO CREATE A PORTRAIT OF QUEEN ELIZABETH II



I LEFT MY HEART IN SAN FRANCISCO



ART IS THE PERFECT VEHICLE
FOR HAVING FUN WHILE
LEARNING AND EVEN FOR PLAY.



THERE CAN BE MORE THAN ONE
SOLUTION TO A PROBLEM IS
WHAT ARTS TEACH US. LOOK
UNTIL YOU FIND A SOLUTION

I LEFT MY HEART IN SAN FRANCISCO



A RESEARCH FOUND THAT LEARNING AND PRACTISING ART STRONGLY CORRELATES WITH A HIGHER ACHIEVEMENT IN READING AND MATHS.

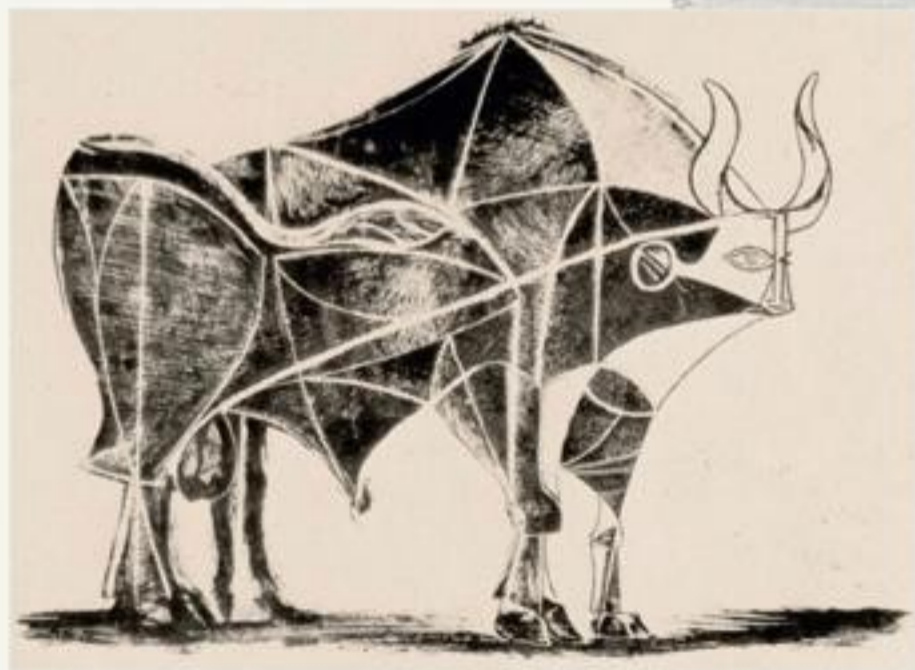


NEW BRAIN RESEARCH SHOWED THAT CREATIVITY, SOCIAL DEVELOPMENT AND SELF-WORTH, ARE PROMOTED THROUGH ART.

I LEFT MY HEART IN SAN FRANCISCO



LEONARDO DA VINCI WAS A VEGETARIAN AND ALSO FOUGHT FOR ANIMAL RIGHTS. HE BOUGHT CAGED BIRDS AND THEN SET THEM FREE.



PABLO PICASSO WAS AN ANIMAL LOVER. HE OWNED A PET MONKEY, A GOAT, AN OWL, A TURTLE AND PACKS OF DOGS AND CATS

I LEFT MY HEART IN SAN FRANCISCO



IMAGINATION AND CRITICAL
THINKING ARE DEVELOPED
THROUGH ART.



EVERYONE IS BORN CREATIVE.
SOME JUST NEED MORE
PRACTICE TO FIND THEIR
CREATIVITY

I LEFT MY HEART IN SAN FRANCISCO



**BEFORE HE LEARNED TO WALK,
PICASSO COULD DRAW. THE
FIRST WORD HE SPOKE WAS
THE SPANISH WORD FOR
PENCIL.**



**THERE ARE MANY WAYS IN
WHICH WE CAN INTERPRET THE
WORLD. KIDS LEARN THROUGH
ART TO CELEBRATE THE
MULTIPLE PERSPECTIVES OF
OUR WORLD.**

I LEFT MY HEART IN SAN FRANCISCO



LEARNING TO BECOME
CREATIVE IS A
DELIBERATE PROCESS,
VERY MUCH THE SAME
AS LEARNING TO READ
OR DOING MATHS.



BRUSHES

BRIGHT PAINT BRUSH

Shorter and flats.

Flat brushes with short stiff bristles, good for driving paint into the weave of a canvas in thinner paint applications, as well as thicker painting styles like impasto work.



MOP PAINT BRUSH

A larger format brush with a rounded edge for broad soft paint application as well as for getting thinner glazes over existing drying layers of paint without damaging lower layers to protect the paintbrush.



DAGGER PAINT BRUSH

Looks like angle with longish hairs, used for one stroke painting like painting long leaves.



STIPPLER PAINT BRUSH

The deerfoot stippler brush is a texturing brush used for creating fur and foliage. The amount of pressure you apply during the pouncing or stippling will determine the overall look and color value of your painting.



FLAT PAINT BRUSH

A flat brush is, as the name would suggest, one where the bristles are arranged so that the brush is quite wide but not very thick. The length of the bristles can vary, with some flat brushes having long and some very short bristles. (The latter is also called a square brush.)

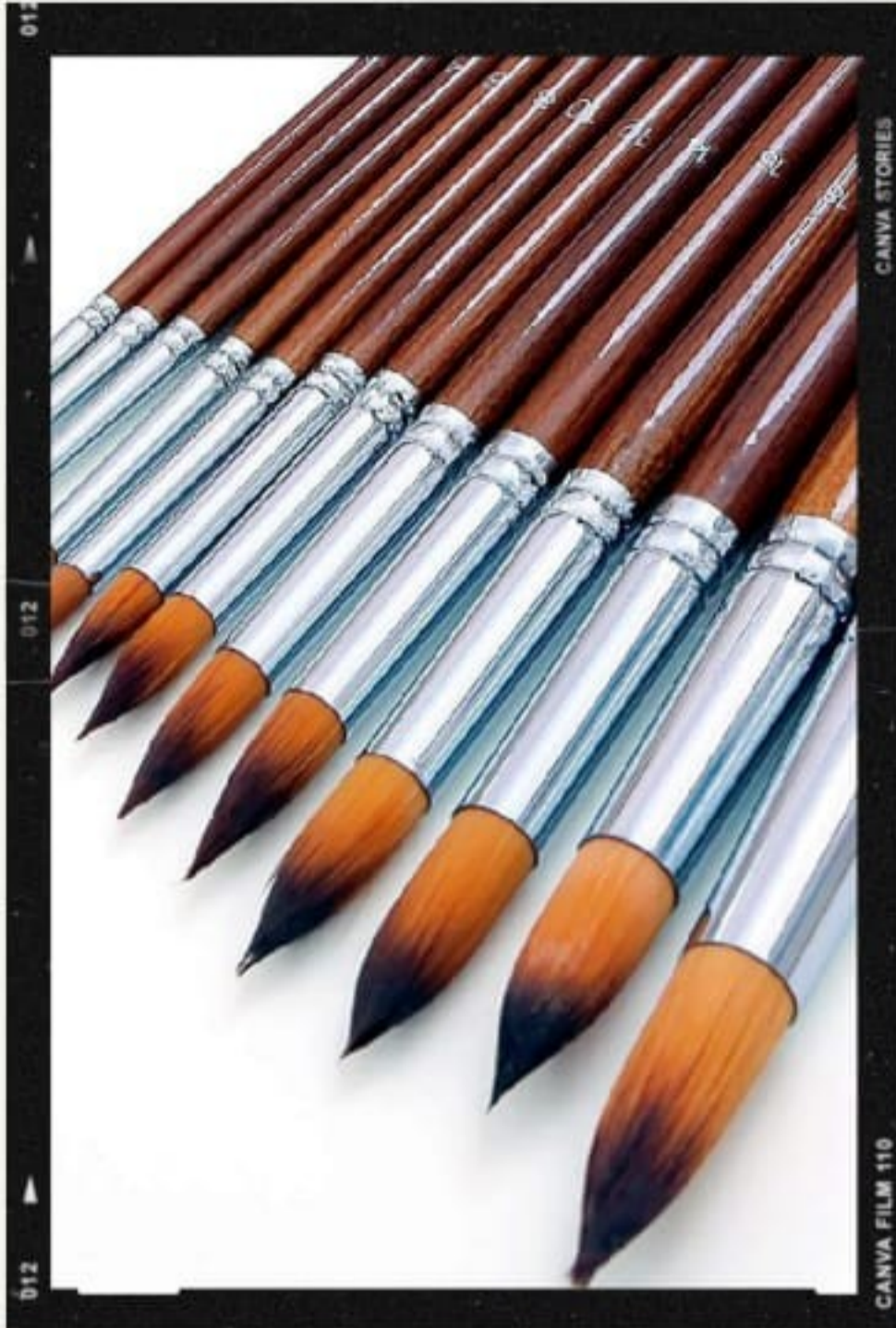


FAN PAINT BRUSH

Fan brushes are generally used for blending and feathering colors. Fan brushes can be used for painting trees, branches, grasses and detail. It is popular for painting hair with its ability to paint multiple flowing strands in a single stroke.



Round paint brush



Ideal for painting sash windows or cutting in or round curved objects with any type of paint, its long handle means easier control during use.

Deep-foot stippler paint brush

The FOOT BRUSH AND PUMICE is designed with cruelty-free bristles and recycled glass to cleanse and exfoliate dry feet.



Filbert paint brush



The Filbert paintbrush is a paintbrush used in artwork. It has a thick ferrule and hairs that are, on average, medium to long hairs in the shape of an oval. Filberts are particularly effective in blending work, usually of a figurative nature.



RIGGER PAINT BRUSH

The long-haired rigger brush. A rigger brush has much longer hair than other types of brush and is used for painting straight lines in oil, acrylic or watercolour.

ANGLE PAINT BRUSH

The bristles of an angled brush (sometimes called a 'cutting brush') are cut at slant, making it easier to paint clean lines. Use it for anything with grooves, like cabinets, furniture or paneled doors.



SCRIPTS PAINT BRUSH

These brushes are excellent for fine lines, scroll work, fine lettering, display or showcard lettering, calligraphy, and the lettering of invitations. These brushes are great for working on ceramics.



LINER PAINT BRUSH

A liner brush is a thin brush with long bristles. You can use liner brushes to dip into acrylic paint or inkliner and with ink. Liner brushes are excellent for having a lot of control of the paint brush and for creating very thin.



CREADOR

NIMISHA

RINKLE

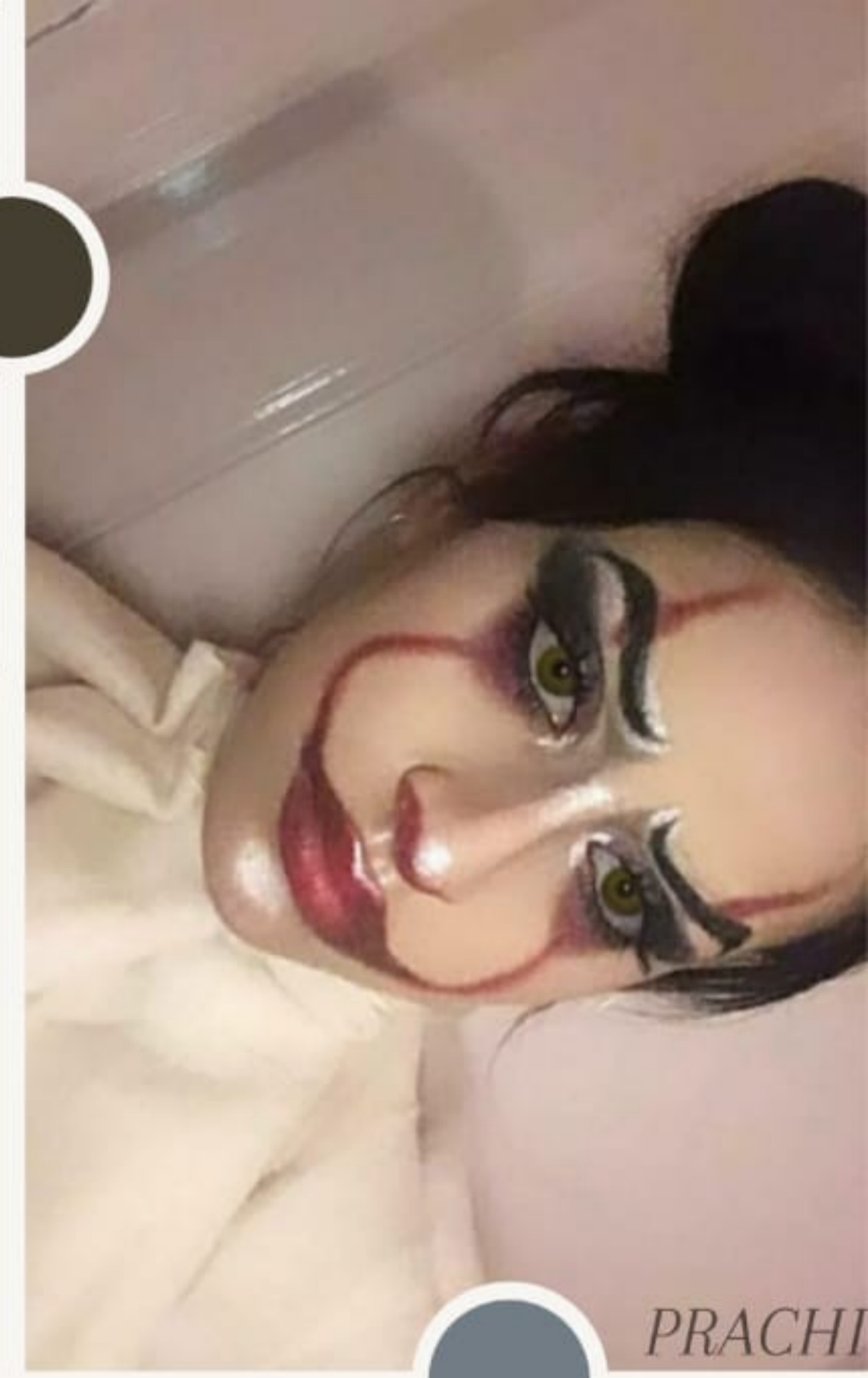
A PHOTO EXHIBITION

● ○ REDMI NOTE 9
MUSKAN ERA

JAYA



DUSHYANT



PRACHI



SIMRANJEET

Art
+
Artist
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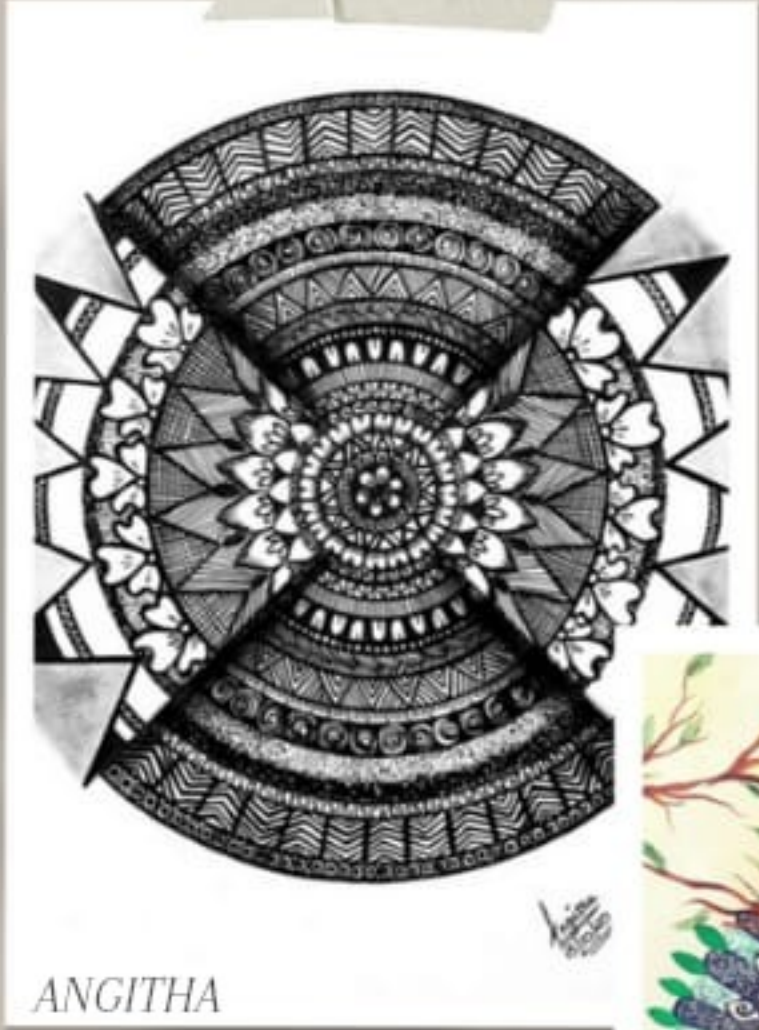
DUSHYANT

Passion
Calling



We all
need a little
adventure.





ANGITHA



ANGITHA



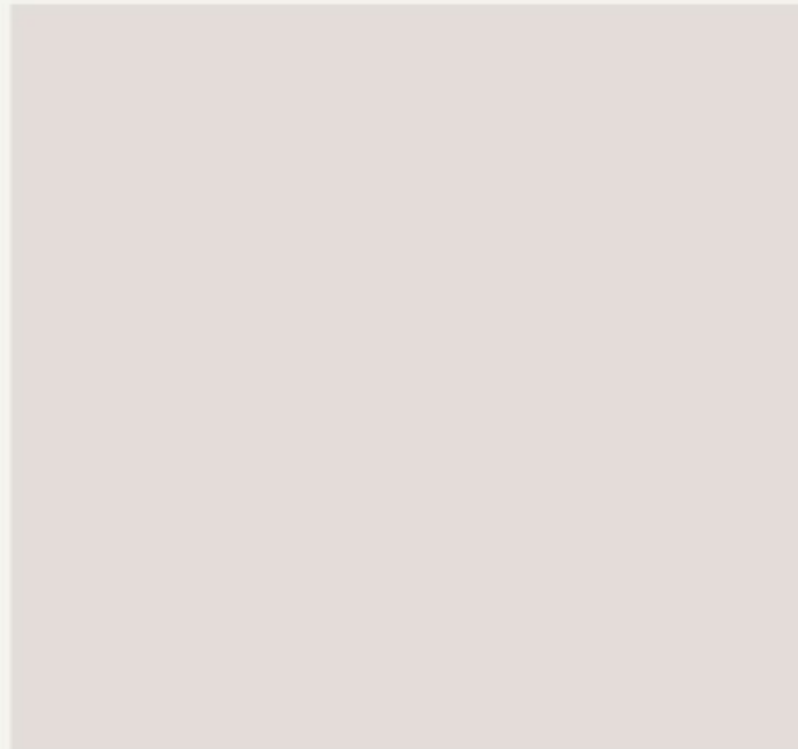
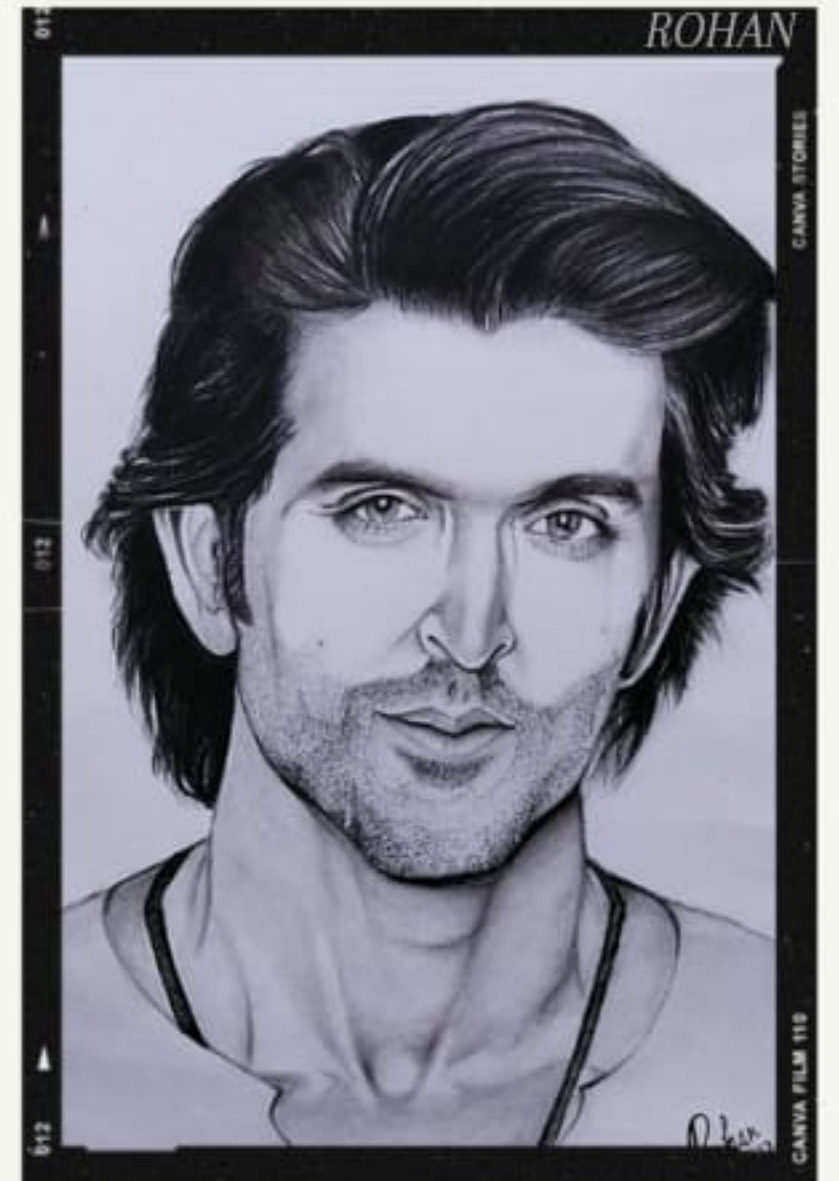
PRACHI



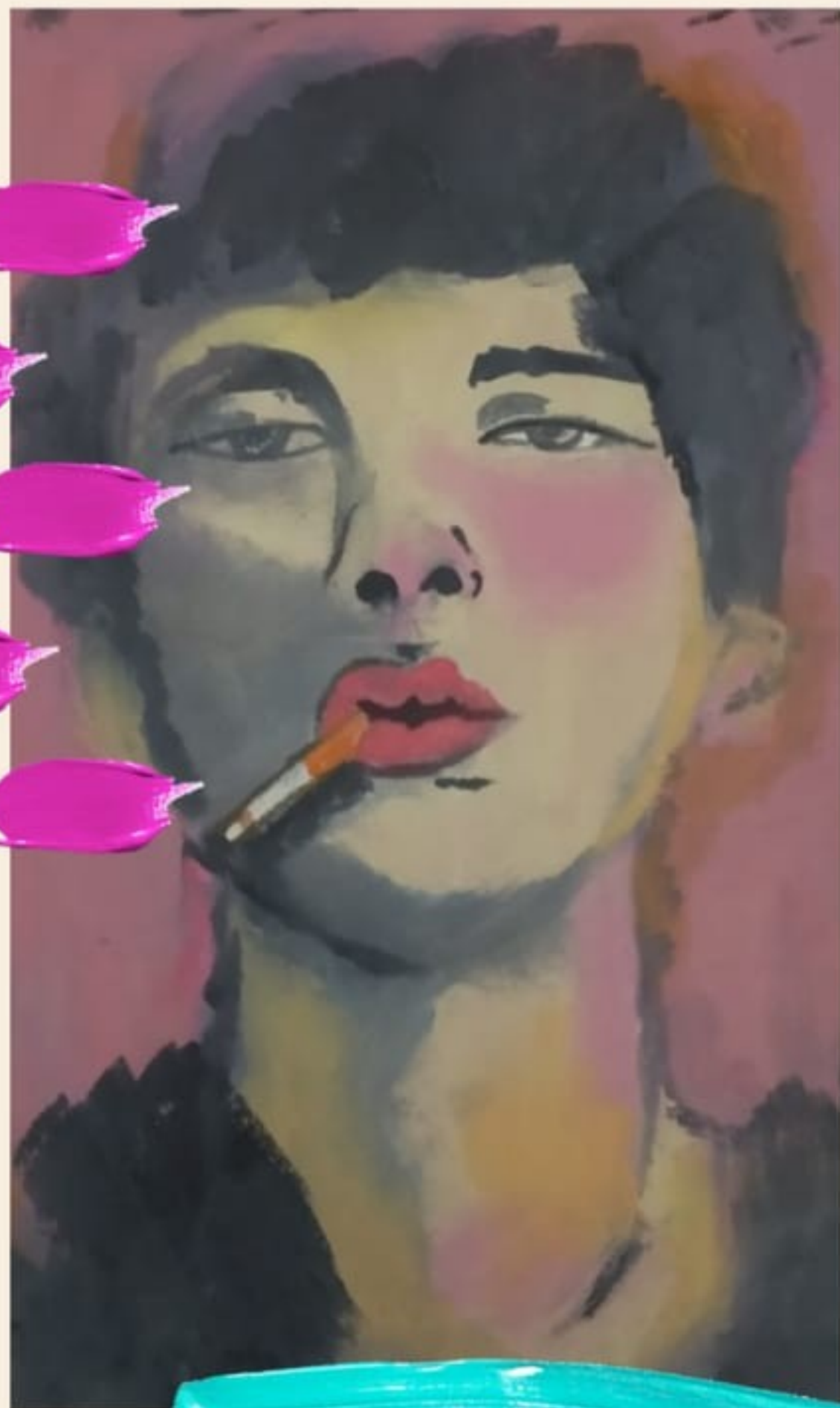
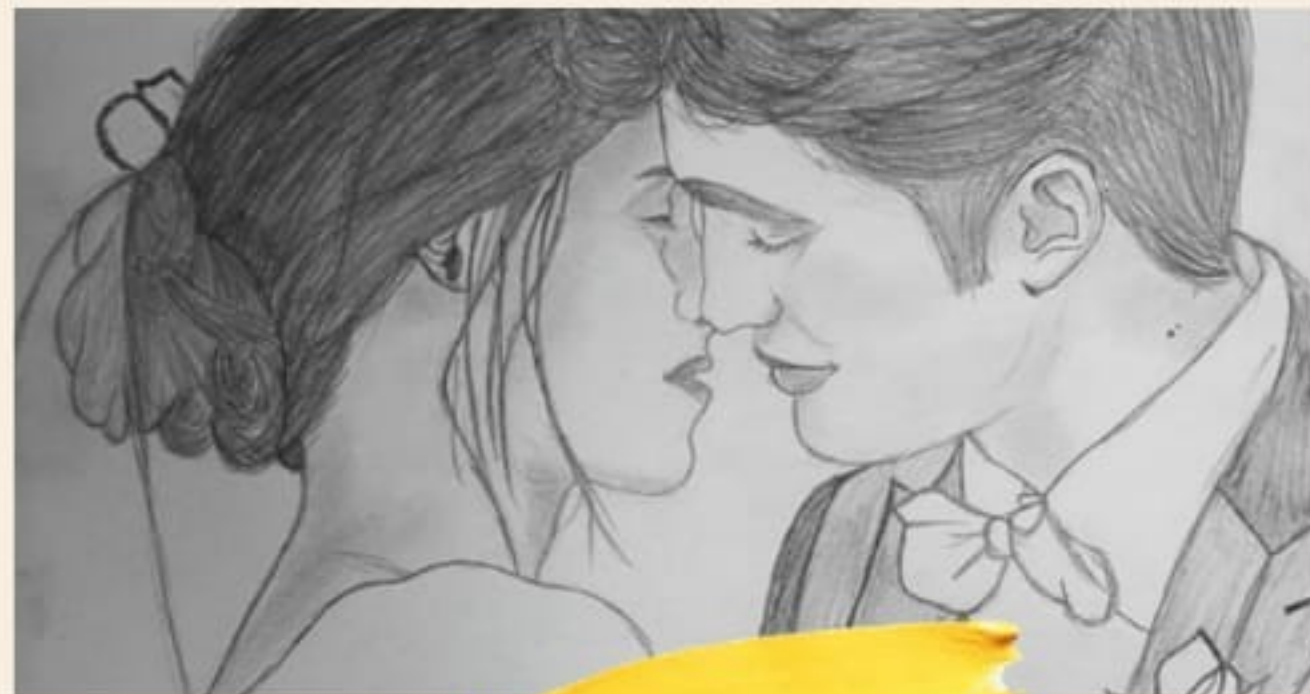
Colors of the Earth







NISHANT



SHUBHI



HIMANSHI



SUNSHINE DAYS



Warm NEUTRALS



Passion
Calling



Collect
moments,
not things.

We all
need a little
adventure.



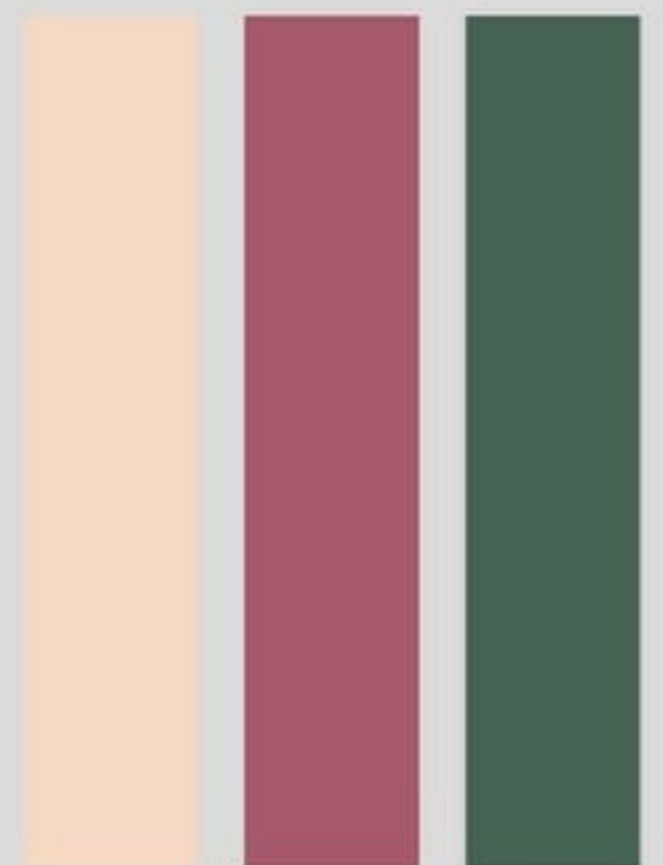
RIYA



MANSI



MANSI



KHUSHI



KHUSHI



VARSHA



SHUBHI

NATURAL
INSTAGRAM





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(PRESIDENT)***

***Shubhi Shukla
(VICE PRESIDENT)***



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***Arjun Thakur
(JOINT SECRETARY)***

***Sourav
(COORDINATOR)***



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Sourav
(Coordinator)



Varsha Tahlani
(IT Head)



Ananya Singh
(Social Media Head)



Shobha Poddar
(Content Head)

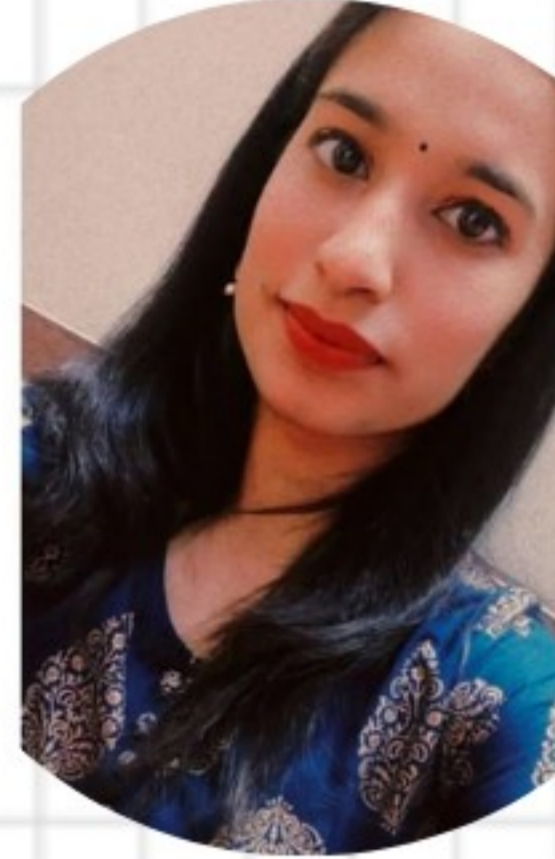


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(Research Head)

Credits



Nishant Sati



Rinkle Nanwani



Simranjeet Kaur



Bhavna



Mansi Arya



Muskan



Mohit Gautam

Credits



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