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Indian Paintings - The Colorful Language of
Culture & Religion in India

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Types of Indian Art and its evolution from the past to the present

India is a land rich with art, tradition and culture. Most people, especially those living in the rural sector of India, practically make a livelihood by practicing various forms of arts and crafts. In fact, glimpses of art and craft can be seen in every aspect of Indian life. Rural India is most concentrated with small cottage industries. Here, people create attractive artistic pieces from the most basic and rudimentary materials that are available to them. This simplicity and rawness of these creations is also what makes them most appealing to the general masses.

Indian folk paintings are veritably India's pride. They truly reflect her ancient tradition and heritage. Since time immemorial, these paintings that ornamented the walls, homes and courtyards of the villagers and tribals, were generally ignored as primitive forms of expression. These paintings lack refinement and richness, so elitist groups who supposedly associated with sophisticated pure art did not bother to give them much exposure. Only in the start of the twentieth century did scholars begin their research on the subject and begin to realize the true value of Indian folk paintings.

There are many types of traditional Indian folk painting, such as Madhubani paintings from Bihar, Patachitra paintings from Orissa, Pithora paintings from Gujarat and Madhya Pradesh, Nirmal painting from Andhra Pradesh, Warli art of Maharashtra, Phad painting originating in Rajasthan and so on. What makes these paintings special is that each of these types of paintings uniquely reflects the cultural and socio-economic milieu in that particular territory of India, giving us a clear idea about the life and work in that particular region.

The treatment of each type of painting vastly differed in the different states of India. So did the colors and combinations used and even the general approach to the art itself. For instance, Warli art used clever stick figures to depict everyday life in rural Maharashtra. Madhubani paintings, on the other hand, mostly depicted mythological figures, the different seasons and major events such as marriages and so on.

Indian folk paintings are as vast and diverse as Indian culture itself. A detailed study of this subject is very interesting and can take a researcher a whole lifetime to understand and work on. We now bring you some of the most important of Indian folk paintings and art.



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**SHIVA LINGA MADHUBANI
PAINTING**

Madhubani Paintings

The art of Madhubani painting, also referred to as Mithila painting, originated from the Mithila region in the state of Bihar, India. The term 'madhu' literally means 'honey' and 'ban' refers to 'forest'. So those living in the hilly wooded terrains of Bihar gave birth to this wonderful art.

These paintings were originally made by the women of the village, on the walls of their homes. Influenced by the tradition and culture of those times, they painted popular mythological figures such as Ram, Sita, Krishna, Radha, Durga, Shiva, Lakshmi and Saraswati; pictures of nature such as the sun, moon, starry nights and religious plants such as the Tulsi (sage); seasonal festivals and so on. The techniques used in Madhubani painting were guarded by the women in the family and were passed on from generation to generation from mothers to their daughters.

The artisans who created Madhubani paintings would invoke holy spirits, divine blessings and Mother Nature herself before proceeding to create a work of art. Maybe that is one of the reasons why their paintings mostly reveal the blissful creative side of Nature, including flora and fauna, animals, fishes, birds, the natural cycle of life and death and many other aspects of creation, many times, even geometrical figures. Using bright, vibrant colors, Madhubani paintings verily pulsate with life and verve!



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**ORNAMENTAL FISH
MADHUBANI PAINTING**

Though these women carried on with their paintings for centuries, this art was known and acknowledged only as late as the 1960s, when the area was affected by severe drought. Looking for a different, non-agricultural way of earning money, they began to bring their paintings out into the open in a bid to sell them and earn a livelihood.

Originally depicted on freshly plastered mud walls of huts and displayed during family functions, sacred rituals, ceremonies and marriages, it is now also done on hand-made paper, fabric and canvas.

Incidentally, there is one version that talks about Madhubani paintings being as ancient as the Mahabharata itself. It relates how King Janaka hired artists to paint on the walls of the palace at the time of his daughter, Sita's marriage to Lord Rama.

Madhubani paintings use two-dimensional imagery and uses natural colors derived from plants. Ochre and lampblack are also used to get reddish-brown and black hues respectively. Because the art has been confined to a single geographical region and has been passed down through generations of families, the style and content of painting have mostly remained the same.

Contributors to the evolution of Madhubani paintings

Sita Devi or Jitwarpur village, Ganga Devi and Baua Devi were the ones who were first responsible to transform Mithila paintings from village walls onto canvas and paper. Today,

artists such as Pushpa Kumari, Karpuri Devi, Jamuna Devi, Lalita Devi, Sarita Devi, Godawari Dutta and Mahasundari Devi are among the foremost contributors of the art.

Kalamkari Art

Kalamkari or Qalamkari art, literally means, "pen-art". The Persian term 'kalam' means 'pen' and 'kari' means 'craftsmanship'. This is a form of hand-painted or block-printed painting on cotton fabric and is done in many different parts of India. Kalamkari work in Machilipatnam, Andhra Pradesh, developed and evolved, thanks to patronage of the Golconda sultanat during the Mughal era. It had a lot of business ties in Persia, due to which the Kalamkari industry came up in a big way in India.

It is said that in the olden days, there used to be large groups of painters, singers and musicians (popularly known as chitrakattis), who moved around each village, telling people great stories from Hindu mythology. With time, they started illustrating these stories with impromptu paintings made on canvas sheets. This is how Kalamkari was born. It then went on to evolve steadily through the centuries.

There are predominantly two types of Kalamkari art in India. The first is the Srikalahasti style and the other, the Machilipatnam style. The Srikalahasti style of this art involves using the pen or kalam for freehand drawing and then filling the colors inside. The piece here is developed entirely by hand. This style of Kalamkari is woven around temples and deities and depicts all religious objects, such as temple hangings, scrolls, chariot banners and so on; and mythological scenes based on great epics like Ramayana, Mahabharata, Puranas and so on. Kalamkari paintings incorporate only natural dyes taken from plants and require the artisan to cross seventeen long steps to complete one work of art.



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**KRISHNA PREACHING THE GITA TO ARJUNA
KALAMKARI PAINTING**



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**DURGA AS
MAHISHASURAMARDINI
KALAMKARI PAINTING**

Smt. Kamaladevi Chattopadhyay is mainly responsible to maintain and develop the art of Kalamkari, as the first Chairperson of All India Handicrafts Board. At present, the J. J. School of Art in Mumbai is experimenting the potential of Kalamkari art on Silk Ikat (a form of tie-and-dye textile popular in Pochampally, Andhra Pradesh).

The fabric used in Kalamkari acquires a certain gloss due to being treated by various natural mixtures and dyes. It is first immersed in a mixture of resin (myrabalam) and cow's milk for about an hour. Then contours are marked on it with a bamboo soaked in a mixture of fermented jagri and water. Then come the vegetable dyes. The fabric is washed after each color treatment, so each fabric undergoes about 15-20 washings. Tints and shades are obtained with the help of plants, seeds, crushed flowers and cow dung.

Even today, Kalamkari craft is practised in many families in Andhra Pradesh and forms a major part of their livelihood. Though Kalamkari art witnessed a slight, temporary decline in between, it was revived in India and abroad and has been given tremendous worldwide exposure since the 18th Century, especially by the English during British Raj in India.

Patachitra Paintings

Patachitra is a form of painting that is very distinct and is set apart from the rest. Originated in Orissa, the themes of these paintings mainly revolve around Lord Jagannath, the prime deity at the Jagannath Temple of Puri, a beach town in the East Indian state of Orissa. Patachitras are painted by artists of Orissa, called Chitrakars. They use bold, vibrant and very Indian colors to depict their images.



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JAGANNATH, BALARAM AND SUBHADRA PATACHITRA PAINTING

Pata Painting or Patachitra as it is known, originated in the 8th Century and is supposed to have been the earliest form of indigenous art. It thrived on the patronage of royalty and their kin. When the popular Bhakti Movement evolved in the 16th Century, paintings of Radha and Krishna were included in a riot of colors and shades of orange, yellow and red. Important instances from Krishna's life and Krishna Leela, especially, Raas Leela, were depicted through the medium of these paintings. Additionally, aspects of nature, such as birds and animals, flora and fauna, were also included in the paintings. Krishna would invariably be depicted in blue, while the gopis would be shown attired in bright shades of purple, pink and brown with a touch of gold and silver colors. This color scheme is what makes the Patachitra stand out from the rest of the folk art.

How Pata paintings came into existence



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DECORATED ELPHANTS - PATACHITRA PAINTING

Each and every year, the painted wooden images of Jagannath, Balabhadra and Subhadra, the deities of the Puri Jagannath temple, are offered the traditional abhishek (holy bath ritual). This invariably leads to the discoloration of the images, due to which they have to be removed from the garbha griha (sanctum sanctorum) and taken for repainting. It is at this time that the temple substitutes three paintings for the images. In Sanskrit, the word 'Pata' means 'Cloth' and 'Chitra' means 'Painting'.

To make a Pata painting, artists use a fine brush made from the hair of a mongoose or rat. They also sometimes use coarse brushes made from a buffalo's neck. The Keya plant is used to draw thick, bold lines. The painting is done on a piece of cloth, which is initially given a

coating of gum. The front of the cloth is brushed with a mixture of soap, stone powder and tamarind paste. Then it is burnished by rubbing rough grain and polished stone, so that it acquires a sheen. The cloth is then smoothened out and cut to the desired shape and then painted using vegetable and mineral dyes. Once done, the cloth is given a protective coating of a lacquer glaze, called jausala. The whole process is extremely painstaking and takes at least 5 days to complete.

Pata paintings are very popular with tourists, especially foreign visitors, who take them back as a souvenir. Patachitras depicting the utsava image of Puri Jagannath are considered to be extremely special. These can also be found at several ethnic stores and handicraft expos across the country.

Patachitra Art is traditionally practised by a certain family of artists living around the Jagannath temple area at Puri. Starting off as a ritual, Patachitra Art is now considered to be one of the most cherished collectors' items.

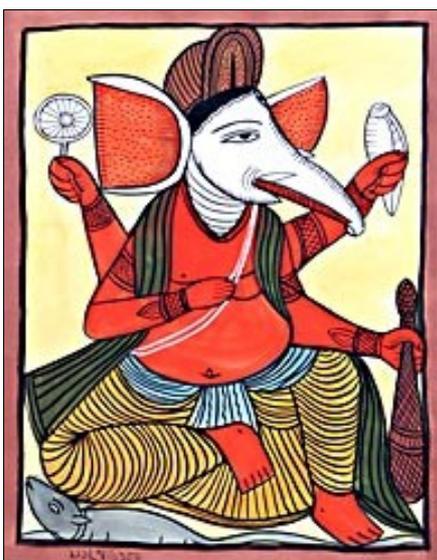
Along with these cloth paintings, the Chitrakars also often etched images of the deities on dried palm leaves. This art is known as Talapatachitra. Rectangular pieces of palm leaves are dried and stitched together by means of thin black thread. The desired designs are then etched on the leaves with a needle. In spite of the limited space, each figure is etched to great detail and the final result is an absolutely stunning masterpiece! Needless to say, the entire process is onerous and very time-consuming. The art of Patachitra thrives even today and has attained international status as one of the finest of art forms.



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**LORD VISHNU – PATACHITRA
PAINTING ON PALM LEAVES**

Kalighat Paintings



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GANESHA IN A KALIGHAT PAINTING

Kalighat paintings first came into being during the 19th Century at Kolkata, Bengal, in the market area close to the Kalighat temple there. It first appeared as a souvenir associated with the Kali temple at Kalighat. In the beginning, Kalighat temples only treated Hindu mythological themes, but by and by, it included everyday themes, secular, social and the current political themes as well. So the art that had till then been within the boundary of religion alone, stepped outside it and commented on contemporary issues affecting the then social, cultural and societal milieu.

These paintings started reflecting the new values and new ethics of a modern society. Some artists even painted Imam Husain's horse, Duldul, and aspects of Islam, in order to please their Muslim clients. This art thus emerged as a dynamic form of expression, cleverly combining traditional techniques to form modern images,

opinions and concepts.

With time, Hindu artisans from several parts of Bengal migrated into Kalighat and established their profession there. That entire area around the temple soon came to be known as Pata-Para or the Artists' Locality. Many artists who started off with these paintings as a mere hobby soon got to it full-time. The demand for these paintings was fast rising, so the supply for these had to be met accordingly. Such was the popularity of these paintings, that very soon, they even adorned the houses of not-so-wealthy residents of the area.

The artists who created Kalighat paintings came from several areas of rural Bengal. Their paintings, hence, were an impression of their own perception of urban life and society in their times. They would, for instance, show their derision towards the "Babu" culture which raised its hood then, the rise of feminism and liberal attitudes, religious hypocrisy, social debauchery and so on. The paintings here would not stop with being mute works of art – they actually portrayed a dynamic society, evolving each and every day.

An artist could sell about 16-20 paintings for as little as a rupee. This is how even low-income households could easily afford to purchase them without too much trouble. The Indian elite at that time were so taken in by the glamour of the British Raj that they looked down upon anything that was not Victorian. Rudyard Kipling was the one to note the raw beauty of these paintings. He bought many, many paintings, many of which were later donated to the Victoria and Albert Museum in London in the year 1917. These and the collection of paintings at the Prague Museum are some the best specimens of Kalighat paintings.

The Kalighat paintings actually reflected the painters' own orthodoxy and fear of the rapid social changes taking place at the time. Popular themes portrayed then would be of the Rani of Jhansi on horseback, babus wooing their concubines, cats bearing Hindu holy marks on the forehead as allusion to debauchery, good-for-nothing-dandies and so on. There was a general wave of resentment against the British Raj, so they would try to portray the victory of good over evil, symbolizing the ultimate victory of India over the British rule.

The most important and attractive aspect of the Kalighat paintings was that they were simple drawings and paintings, which could easily be reproduced by lithography. Such prints were hand-coloured, giving the entire picture a beautiful, raw look. This trend continued up to the early part of the twentieth century and these paintings ended up in museums and private collections. Kalighat paintings verily captured the essence of daily life and they influence modern artistes like the late Jamini Roy even to this day.



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**DURGA AS
MAHISHASURAMARDINI
KALIGHAT PAINTING**

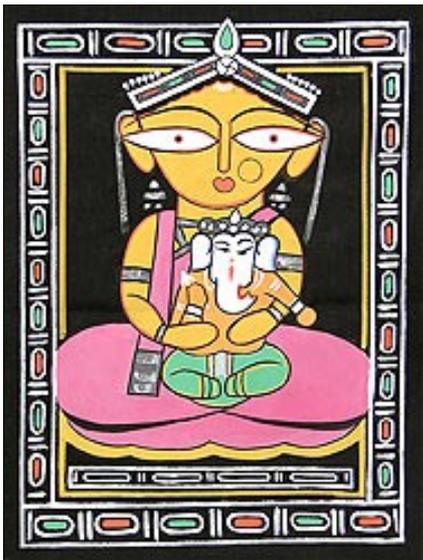
Kalighat paintings got hugely popular in the twentieth century, when Parsi-based families vied with each other to acquire them. The main aim of Kalighat was to create a dynamic picture that would intuitively apprehend the subject rather than simply represent it. The general treatment of figures and planes forged the two-dimensional quality of the pictorial

space. The broad planes, the bold lines, the linear tensions, the vibrant colors used and the symmetrical curves smoothly blend in together to create a visual poetry of sorts. Sadly, though, the painters left their portraits unsigned, so vital information about them has gone off into oblivion.

Jamini Roy Paintings

Jamini Roy is a very famous name in Indian history. Born in a traditional and culturally rich family in Bankura, West Bengal, in the year 1887, Jamini Roy had naturally, constantly been exposed to the tradition of Bengali Folk Art from a very tender age. This is why his works had the unmistakable influence of the Folk Tradition and remained this way throughout his career as well. Strict adherence to tradition was one of the hallmarks of his entire painting career. Jamini Roy's wealth of paintings went on to make him one of the most influential of modern Indian painters.

Jamini Roy was just 16 when he left for Calcutta. He sought his father's blessings and left to the metro in order to pursue his dream, to study his most loved subject, Art. Having enrolled himself into the Government School of Art, he found a mentor in Abanindranath Tagore, who was one of the most important contributors to the genre of Modern Indian Art.



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**DURGA AND GANESHA
JAMINI ROY PAINTING**

Jamini Roy did not start off his brilliant career in a very nice way, initially. His academic career lay the solid foundation for his early works – they clearly bore resemblance to the Bengal School of Mannerism. His landscape and portrait painting clearly had a postimpressionist stamp. But his early works at that point of time lacked the character that his later work was filled with, in each and every stroke. That might have been because, in his earlier life, he was afflicted by tremendous poverty and hardships, which naturally showed up in his work then.

In the initial stages, Jamini Roy's works went unrecognized, causing him much torment and frustration. He was disappointed with the step motherly treatment he was dished out and, in a bid to survive, took up all odd jobs that came his way.

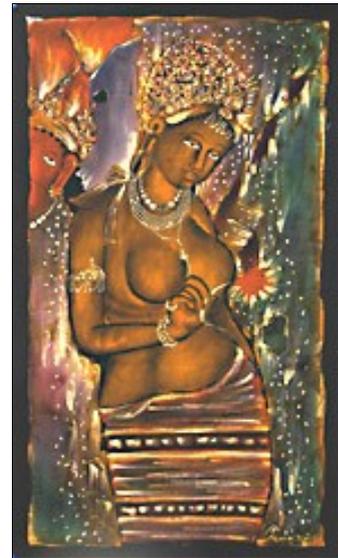
With time, Jamini Roy rediscovered himself and his work showed a sudden improvement and maturity. He decided to go totally back to his roots and completely concentrated on his work. This is where he studied the Kalighat paintings in great detail. During the 1930s, his work took on a new avatar and revealed all aspects of the then Bengal, including the Vishnupur terracotta tradition in his works. He used simple bold lines and refreshingly new color schemes and patterns that later on went to become his hallmark. Going further, he abandoned the traditional canvas and experimented with many other new surfaces as well, to give that unique ethnic touch one associates with his paintings. He used wood, cloth and even mats coated with lime. Keeping with the tradition, he also used only natural vegetable dyes for his paintings. Thus he brought back the nostalgia of the bygone folk tradition, which had all but completely faded away from the Bengal psyche.

Some of Jamini Roy's greatest and most popular works include 'Santal Boy with Drum' (1935), 'St. Ann and the Blessed Virgin' (1945), 'Makara' (1945), 'Seated woman in Sari' (1947) and the 'Krishna and Radha series' of paintings. Jamini Roy's paintings became so famous that he soon had a vast number of admirers, including both the Bengali middle class and the elitist European clientele. His work was exhibited several times over in New York and London, besides many Indian cities. He was also awarded the highest State Award of India, the Padma Bhushan, in 1955. He died in 1972 in the city of Calcutta.

Batik

Batik is a wax-resist dyeing technique used on fabric. Batik is an important aspect of Indonesia and is actually considered as national art there. Interestingly, similar patterns of the Batik art is also found in several countries such as Ghana, Cameroon, Nigeria, Mali, the Philippines, Thailand, Malaysia, Sri Lanka, Iran, Bangladesh and India.

In Batik, a piece of cloth is decorated by covering part of it with a coat of wax and then dyeing the cloth. The waxed portions retain their original color and when the wax is taken out, the contrast between the dyed and non-dyed portions is what gives the cloth its pattern. One of the most important aspects of this art is that it is very easy and can be done by just about anyone. Batik can be used to grace any part of your home to add beauty and an ethnic touch to it. Apart from that, you also have Batik bags, wall paintings, murals and linens. Batik apparels such as Kurtis, Saris and wrappers have always been a rage with Indians. This wonderful art has been given a lot of exposure and is immensely popular in India and abroad.



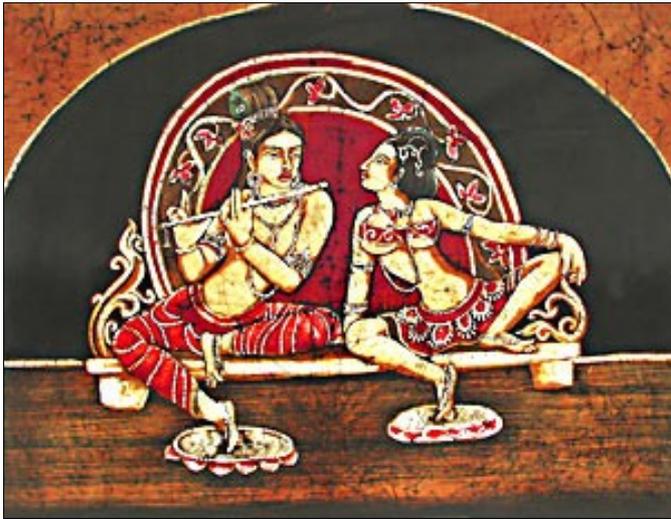
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**AJANTA CAVE PAINTING
LADY
BATIK PAINTING**

The history of Indian Batik is ancient and can be traced right back to 2000 years ago. In fact, Indians knew this resist dyeing method of printing designs on cotton fabrics much prior to any other country in the world. Indian dyes on cotton fabric were very popular even then. The indigo blue color was one of the first dyes ever to be used. But the huge amount of trouble one had to take to make Batik was what discouraged people from studying it and entering the profession, thereby leading to a temporary decline of the art in this country.

In the present, Batik has evolved, changing with the present styles and tastes. Modern Batik is simple in design, yet captivating to the beholder's eye, because it is dynamic and constantly keeps experimenting with newer colors and patterns. Of course, this new demand for modernization in Batik does not, in any way, lessen the existing craze for popular traditional designs and fabrics as well.

Batik-making techniques



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RADHA KRISHNA - BATIK PAINTING

handled tool with a small metal cup with a spout, which the wax seeps out of. Other methods of applying wax onto the fabric include pouring liquid wax, painting the wax on the fabric with a brush, applying hot wax to pre-carved wooden or metal wire block and stamping the fabric and so on.

The fine cracks that appear in the wax are the characteristic effects of the batik. These allow tiny measures of the dye to seep in. Batik wax plays a vital role in the process of batik printing. The right usage of this wax, in the proper measure, results into an impeccable batik work. 30 per cent beeswax and 70 per cent paraffin wax is the measure that is generally used. During application, care should be taken to see that the wax is not overheated; else it might catch fire. The commonest batik fabrics used to excellent batik prints are poplin, cambric, voiles, and pure silk are used. Natural colors derived from barks of trees, leaves, flowers and minerals were used for Batik printing.

Various new methods of Batik printing are being tried out today, such as tiaping with a copper block, using screen-printing and splash methods, hand-painting with a Kalamkari pen and so on. With the increase in demand for Batik art, newer methods are being tried out almost each day.

Once the last dyeing is done, the fabric is hung up to dry. Then it is either dipped in a type of solvent, which helps dissolve the wax, or ironed between newspaper sheets or paper towels to help it absorb the wax and reveal the deep rich colors and the fine crinkle lines that give batik its character. This traditional method of batik making is called Batik Tulis, which literally means, "Written Batik".

Batik art in India is actively propagated and promoted mainly by the University of Shantiniketan in Calcutta and Chola Mandalam in Chennai.

Batik art, like any other traditional art, is painstaking and goes through a long making process. Batik art goes through three stages, namely, waxing, dyeing and dewaxing. Before that, there are also several sub-stages, such as preparing the cloth, making a trace of the designs, stretching the cloth well on the frame, putting wax on the area of the cloth that the artist does not want dyed, preparing the dye itself and then dipping the cloth in the dye, boiling the cloth in order to dewax and finally, thoroughly wash the cloth in soap.

Fine wax lines are drawn with a canting needle (or a tjanting tool), a wooden-

Miniature Painting

Miniatures paintings are wonderful and very special works of art because they are delicate handmade paintings, much smaller in size than a normal painting. This is indeed the hallmark of these paintings - the intricate and delicate brushwork, which lends them their unique identity, requires much patience and skill on the part of the artist making them. It is indeed difficult even to create a normal painting or portrait, so one can imagine just how much more difficult it would be to create a miniature painting.

The colors used in miniature painting are handmade, acquired from vegetables, minerals, indigo, conch shells, precious stones, pure gold and silver. The most common theme of Indian miniature painting comprises the Ragas i.e., the melodies of Indian classical music. Miniature painting is an ancient art in India and there were many schools of the same, including those of the Rajputs, Deccans and the Mughals.

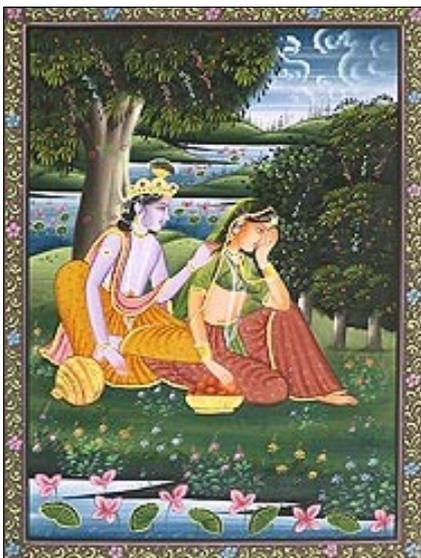


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**RAGINI VASANTA
MINIATURE PAINTING**

Evolution of miniature painting in India

The art of Indian Miniatures painting started in the Western Himalayas, round about the 17th century. These paintings were very much influenced by the mural paintings that originated during the later half of the 18th century. This art further flourished during the Mughal rule. Muslim kings of the Deccan and Malwa as also the Hindu Rajas of Rajasthan, were patrons of this great tradition. In fact, the Mughals were even responsible for introducing the unique Persian flavor in the miniature paintings of India.



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**RADHA KRISHNA
MINIATURE PAINTING**

The concept of illustrated palm leaf manuscripts came into being during the 11th and 12th centuries. Since the manuscripts were diminutive in size, the painting done on it had to be much smaller. This in itself could have given rise to the concept of miniature painting.

Miniature paintings are also done on wooden tables, ivory panels, paper, marble, leather, on walls and even on cloth. Some of the special miniature paintings show the flourishing of the Mughal period, illustrated manuscripts of Jains and Buddhists, scenes from the Rajput history and also Deccan miniatures. Additionally, miniature paintings also included themes from Indian epics such as Ramayana, Mahabharata, Bhagvata Purana, Rasikpriya, Rasamanjiri and the ragas of Indian classical music.

Methods used in miniature painting

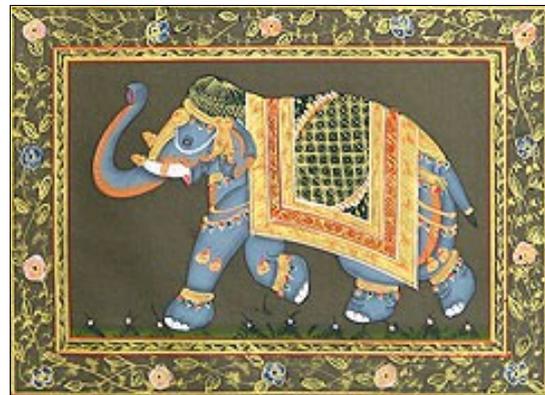
Miniature paintings require a high degree of expertise and complete dedication on the part of the artist. Very thin brushes are used, with which intricate, colorful and rational impressions are drawn on the medium of painting.

Miniature paper painting art are done on old or new hand made paper of very fine quality. They depict animals and birds, butterflies, Mughal themes and so on. Miniature paintings made of pure marble slabs thematically feature birds and animals, scenes from Indian mythology, beautifully attired women, turbaned men and Mughal themes.

Schools of miniature painting

The schools of Indian miniature painting include the Orissa School, the Pala School, the Mughal School, the Jain School, the Rajasthani School and the Nepali School.

- The earliest specimens of the Indian Miniature painting are those attached to the Pala School and date back as early as the 11th century. This school was characterized by its symbolic use of color in the paintings, which took its inspiration from the age-old tantric rituals in vogue then. Yet other characteristics of the Pala School included the use of graceful lines, modeling forms with the delicate manipulation of variation of pressure, use of natural colors and so on.



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DECORATED ELEPHANT - MINIATURE PAINTING

- The Jain School of Miniature paintings mainly concentrated on style. This school used strong pure colors, heavy gold outlines, stylish figures of ladies, diminution of dress to angular segments, square-shaped hands and enlarged eyes. One can get to see the influence of Jain miniature paintings on Rajasthani and Mughal paintings as well.
- The very essence of miniature painting are found in Rajasthan and can be traced back to its schools of Jodhpur, Jaipur, Mughal, Kangra and Mewar. The Jodhpur School of Miniature paintings depict legendary lovers such as Dholu and Maru on camel back. They also depict hunting scenes with elephants and horses. This school of miniature painting mostly uses gold and stone colors.
- The Mughal School of miniature painting mostly depicts amorous scenes, Mughal Royal courts and the battlefields, using gold and stone colors. Mughal paintings feature stylized imagery in rich draped figures with a blend of Indian and Persian styles.



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**HUNTING SCENE
MINIATURE PAINTING**

- The primary difference between the Rajput and the Mughal miniature paintings lay in the use of colors. The Mughal School used muted colours, giving its paintings a shadow and depth, while the Rajasthan School uses bold primary colours, which ended up giving the painting a more abstract look.
 - Yet other schools of Miniature Painting include the Malwa School, Bandhelkhand School, Raghogarh School, Bani Thani and Bundhelkhand School. Folk miniature paintings evolved in two varying styles known as Phads and Pichwais. The artisans and peasants developed these very attractive and vibrant paintings.
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This article was written by **Saipriya Viswanathan**. Saipriya is a teacher/performer of Bharata Natyam, Carnatic vocal music and Carnatic Veena. She is a recipient of several awards for both dance and music, including the Sur Mani and Singar Mani titles. She is a recipient Govt. of India Merit Scholarship for dance and is a diploma holder in Carnatic vocal music.

Our efforts have been directed at making this article informative and refreshing for you. We will truly appreciate all forms of feedback. Please send your feedback to newsletter@dollsofindia.

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