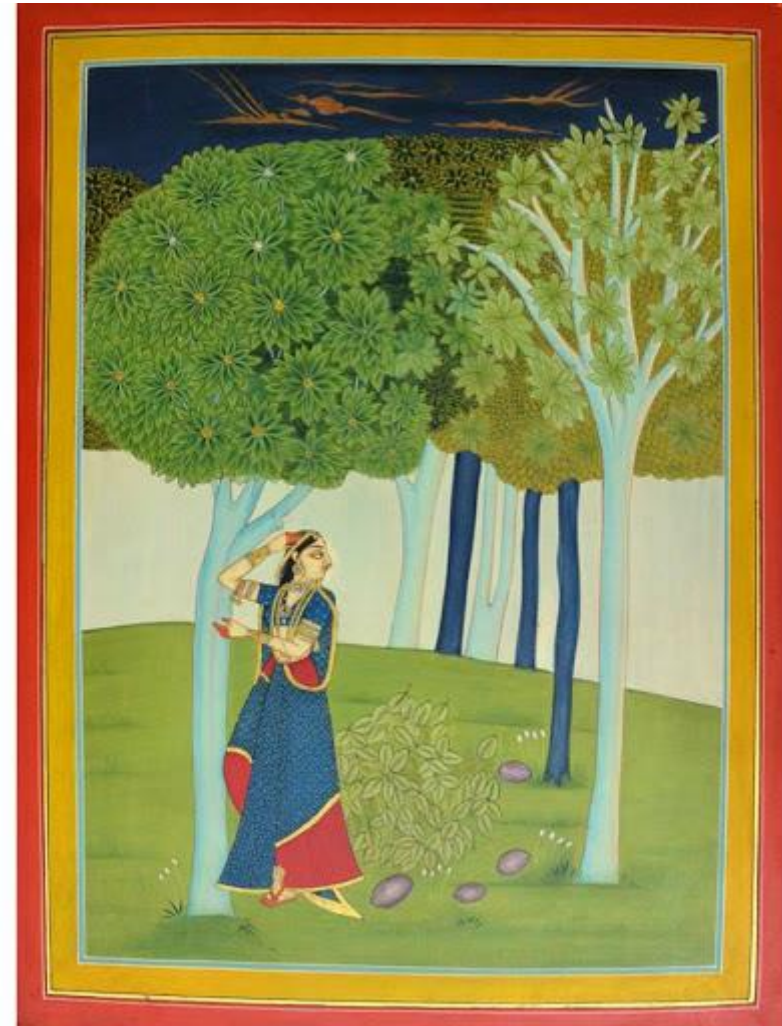


- 1- Course Title – Miniature Painting  
(Practice)
- 2- Course Code – FINA-6211
- 3- Program name – MA Fine Arts
- 4- Session – 2019 - 2021
- 5- Semester – 2nd
- 6- Instructor – Shumaila Islam

# **MINIATURE PAINTINGS**

# PAHARI Miniature Paintings



# The Origin

- The exact origin of miniature painting style practiced at the Hindu Courts in Himalyan Foothills remain unknown.
- Frist known examples were in the states of Basohli, Kahlur and Mankot, painted in 1650.
- The invasion of India and the sack of Delhi in 1739 provided the catalyst for refinement of Pahari Art.
- The Rajasthani Hindu courts welcomed the displaced Mughal artists.
- The Hill elements of realism and Mughal Craftmanship from “The Muhammad Shahi revival ” contributed significantly to the evolving Pahari aesthetics.

# Pahari, Basohli

Krishna Arriving at Radha's House

1960

## Key features

- Flat red background and an ornate pavilion
- Rich color scheme
- Ornament on the base of pavilion.



## Pahari, Mandi

**Raja Shamsher Sen with his son Surma Sen, Mandi ,1775**

**Key features • The plain, vivid powder blue background and the stiff, boldly striped carpet • Smaller figure of prince.**



# Pahari, Guler

**The arrest of Spies, Seige of Lanka,  
Ramayana Pahari guler 1725**

## **Key features**

**The series illustrates the activities of Rama and his allies before climactic battle of Lanka • On the reverse, they were inscribed with text of the great epic poem**



# Pahari, Kangra

## Key Features

Generally have a central elegant female form

Expresses an innocent and open sensuality

Features traditionally symbolic elements (dark clouds, rain, swing in this work).



Pahari, Jammu

By the master artist of  
Jammu court, Nainsukh

Key features

Sial Qalam on sky

Use of architecture

Details





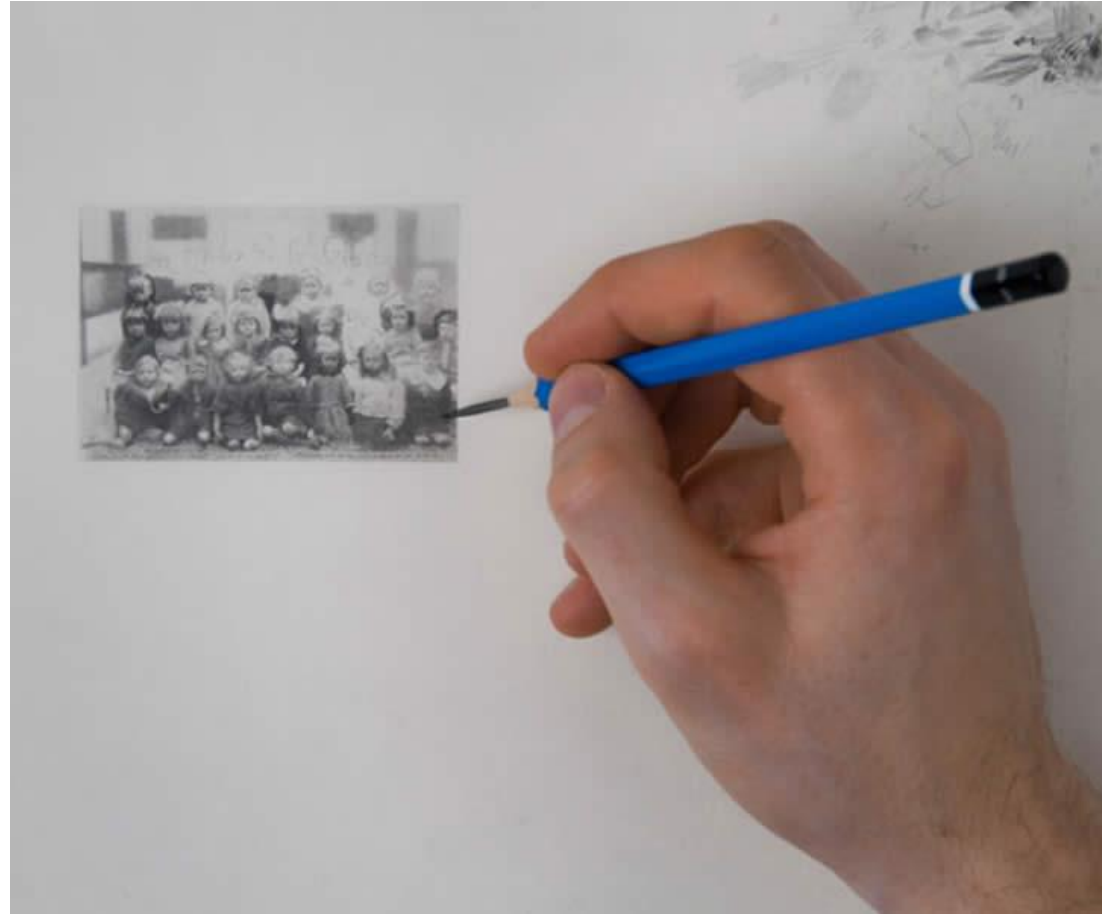
# Techniques of Miniature Paintings

- **Practice of Lines**
- **Practice of Pencil Renderings**
- **Practice of washes in black & colors**
- **Siah Qalam**
- **Neem Rang**
- **Gad Rang**

# Portrait in Pencil Rendering



# Pencil Rendering Technique



# Basic Painting Techniques

- **Traditionally there are three techniques of doing miniature painting. Siah qalam (using lamp black water based paint), neem rang (using water based colour), and gad rang (in this another base paint is added within the required colour, called safaida, which is basically used to make the paint opaque). These paintings are characterised by their miniature size and intricate details and acute expressions.**

# Siah Qalam Technique

- Siah Qalam is a traditional technique of Indian miniature painting of monochromatic rendering. The act of painting these Siah Qalam(s) with a brush laden with dark ink reveals a post-modernist approach, an **intertextual** position, of self-referential imagery — in which art exists within the principles of art.
- Relating to or involving a relationship between texts, especially literary ones.

# Origin

- Siyah Qalam or Siāh-Qalam (Persian: سیاه‌قلم , Turkish: Siyah Kalem, meaning "Black Pen") comprise around 80 extant late 14th and early 15th century paintings folios, ink drawings (qalam-siāhi), and calligraphies, on various material, sometimes silk. Measuring up to 335 × 485 cm, they are generally attributed to Iran and bear the strong influence of Chinese art and techniques, as well as symbols of Buddhism and Shamanism, which were both major faiths in the region of Central Asia before the arrival of Islam.

# Development

- In tone and theme, the images are a highpoint of Persian draughtsmanship and include works from the Mozaffarid, Jalāyerid and Turkmen periods.
- They are sometimes attributed to the **notname** Ustad Siyah Qalam; equivalent in English to the Master of the Black Pen.
- **A given name— Artist name not real**

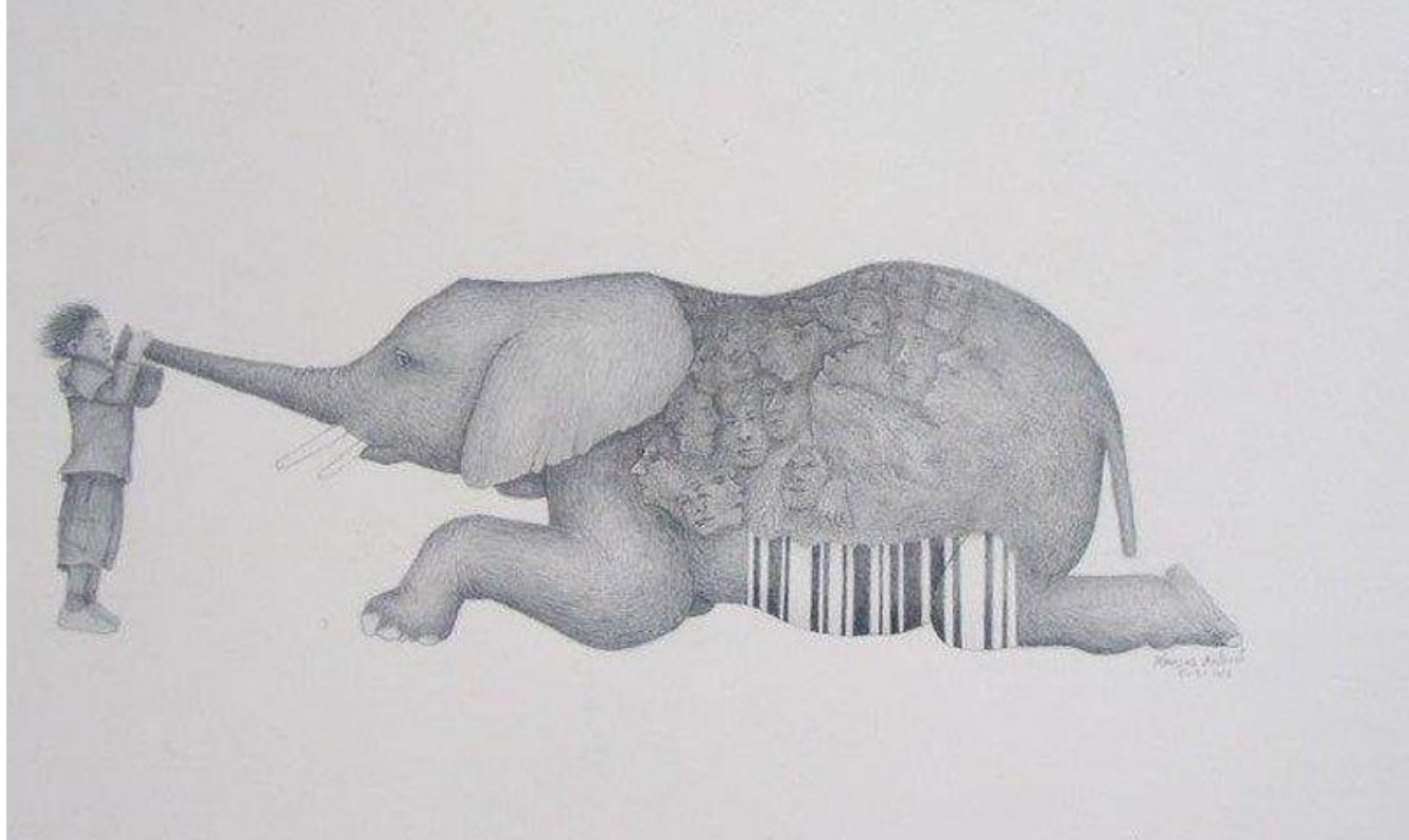
# Materials

- **Black Water Color**
- **Squirrel Hair brush ---- Called Qalam**
- **Wasli ----- Hand made thick layered paper**



# Wash Application and Image Development







ماکتب در مسافرت

چون زمانه حسن بود دل

نخارم لطف اگر کردی بود	بمال من غنچه کردی بود
نمی برکش آن عشاق سرست	سوی ما که در کلاه سپ بود
نهد در دست و عاشق نواز	ز مشک که غنچه کردی بود
دلم پستاند و در زلف سبست	گرم بود ای سپه کردی بود
بناک پستانش تو تیا سا	شمار صبر کردی بود
نسیم صبح عاشق وقت زنت	زمانه صبر کردی بود
نار و صبر اند در جانش	نار و صبر کردی بود

در نخلداری سال خطا بود

امسود زلفت نسیم تمام از تو کرد و اند	باز نسیم آن واقع شکست باز کرد و اند
نه سر و شش بین اند و سر و رانیشان اند	دور ما مشربین اند و همسران و کرد و اند
شامی چسب و طاعت ما بد بخشین اند	عجب توان را زبانش سوز کرد و اند









# Contemporary Siah Qalam

By Shiblee Munir





# Contemporary Siah Qalam

By Kousar Iqbal



# Materials Required in Next Class

- Squirrel Hair Brush/ Triple Zero round brush
- Ivory/ Drawing Sheet A4 Size
- Black water color Cake
- Burnisher/ Shell

Thank you