

The First Magazine on Art & Culture



KalaShristi

Educational Art & Culture Magazine

April-May 2007

Volume-3, Issue 13

Rs.50

'Leonardo' *the Great Master*



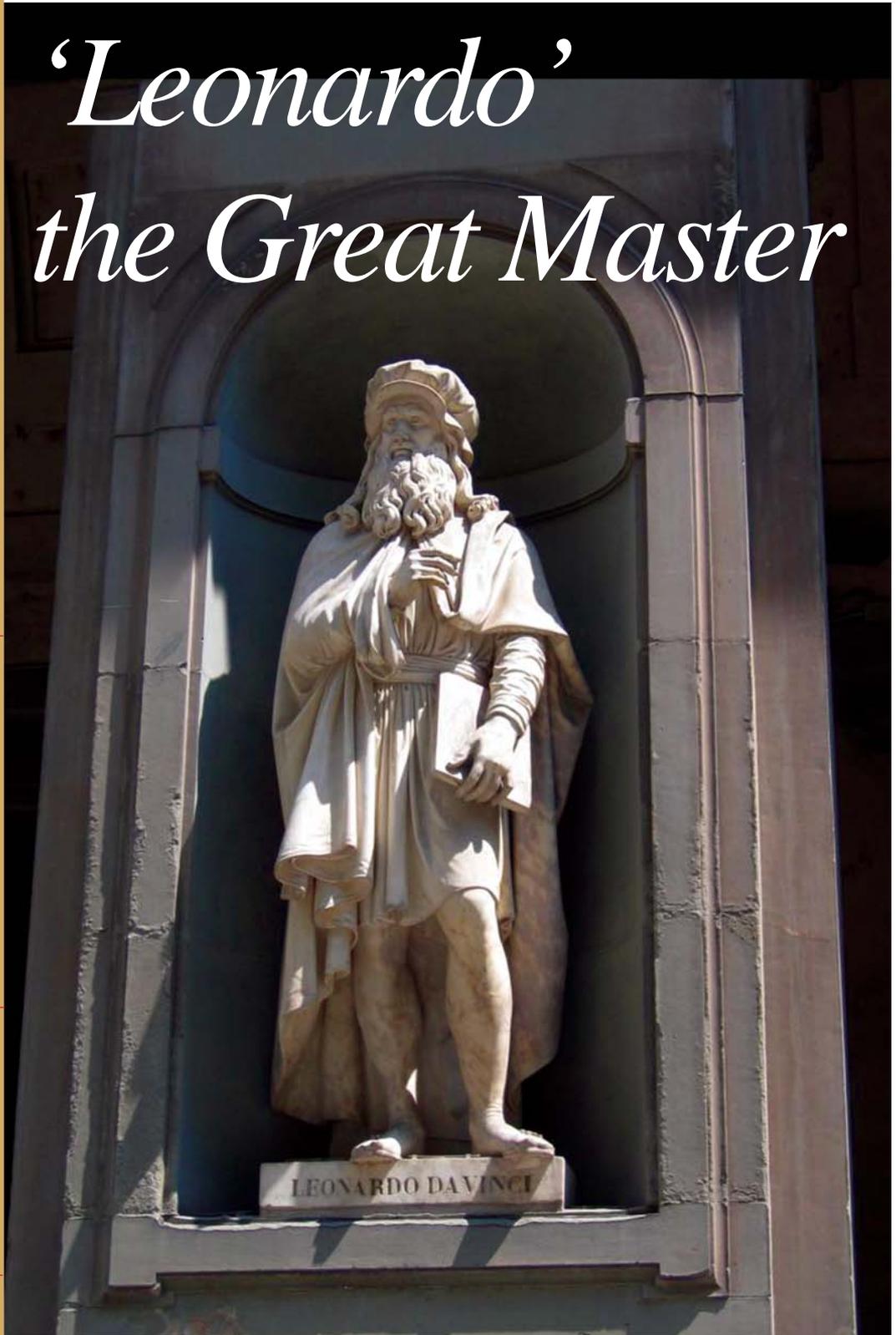
Mandu



Asiatic Lion



Technology



Tulips

Prize winning entries

“Tulips” a section of KalaShristi magazine, specially designed for the children who want to share their creative talents with us. We would appreciate their initiatives and encourage them by publishing the same in the magazine. Kindly send your entries with name, age, class, address, contact numbers in capital letters in a separate sheet.

Send your entries alongwith your photograph and get attractive prizes.

Prizes sponsored by: Dr. Priti Lal MD, New Jercy, USA.



Shubham Mehta

Class: II, Age: 7-1/2 years

School: Rockfield Public School

Sector 16, Rohini

Delhi-110089

Has been god gifted with a melodious voice and religious nature since his birth. By God grace he has been performing “Sai Bhajans” very well for the last about 1 year in various religious/cultural programmes and events in Delhi. In September, 2006 he performed in Delhi Doordarshan and one of his programmes has also been telecast in Sadhna Channel.



Aarushi Goel

Class: VIII, Age: 12 years

1, Sukh Vihar, Parwana Road, Delhi-110092

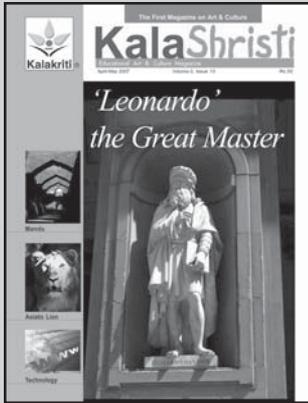
School: Navy Children School



We welcome all up-coming visual artists, performing asrtists, creative photographers, poets, writers to showcase their creativity with us to all our national and international readers and viewers. Do not have pay anything just send your work of art/images/recent photograph with detailed biodata to

Kalakritifoundation@yahoo.com and info@kalakritifoundation.com or courier it to:

130 Chitra Vihar, Near Preet Vihar, Vikas Marg, Delhi-10092



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Articles are welcome, please
send your article with support-
ing images (if any) through
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along with the address /
courier with your passport size
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Mandu

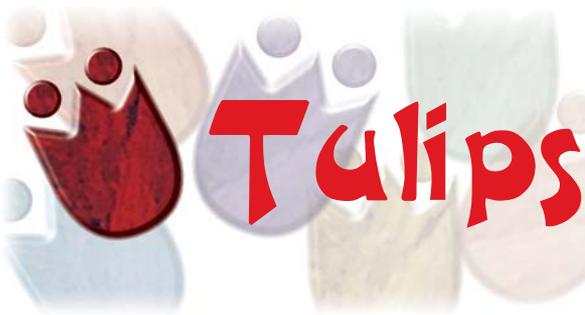
AN
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GEM

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Enabled Education

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Your suggestions are very important for the betterment of this magazine,
please feel free and send us your suggestions, comments and complaints
at info@kalakritifoundation.com or Kalakritifoundation@yahoo.com

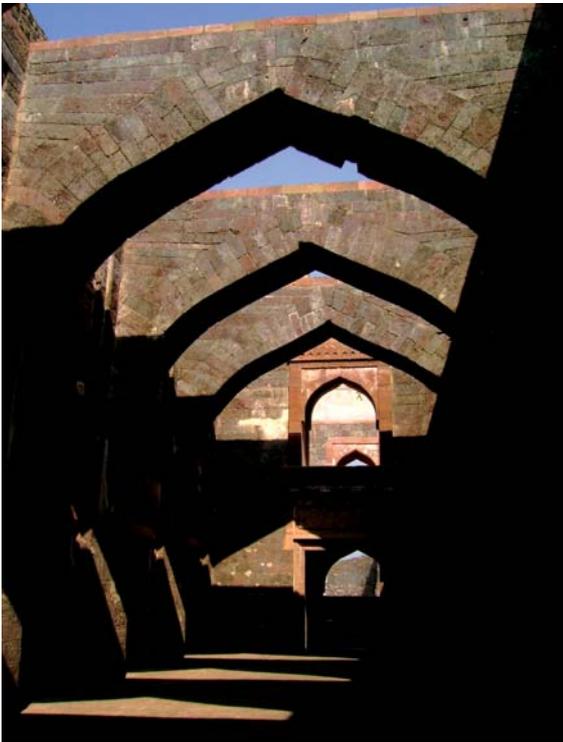


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Photographs clicked for the article-Heritage by:

Abhay Sarkar

Class: VII-A, Age: 12 years

130 Chitra Vihar, Vikas Marg, Delhi-110092

School: Bharatiya Vidya Bhawan

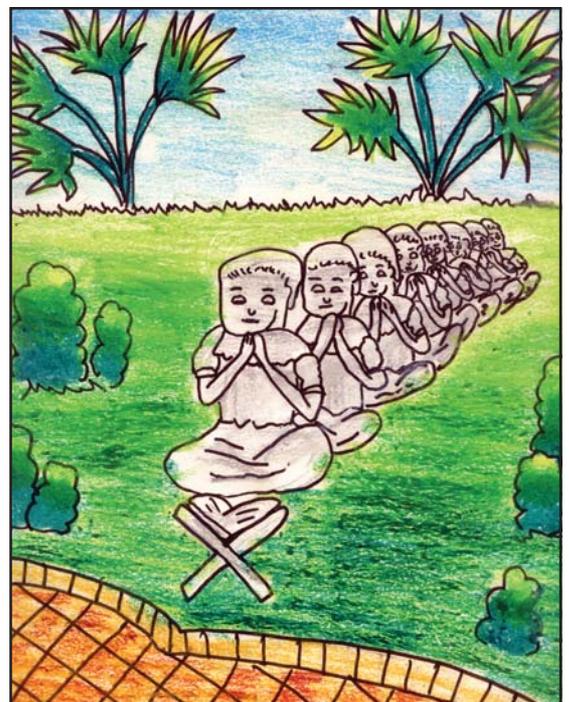


Joyosmita Das

Class: VI-C, Age: 11 years

55, Mausam Vihar, Delhi-110092

School: D.A.V. School, Mausam Vihar



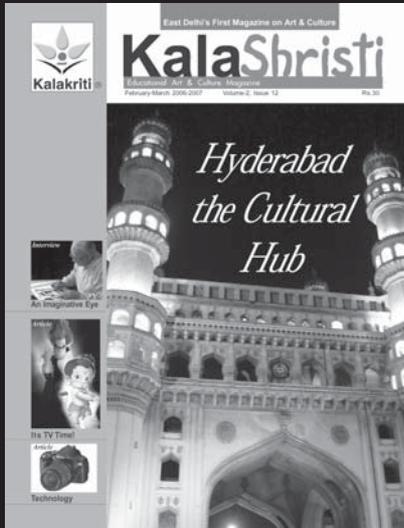


India is a country full of colours, vibrant colours of different states, colours of different festivals and colours of rich and robust monuments, palaces. To discover India, one needs a lifetime. The article Heritage in the magazine is step towards spreading awareness about them and learn great lessons from our past. It would be a great idea if we all could visit some of these places and add colours to our life.

In this issue we have an article '**The King? Check & Mate?**' in the 'Just Think' column. This is very serious issue and needs every body's attention. In our busy life we are missing on very important issues on which our life are dependent. If we are helpless in dealing with issues '*Like saving wildlife directly*' can we atleast plant a few trees around us so that we save our environment & our earth from becoming a hot ball of fire?

Prashant

Prashant K. Sarkar - Artist
prashant@kalakritifoundation.com



Letters

Hi,
 Its really good to read the magazine. Good coverage of various topics.
 The article on T.V watching gave the picture of majority of homes, but i felt it incomplete. There is no suggestion or a hint on whether the mother is right or the father.
 A better conclusion would have made the article more complete and of great worth.
 Looking forward to read more issues .
Prathima.

Dear Mr. Prashant K. Sarkar,
 I hope you would find this note of mine in the best of your health and good spirits. It's heartening to see KalaShristi Magazine. I really appreciate your efforts. Mr. Sarkar, I am an artist and fine art conservator by blood and profession both. I am also working in order to conserve & promote our arts and visual heritage, which are declined and / or on the verge of extinction. I would be glad if I can assist you in your cohort. The work, which your organisation is pursuing, is really appreciable.

Thanks and regards
Abdul Lateef Usta
*Hon. Director Organisation for Conservation and Promotion of Arts & Heritage,
 Bikaner, Rajasthan, India.
 MA Conservation of Fine Arts,
 School of Arts and Social Sciences, University of Northumbria,
 Newcastle Upon Tyne, UK*

Hi!
 I just had a look on the e-magazine which came to me from where I don't know. My first reaction was that it must be a junk. And I was going to delete it. Then just thought let's have a look.
 This looks to be a wonderful effort. My best wishes to all those who are and will be associated with it.
Mrinal

Its a nice effort and certainly will improve further.
 Only one suggestion, try to bring some motivational article which will take youth to move ahead in the life.
 Once again, congrats for this excellent effort.
 Thanks & Regards
Manish

Hello,
 Thanks for concern. I would like to share my views to promote this type of magazine.
 Thanking You.
Atul Pati Tripathi
*Lecturer
 Amity Institute of Education
 Amity University, Sector-125, Noida*

Very nice Magazine, worth reading... Especially, the article on Photography. Suggest you to include a regular column on Hindustani music, describing Ragas, and music theory.

Thank you for sending this magazine to me, do keep in touch...
 Best Rgds,
Abhilash.S

Dear Sir,
 Thank you for including me in your list. I will forward this to all my art lover friends as well as artistes. Thanking you once again.
 Love and regards
Arjita

Respected Prashant Sir,
 I have read your magazine, containing a wide range of information photograph made by children, glass art etc. "gagar me sagar, the hindi lokokakti" in the magazine. I wish all success to your magazine and appreciate your efforts.

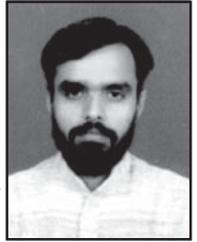
Regards
Anil Mehta

Dear Prashant,
 I am really happy to read the content of your magazine must say a beautiful effort to make east delhi aware of the art and culture. Thanks lovely reading your magazine.

Richa Gupta
Kathak Exponent

बच्चों का बचपन बचाएं

... और इस बहाने अपना लौटा लाएं



पराग कुमार मांदल

paragmandle@hotmail.com

इस

टर्नेट पर सर्फिंग करते, कम्प्यूटर पर गेम खेलते, क्लास में पहला आने के भारी बोझ तले दबे हुए बच्चों में किस बात की सबसे ज्यादा कमी होती है, कभी सोचा है? आज के बच्चों के भीतर भी जो बात बड़ी तेजी से लुप्त होती जा रही है, वह उनका बचपन। आज न उनकी बातों में और न उनके क्रिया-कलापों में और न ही उनके विचारों में उस बचपन की झलक मिलती है जिसे आज से दस-बीस साल पहले तक हर पीढ़ी जीती रही है। एक अलग तरह की प्रौढ़ता उनकी सारी बातों के भीतर फैली हुई महसूस होती है। इस स्थिति के लिए यूं तो बहुत से कारण जिम्मेदार हैं मगर बदलता समय और घर-परिवार और समाज के तेजी से परिवर्तित होते परिदृश्य की इसमें सबसे व्यापक, प्रभावी और महती भूमिका है। बड़ी हद तक बिखर चुके संयुक्त परिवार, एकल परिवारों में भी एक या दो बच्चे, माता-पिता का बच्चों के कैरियर को लेकर शुरू से बहुत अधिक आग्रही होना और एकल परिवार में भी माता-पिता दोनों का नौकरी करना - ये कुछ ऐसी वजह हैं जिनसे आधुनिक बच्चों का पूरा जीवन प्रभावित होता है।

यूं तो हर चीज के स्याह और सफेद दोनों पक्ष होते हैं। संयुक्त परिवार भी इसका अपवाद नहीं है। मगर जहां तक बच्चों की बात है, उनके सर्वांगीण विकास में संयुक्त परिवार की महती भूमिका रही है। एकल परिवार के अकेले या अधि काशतः दो बच्चों की स्थिति के विपरीत संयुक्त परिवार में बच्चों की एक अच्छी-खासी फौज होती है। ये आपस में तरह-तरह के और खूब सारे खेल खेलते हैं। मिलकर पढ़ते-लिखते हैं, लड़ते-झगड़ते हैं। ये सारी बातें उनके मानसिक, शारीरिक और सामाजिक विकास में बड़ी सहायक सिद्ध होती हैं।

एक बड़ा फर्क गली-मोहल्ले की संस्कृति के धीरे-धीरे लुप्त होते जाने के कारण भी पड़ा है। घर में अधिक बच्चे न हो तो उनकी कमी की पूर्ति मोहल्ले के बाकी बच्चों से हो जाती थी। मगर अब आधुनिक अपार्टमेंट संस्कृति में बड़े लोग ही आपस के मेलजोल को उतना महत्व नहीं देते या सच कहा जाए तो पसंद नहीं करते हैं। ऐसे में इस मानसिकता का असर बच्चों में होना स्वाभाविक ही है। लेकिन तथ्य यह है कि मनुष्य एक सामाजिक प्राणी है और उसके संपूर्ण विकास में समाज एक महती भूमिका निभाता है। जितना हम समाज को यह भूमिका निभाने से वंचित करते हैं, उतना ही एक सामाजिक प्राणी के रूप में विकसित होने की संभावनाओं से भी हाथ धो बैठते हैं।

हम उन परिस्थितियों को एकदम से नहीं बदल सकते जो बच्चों के बचपन को छीनने के लिए जिम्मेदार है। एकल परिवार एक चुटकी में संयुक्त परिवार में नहीं बदल सकती, न ही गली-मोहल्ले की संस्कृति फिर से अचानक लौट सकती है। उपाय तो हमें वर्तमान परिस्थितियों और संस्कृति के बीच में से ही खोजने होंगे।

इसके अलावा एक वैकल्पिक नहीं मगर सहायक उपाय और भी है। हर माता-पिता दिन भर में से कुछ समय अपने बच्चों के साथ खुद भी बच्चा बनकर बिताएं। बच्चों के मां-बाप होकर भी बच्चा बनना कोई आसान बात नहीं है। शायद यही ख्याल तत्काल हर किसी के मन में उभरेगा। मगर सच यह है कि ऐसा कर पाना इतना मुश्किल भी नहीं है। अपने बचपन के दिनों को याद करें, उन खेलों को याद करें जो आप अपने दोस्तों के साथ बचपन में खेला करते थे। उन शरारतों को याद करें, मस्तियों को याद करें और उसी को अपने बच्चों के साथ बांटने की कोशिश करें। बच्चों के साथ बच्चा बनना है तो उनके समान धरातल पर उतरना अनिवार्य है। और जितने सहज ढंग से आप कर पाएंगे, सफलता उतनी तेजी से आपको गले लगाएगी। इसके अलावा बड़ों का संकोच भी त्यागना होगा। अपने आंगन या छत पर बच्चों के साथ खेलते हुए आपको इस बात की चिंता या संकोच को छोड़ना होगा कि आपके इस व्यवहार को देखकर कोई और क्या कहेगा।

इस संदर्भ में शायद एक ही बात कहना पर्याप्त होगा कि अपने बच्चों के साथ जब आप बच्चा बनकर खलेंगे तो उन्हें जो खुशी हासिल होगी, जो आनंद मिलेगा वह आपके किसी भी संकोच से बहुत कीमती होगा। इसके अलावा एक पर एक फ्री की तर्ज पर एक अतिरिक्त लाभ यह है कि इससे आपके और आपके बच्चे के बीच के रिश्ते में भी एक सहजता आएगी।

वैसे भी जिस तरह पहले टीवी और फिर कम्प्यूटर ने जिस तरह से बच्चों की दिनचर्या के एक हिस्से को अपने काबू में किया हुआ है, उसके मकड़जाल से उन्हें मुक्त किया जाना बहुत जरूरी है। कुछ सच चाहे-अनचाहे स्वीकारने ही होते हैं और उनमें से एक सच यह भी है कि टीवी और कम्प्यूटर को आज आप अपने बच्चों के जीवन और दिनचर्या से हटा नहीं सकते। उनके साथ आपको सामंजस्य करना ही होगा। वैसे भी टीवी और कम्प्यूटर के अपने नुकसान हैं तो लाभ भी कम नहीं हैं। ऐसे में बेहतर यही है कि उनकी दिनचर्या में कुछ ऐसा जोड़ा जाए जिससे टीवी और कम्प्यूटर का बच्चों की दिनचर्या में शामिल हिस्सा कुछ कम हो और साथ ही साथ टीवी और कम्प्यूटर के दुष्परिणामों को कुछ मात्रा में सीमित भी किया जा सके।

इस सारी कवायद का सिर्फ बच्चों को ही लाभ होगा ऐसा नहीं है। घर और कार्यालय के तमाम तरह के कामों के बीच, जीवन को एक बेहतर आयाम देने की कोशिश से उपजे तनावों के बीच, जीवन की हजारों-हजार तरह की चिंताओं और परेशानियों के बीच आपको भी सुकून के, चैन के और सबसे बढ़कर आनंद के कुछ ऐसे पल मिलेंगे जो आपके भीतर एक नयी उर्जा का संचार करेंगे। ✨

World Around Us

An interesting column has been incorporated by the name of 'World Around Us' in the magazine, subjects related to science, geography, discovery, inventions, wild life, people and their costumes etc. to name a few will be covered one by one. Hope every body enjoys this column and please do write to us with your valued suggestions and comments for further improvement of the magazine.

Sultanpur Bird Sanctuary

Delhi - Jaipur highway
(46 km from Delhi)



Black Bulbul

About Sultanpur Bird Sanctuary

Located in Haryana at a distance of 46 kms from Delhi, Sultanpur Bird Sanctuary is a haven to a variety of domestic and migratory birds. Artificial mound, have turned into a green glade. The marsh has been converted into a water body. And with the years, hundreds of species of migratory birds have winged in to stay. Winter brings in birds from as far as Siberia. Flock of geese from Europe wing in too. The local birds flap in. The bird population include darters, egrets shovellers, gadwell and geese dominate. Teals, kingfishers, lapwings, sandpipers demoiselle cranes and such like water birds nestle in. Over 100 species have been identified here.

Sultanpur Bird Sanctuary was a haunt of our very own birdman Late Dr. Salim Ali: And, innumerable bird watchers who come in to observe bird antics. There are hide outs, watch towers and a museum of sorts for those keen on serious study. Guestrooms and catering wing, await the patrons.

Season

September to March is the best time to visit.

Climate

The climate of this region is tropical with very hot summers and chilly winters. Monsoon approaches this place in the month of July and continues till mid-September. The best season to visit this park is winter as the chances of seeing the exclusive wildlife of this park is more in these months.

Location

The Sultanpur National Park is located in the Indian state of Haryana at a distance of 45 km from Delhi, the national capital. The park extends from latitude 28°37' in the North to longitude 77°04' in the east. It is well connected by roads with Delhi and Gurgaon, the district headquarters.

Bee Eater



Whooping Cranes



Pelicans



Attractions

Flora: The vegetation of this park is tropical and dry deciduous and the flora include grasses, dhok, khair, tendu, ber, jamun, acacia, and banyan tree.

Fauna in Sultanpur Bird Sanctuary

The Sultanpur Bird Sanctuary is home to a large range of birds, both resident and migratory. Migratory geese and Siberian cranes spend the winter in Sultanpur and there are also the demoiselle cranes, ruddy shelducks, pelicans, flamingoes, bar-headed geese, grey lags, gadwalls, mallards, pochards, shovellers and teals. Local species include plovers, red-wattled lapwings, herons, cormorants, white ibises, spoonbills and painted storks 🌿

Siberian Cranes



Canadian Geese



Reaching There(Sultanpur Bird Sanctuary)

By Air: Airport - Indira Gandhi International Airport, Delhi (35 km) Palam Domestic Airport, Delhi (35 km) The nearest airport from Sultanpur is the Indira Gandhi International Airport and Palam Domestic Airport in Delhi at a distance of just 35 km.

By Rail : Railway Station - Gurgaon Railway Station (15 km) Gurgaon is the nearest railway station connected to Delhi and many places in Haryana and Rajasthan by regular trains.

Accommodation(Sultanpur Bird Sanctuary):

Inside the park, the Haryana Tourism Development Corporation runs a tourist lodge that has air-conditioned as well as general rooms. The facilities there include a bar, restaurant, and cottages for the guests. One can also stay in any of the large number of hotels at Delhi or Gurgaon and go to Sultanpur for a weakened or day trip.



The King? Check & Mate?

S

even lions killed by poachers? Asiatic lion on brink of extinction grandpa was reading aloud from the newspaper. People are so thoughtless. Killing an endangered species commented Mudit's Dad, who was having his morning cup of tea. What is an endangered species? asked Easha, whose attention was drawn away from the cartoon programme she was watching. She was an intelligent girl and tried to understand new things. Endangered species means a living thing which is in danger of becoming extinct explained Dad as he rushed through his morning routine of shaving, bathing and breakfast before going to office.

What is extinct? asked Mudit immediately. He did not want it to

appear as if only his elder sister was capable of asking questions. Extinct means a living being which no long exists, explained grandpa. He realized that the parents had no more time to respond to their children's queries. It generally fell on him to satisfy the children's curiosity. If an animal no longer exists that means it is dead. But what is so strange about that? Animals are always dying said Mudit puzzled. He could not understand what the fuss was all about. His friend's pet dog died last week, but no one said it was extinct. His friend's father simply bought him another pet dog.

Extinct does not mean only one animal's death, it means every single being in that category is dead. For e.g. the Dodo, a bird

which lived in the islands of Mauritius is now extinct. That means there are no longer any Dodos on earth.

How cruel. How did they die asked Easha. They were killed by foreigners who went to settle in those islands. They found the Dodo's flesh very tasty and shot down the birds until they all died said grandpa. But could the birds not have flown away? asked Mudit.

Do birds had no wings and so could not fly. That is why they could be shot down so mercilessly said grandpa. Human beings can be so cruel. And they are now trying to do the same to the lion! commented Easha. But the lion can run away and it can also attack the person trying to kill it, pointed out Mudit. Poachers are very clever people explained grandpa. They do not always shoot the animal directly. They lay traps for them. And even when they shoot them they do it very cleverly, so the animal does not know it is going to be shot. But why are these people saying the lion is an end...endangered species. There must be number of them in the forests around the world asked Easha. Ya, the other day, I saw a programme on the lion on Discovery Channel. There were so many lions roaming around in Africa said Mudit, immediately.

He wanted to show he was as intelligent as his elder sister. The lion in Asia and the lions in Africa are different explained grandpa. How? They look same asked Mudit. No they only look the same to the common man. But there are a number of differences. The Asiatic lion is actually a sub-species of the African lion. What's a sub species asked Easha. She was getting more and more interested. She thought this theme could be used to make a very good Life Science project. A sub-species is an animal who belongs to a particular species, but has some minor differences explained grandpa. "So, you mean the Asiatic lion is different from the African lion in some small way" asked Easha. She was now beginning to understand something of the whole topic. Yes, for one thing the Asiatic lion is smaller than the African lion, has a less well developed mane but has thicker elbow tufts and longer tail tuft.. It lives in smaller, looser prides and eats deer, antelopes and sometimes small cattle. What is a pride asked Easha. Pride is a group of lions said grandpa. Why is it called a pride. Is it because the lion is the king of the forest and is therefore a proud animal? asked Mudit. "No" laughed grandpa. Its like a group of cows is called a herd of cattle and a group of birds is called flock of birds etc. It's is a collective noun said Easha with a slightly superior air. Ok, Ok. I know your English is good. But you did not know the meaning of pride either pointed out Mudit, immediately. He was glad his sister had fallen flat on her face. But, why did the Asiatic lion become different from the African lions asked Easha. All living beings evolve according to their environment. For e.g.the short mane may simply be an adaptation to allow an easier passage through the thick forest in Gir. They may be living in smaller prides because wild prey animals in Gir are generally smaller than on the plains of Africa. And such prey feeds fewer lions at one time, so the males may have to hunt on their own. Only when the lionesses in a pride kill a large domestic animal which is sufficient for all the lions in a pride that the lions share the kill.

Wow, it is wonderful when you think how nature teaches its living beings to adapt to environment! asked Easha in astonishment. Does this mean that if I lived in Africa and ate the food there, I will become bigger and stronger than a man asked Mudit, after thinking for a while. A man was a boy in his class who was bigger and stronger than the other children and always tried to boss over the little boys.



No, silly, if you were in Africa, you would not know Aman at all replied Easha, But I would have been bigger and stronger, na grandpa? Mudit again asked. You can be bigger and stronger here too, if you eat well replied grandpa laughing. Is the Asiatic lion found only in India asked Easha. Right now, yes. But these lions once roamed across northern Greece, Turkey, through the Middle East right upto Central India. What happened? How come they are found only in India now asked Easha, puzzled. Don't you remember? Grandpa explained that lions are shot by people Mudit said immediately. He was thrilled he had been able to score a point over his sister. Yes, you were right. But it was not only because they are shot that animals became extinct. When the habitat is disturbed, species become extinct said grandpa. Habitat? What's that, Mudit found he was having to learn a lot of new words that morning. It was becoming a bit tiresome and he wanted to go out to play. But no friend was in sight. So, he was forced to sit and listen to all this discussion. And, his sister always managed to look more intelligent than him. Habitat means the surroundings in which a person lives said grandpa. So, was the lion's habitat disturbed? asked Easha. Yes, these animals lived in forests, grasslands and remote mountain ranges. They were gradually cut down or cleared to make towns and cities. The Asiatic lion gradually was restricted to India. The last time the Asiatic lion was seen outside India was in 1942 in southern Iran. Are Asiatic lions found outside Gir asked Easha. No, even in India they were mercilessly hunted. They dwindled gradually until by 1910 there were reported to be fewer than two dozen lions left in the wild in India. Thankfully, before they were completely wiped out the Nawab of Junagardh, took up the cause of the endangered king of the forest and banned all lion-hunting in his State. The lion population soon began to rise. By the time of Independence, the Indian government had also begun to realize the importance and delicate nature of this last bastion of the Asiatic lion and created the Gir National Park and Lion Sanctuary covering over 1000 kms. Today the Asiatic lion is in danger again because of man's greed concluded grandpa, his voice trembling slightly due to emotion. How horrible! I know, I'll will ask Sushma aunty to arrange a poster painting competition day during the summer vacation on this topic said Mudit. Fantastic idea! said Easha. And, I'll write about this in our school notice board.

Shabaash, children, its children like you who can prevent mankind from, destroying the earth's natural resources and save the flora and fauna for further generations. said Grandpa

Shyamala M. Iyer

आपके बच्चे और उनका व्यक्तित्व



श्रीमती नीता श्रीवास्तव

अध्यापिका, भारतीय विद्या भवन
नई दिल्ली

जिस तरह हर सिक्के के दो पहलू होते हैं, उसी तरह प्रत्येक बच्चे के व्यक्तित्व के विभिन्न पहलू होते हैं। बच्चे का व्यक्तित्व कैसा हो, वह कैसा बने यह सब कुछ माता-पिता पर पूर्णरूप से निर्भर करता है। जिस तरह कुम्हार गीली मिट्टी को चाक पर घुमा कर मनचाहा आकार प्रदान करता है, उसी प्रकार से माता-पिता भी अपने बच्चे के व्यक्तित्व के विकास में सहायक होते हैं। वह उसे जो भी आकार देना चाहें उस आकार में ढाल सकते हैं। इसके लिए जरूरी है कि वह अपने बच्चे को पूरी तरह से समझें। हम यहां आपको कुछ सुझाव दे रहे हैं, जिन पर अमल करके आप भी अपने बच्चे के व्यक्तित्व को न केवल उभार प्रदान कर सकते हैं अपितु उसे एक श्रेष्ठ नागरिक बनाने में उसकी मदद भी कर सकते हैं।

आपने वह कहानी तो सुनी ही होगी कि एक बच्चा जब भी पाठशाला से लौटकर घर आता तो किसी न किसी बच्चे की कोई न कोई चीज उठा लाता था। मां यह सब देखकर भी अनदेखा कर देती और उसे कुछ न कहती। धीरे-धीरे वह छोटी से बड़ी चीजें उठाकर लाने लगा तब भी मां ने कुछ नहीं कहा, सोचा बच्चा है बड़ा होगा तो संभल जायेगा, अपने आप ही सुधर जायेगा। लेकिन यह तो उसकी रोज की आदत बन गयी। एक दिन बड़ी चोरी करने पर उसे जेल की सजा हो गयी। जब सजा काट कर वह लड़का वापस आया तो उसे अपनी मां के गाल पर जोर से तमाचा मार कर कहा कि अगर पहली बार स्कूल से पेंसिल उठाकर लाने पर तुमने मेरे गाल पर यही तमाचा मारा होता तो आज मैं चोर न बनता।

वाकई कितनी सच है यह बात। बच्चे की पहली ही गलती पर अगर उसे रोका जाता है तो वह बच्चा दोबारा उस गलती को नहीं दोहराता। बच्चा हमारा है, तो उसकी अच्छी-बुरी आदतों का ख्याल रखना भी केवल हमारी ही जिम्मेदारी है। बच्चों को बचपन से ही शिक्षाप्रद कहानियां सुनाकर हम उनमें नैतिक मूल्यों का विकास कर सकते हैं। बच्चे की पहली पाठशाला उसका घर होता है, और वहीं से वह अच्छे संस्कार ग्रहण करता है। घर पर हम अपना व्यवहार संतुलित, संयमित और शिष्टाचारपूर्ण बनायेंगे तो बच्चे में भी पूर्ण नहीं तो आंशिक गुण आ ही आयेंगे।

बच्चे को बात-बात पर डांटने की बजाए उसकी बात भी सुनें, और सही समय आने पर ही उसे समझाएँ। हर वक्त डांटते रहने व समझाने, दोनों ही बातों से उसकी अहमियत समाप्त हो जाती है। बच्चे का मन व उसका

स्वभाव उसके शरीर की ही भांति कोमल होता है, हम अपने बर्ताव से कहीं अनजाने में ही उसे चोट तो नहीं पहुंचा रहे, इस बात का ध्यान भी हमें ही रखना होगा।

बच्चे के मित्रों व उसके अध्यापकों से समय-समय पर मिलते रहें क्योंकि घर और बाहर बच्चे का स्वभाव बिलकुल भिन्न होता है। कहीं उसमें गलत आदत तो नहीं पनप रही, ये देखना भी हमारा ही कर्तव्य है। अगर कोई समस्या हो तो मिलकर समाधान निकालें। इस बात का भी ध्यान रखें कि कहीं आप उसके अहम को ठेस तो नहीं पहुंचा रहे। बच्चे के मित्र बनें, उसके दोस्त बनकर आप उसके राजदार बन सकते हैं, उसका विश्वास जीत सकते हैं, केवल माता-पिता बनकर तो हम दूरियां ही बढ़ा सकते हैं।

**“बच्चे हैं गीली मिट्टी, जैसे चाहो आकार में ढालो
चाहो तो सुन्दर कलश बना लो, या फिर ढेला उसे बना लो।”**

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MANDU

It speaks of a great cultural heritage of 400 years and is regarded as a place worth visiting

AN ARCHITECTURAL GEM

P

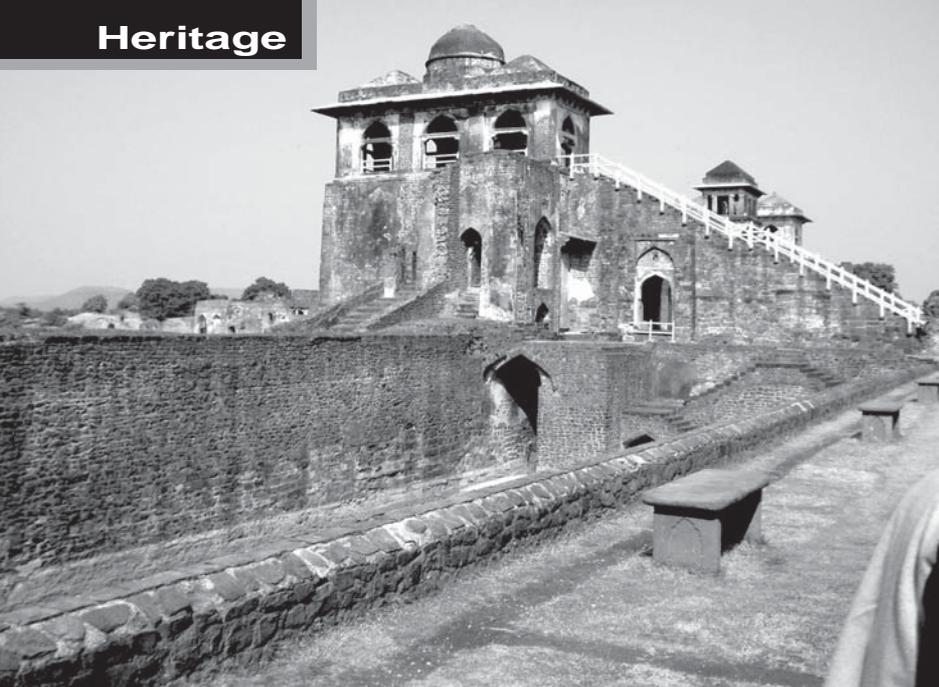
erched along the **Vindhya ranges** at an altitude of 2,000 feet, Mandu, with its natural defenses, was originally the fort capital of the Parmar rulers of Malwa. Towards the end of the 13th century, it came under the sway of the Sultans of Malwa, the first of whom named it Shadiabad - 'city of joy'. And indeed the pervading spirit of Mandu was of gaiety; and its rulers built exquisite palaces like the Jahaz and Hindola Mahals, ornamental canals, baths and pavilions, as graceful and refined as those times of peace and plenty.

Each of Mandu's structures is an architectural gem; some are outstanding like the massive Jami Masjid and Hoshang Shah's tomb, which provided inspiration to the master builders of the Taj Mahal centuries later.

Mandu is a celebration in stone, of life and joy, of the love of the poet-prince Baz Bahadur for his beautiful consort, Rani Roopmati. The balladeers of Malwa still sing of the romance of these royal lovers, and high up on the crest of a hill, Roopmati's Pavilion still gazes down at Baz Bahadur's Palace, a magnificent expression of Afghan architecture.

Under Mughal rule, Mandu was a pleasure resort, its lakes and palaces the scenes of splendid and extravagant festivities. And the glory of Mandu lives on, in legends and songs, chronicled for posterity.

Photographs clicked for the article-Heritage by: Master Abhay Sarkar



◀ **Jahaz Mahal** this 120 mt long “ship palace” built between the two artificial lakes.

◀ **Hindola Mahal** derives its name of “swinging palace” from its sloping sidewalls.

The Darwazas

The 45 km parapet of walls that encircle Mandu are punctuated by 12 gateways. Most notable of these is Delhi Darwaza, the main entrance to the fortress city, for which the approach is through a series of gateways well fortified with walled enclosures and strengthened by bastions such as the Alamgir and Bhangi Darwaza, through which the present road passes. Rampol Darwaza, Jehangir Gate and Tarapur Gate are some of the other main gateways.

The Royal Enclave

Jahaz Mahal

This 120 mt long “ship palace” built between the two artificial lakes, Munj Talao and Kapur Talao is an elegant two storeyed palace. Probably it was built by Sultan Ghiyas-ud-din-Khilji for his large harem. With its open pavilions, balconies overhanging the water and open terrace, Jahaz Mahal is an imaginative recreation in stone of a royal pleasure craft. Viewed on moonlit nights from the adjoining Taveli Mahal, the silhouette of the building, with the tiny domes and turrets of the pavilion gracefully perched on the terrace, presents an unforgettable spectacle.

Hindola Mahal

An audience hall, also belonging to Ghiyas-ud-din’s reign, it derives its name of “swinging palace” from its sloping sidewalls. Superb and innovative techniques are also evident in its ornamental facade, delicate trellis work in sand-stone and beautifully moulded columns.

To the West of Hindola Mahal there are several unidentified buildings which still bear traces of their past grandeur. Amidst these is an elaborately constructed well called Champa Baoli which is



connected with underground vaulted rooms where arrangements for cold and hot water were made.

Other places of interest in this enclave are Dilawar Khan’s Mosque, the Nahar Jharokha (tiger balcony), Taveli Mahal, the two large wells called the Ujali (bright) and Andheri (dark) Baolis and Gada Shah’s Shop and House, all worth a visit.

The Central Group **Hoshang Shah’s Tomb**

India’s first marble edifice, it is one of the most refined examples of Afghan architecture. Its unique features are the magnificently proportioned dome, marble lattice work of remarkable delicacy and porticoed courts and towers to mark the four corners of the rectangle. Shah Jehan sent four of



◀ Elaborately constructed well called Champa Baoli.

Nilkanth

This sacred Shiva shrine is sited in a magnificent setting, at the very edge of a steep gorge. In its tree- shaded courtyard, a sacred pond is fed by a stream, and pilgrims still gather to worship here.

Hathi Mahal, Darya Khan's Tomb, Dai ka Mahal, Dai ki Chhotti Behan Ka Mahal, Malik Mughit's Mosque and Jali Mahal are some of the other fascinating monuments. There is also the **Echo Point**, the

his great architects to study the design of and draw inspiration from the Tomb. Among them was Ustad Hamid, who was also associated with the construction of Taj Mahal.

Jami Masjid

Inspired by the great mosque of Damascus, the Jami Masjid was conceived on a grand scale, with a high plinth and a huge domed porch projecting in the centre, the background dominated by similar imposing domes with the intervening space filled up by innumerable domes. One is struck by the huge proportions and the stern simplicity of its construction. The great court of the mosque is enclosed on all sides by huge colonnades with a rich and pleasing variety in the arrangement of arches, pillars, number of bays, and in the rows of domes above.

Rewa Kund

A reservoir, built by Baz Bahadur with an aqueduct to provide Roopmati's palace with water. Today, the pool is revered as a sacred spot.

Baz Bahadur's Palace

Built by Baz Bahadur in the early 16th century, the palace's unique features are its spacious courtyards surrounded by halls and high terraces which afford a superb view of the surrounding countryside.

Roopmati's Pavilion

The pavilion was originally built as an army observation post. From its hilltop perch, this graceful structure with its two pavilions was a retreat of the lovely queen, from where she could see Baz Bahadur's palace and the Narmada flowing through the Nimar plains far below.

'Delphic Oracle' of Mandu. A shout from here reverberates far below and is heard clearly back. **The Lohani Caves and Temple Ruins**, not far from the royal enclave area also merit a visit due to their association with Mandu's history and monuments. **Sunset Point**, in front of the caves affords a panoramic view of the surrounding countryside

The Facts

"The elevated plateau is a scene of the most enchanting variety. Contrasting with undulating tracts shaded by trees, are dark pools nestling in the hollows and larger lakes glistening in the sunshine, while rocky ravines alternate with sloping swards, the entire effect being almost unreal in its beauty. And to complete the illusion, a thousand feet below are spread vast plains of the Narmada, the delicate opalescent tints of which.... provide an entrancing background to the whole. On many of the prominent positions within the broken surface of this magic landscape.... crowning the heights, are arcaded pavilions and pillared kiosks, turrets and cupolas..."

Percy Brown: Indian Architecture (The Islamic Period).

Did you Know

Ashrafi Mahal

Built by Hoshang Shah's successor, Mahmud Shah Khilji, this "palace of gold coins" facing the Jami Masjid, was conceived as an academic institution (madrassa) for young boys, and sundry cells still remain in a fair state of preservation. In the same complex he built a seven storeyed tower to celebrate his victory over Rana Khumba of Mewar; of which only one storey has survived. Also in the ruins is the tomb which was intended to be the largest structure of Mandu, but which collapsed due to hasty and faulty construction ❁

CRAFT corner

Hey!! every body! here is an interesting,usefull & creative column were waste material will be used to make cool usefull things. Come lets learn a few.

An Elephant-Best out of waste

Fun Filled Creative Paper Glass

Have we ever thought that Paper Glass can be beautiful decoration pieces! Glasses have always been only used for serving drinks and thrown away.

Paper Glasses can be used for decoration with a bit of paint and a few waste materials around us. Some of the attractive and simple Glasses are here for you to try your hands on. You can also create your own creative Glass with little addition here and there. So enjoy yourself.

Come lets make a cute Elephant out of a Paper Glass.



Step 1.

Take the Paper Glasses or the Ice-Cream cups and paint them grey with the help of acrylic colours and a broad brush. But do not dilute the colour too much so that it does not drip down. Keep it upside down and let it dry.

Step 2.

Now you would need a grey Pastel Paper. Draw the ears, trunk, feet and tail of the elephant and teeth on a White Cartridge Sheet. Cut out all of them with a sharp craft scissors.

Step 3.

To make the tail, draw the tail and then pierce small holes on the tail end. Now insert the cords one by one. And draw white little curves on the feet to make nails.

Step 4.

Start pasting all the parts in write places one by one. And cut out a circle out of grey pastel paper to cover the top of the glass or ice-cream cup.

Materials required:

1. One Paper Glass
2. Grey colour (oil based or water based colour)
3. Grey pastel paper
4. White cartridge sheet
5. Two plastic Wobbly Eyes
6. Glue
7. Some cords (for making tassels) to create the tail.



Tips:

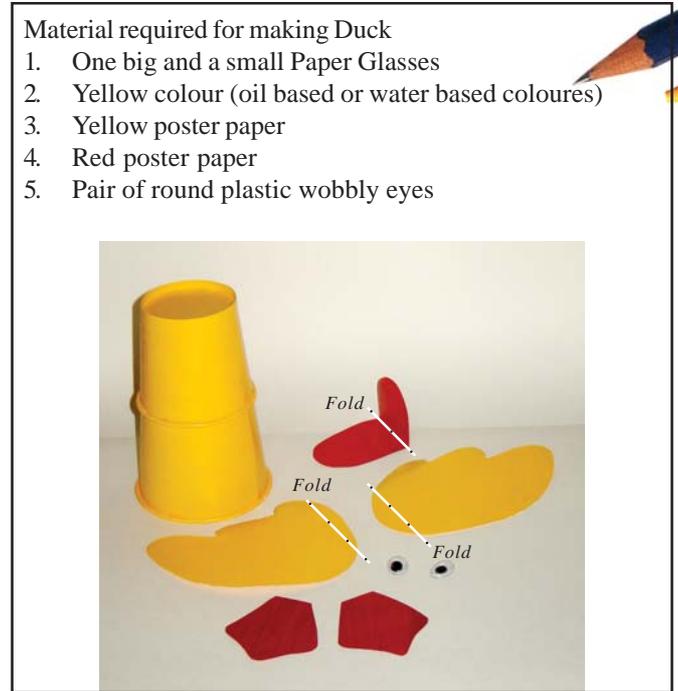
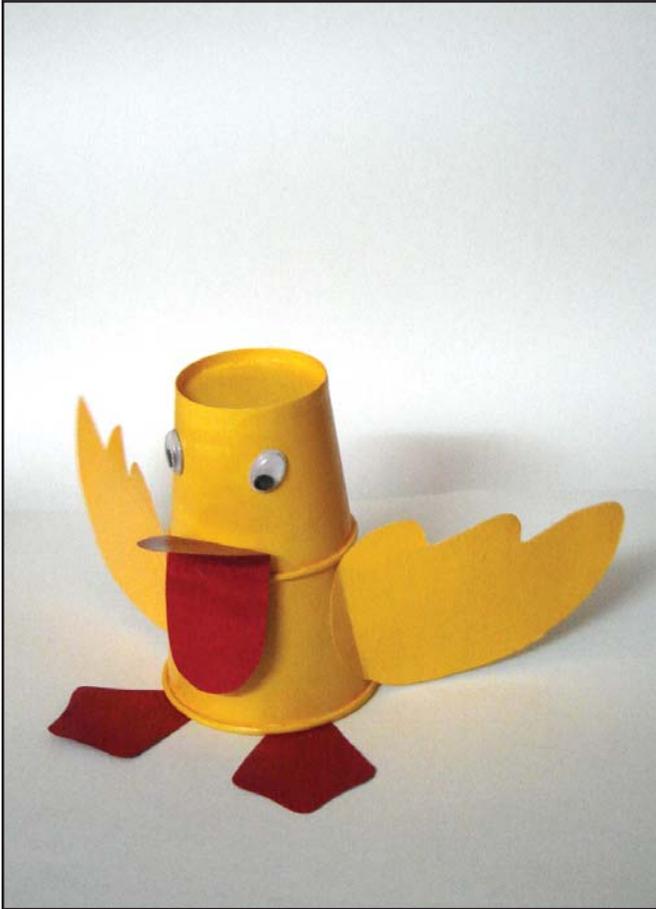
We can paste some pebbles around and create some trees with the help of green crape paper to give a look of an Elephant in a jungle.



A Duck-Best out of waste

Material required for making Duck

1. One big and a small Paper Glasses
2. Yellow colour (oil based or water based colour)
3. Yellow poster paper
4. Red poster paper
5. Pair of round plastic wobbly eyes



Step 1.

Draw the wings, feet and the beak of the Duck on white cartridge sheet.

Step 2.

Paint the Paper Glasses and the wings with yellow colour and paint the beak and the feet with the red colour.

Step 3.

Cut out the wings, feet and the beak carefully along the drawing. And fold the edges of the wings and the beak as shown in the above figure.

Step 4.

Paste the small glass over the big one and keep it upside down. Paste the wings, feet and beak carefully at the right place. Paste the small glass over the big one and keep it upside down. Paste the wings, feet, beak and the wobbly eyes too carefully at the right place.



Watch out for
more exciting
Crafts in the next issue



Building the Bond between Fathers and Kids with Learning Difficulties

Melinda Sacks

*journalist
specialized in writing on
children, education, learning
disabilities, and family issues
USA*



Ever since our son, Alex, was little and I was taking him from tutoring to speech therapy to therapeutic swimming, the overwhelming prevalence of women in those settings was impossible to ignore. In waiting rooms, on the sidelines of swim and horseback riding lessons, and in parent support groups, moms were everywhere. Articles, brochures, and even books offered advice on everything from potty training to classroom accommodations. But, always, the target audience was the mother.

It is no wonder, then, that fathers often feel excluded. And in families where kids have learning disabilities (LD) or Attention-Deficit/Hyperactivity Disorder (AD/HD), the related emotional and academic problems can leave fathers feeling even more excluded from the family dynamics.

“All the literature is very mother-focused. There is a real shortage of information and support for fathers,” observes James May, program director for the Washington State Fathers Network. “I’m amazed at the number of calls I get from men saying, ‘I can’t find any resources designed for me.’ So often there is a feeling of, ‘I guess I’m not important.’ It doesn’t help that you walk into agencies and there are no pictures of men and their kids on the walls. It’s easy to see why fathers feel isolated.”

Traditionally, it has been the mother who has carted children from school to lessons to play dates. And while more dads are

involved in their children’s lives today than ever before, the gap is still great, particularly for those fathers whose children struggle in school.

Why Dads Aren’t More Involved

“I tried early on to be really involved in my son’s life at school and at home,” says one San Francisco Bay Area father of a 12-year-old son who has attention and motor problems. “It just seemed to backfire. Every time I made a suggestion or tried to get involved, my wife would give me ‘the look.’ It was like I couldn’t do anything right, and since she was home with our son the most, I finally just backed off.”

This is a common scenario, say family therapists. And the longer it goes on, the harder it is to change the way fathers interact with their children with learning difficulties. One factor that complicates the picture, says Stanford Children’s Health Council Executive Director, Christopher Harris, is the fact that the father is often the parent whose genetic history causes dyslexia (one type of learning disability), which may be passed on to his child. “From the dad’s perspective,” Harris explains, “if he had a miserable time in school, living through it again through his child is a painful *déjà vu*.”

What often happens, Harris says, is that the father withdraws from the pain of looking back, or feels unsure how to intercede, because in many cases, the mom has already taken charge. Add to that the historic stereotype of the strong, invulnerable man, and things only become more difficult.

In the case of the stay-at-home mother and the father who works outside the home, it is even easier for the mother to become the “do-er,” and the parent who is most knowledgeable about the child’s struggles.

“My wife was the expert,” says Robert, who has three children, one of them severely dyslexic. “Whenever there was a school problem, or a problem with making friends, she would have read the latest articles or talked with our counselor, so she would just handle it. The more she did it, the less I was involved.” Another complicating factor can be when men try to suppress or deny their feelings about their child’s struggles, Harris says. “They’ll say to their child with learning difficulties, ‘I overcame this thing, why can’t you?’ and that can put even more distance between them.”

Why Kids Need Their Dads

The U.S. Department of Education is working to get fathers more involved because it is known that children enjoy school more, and do better, when their fathers participate. *Research also shows that children whose fathers are not very involved in their daily lives are more likely to drop out of school and to have problems developing relationships of their own.* Especially in the life of a child who has learning and emotional issues, the alliance with dad is crucial, say child development experts.

Bringing Dad into the Picture

If your family is one in which mom is still the authority and the main participant when it comes to your child with learning difficulties, there are steps both parents can take to change that, say experts. Here are some suggestions:

First and foremost, *dads need to start speaking up.* If either parent sees a website on issues impacting children and it speaks only to mothers, it is an opportunity to write to the host and suggest a change in approach to include fathers. If mom or dad visits an agency or school office where the presence of fathers is either unrepresented or not welcome, fathers can let the administrators know. Don’t be afraid to make suggestions.

Be sure dad has the same information about the child’s LD or AD/HD that mom has. If mom is the one who surfs the Web for news and support, share print-outs and take time to discuss them.

When mothers and fathers can share how they felt about school when they were growing up, it can clear the air if either parent is having trouble reliving his or her own academic or social struggles. Consider seeing a family therapist if this area is too hard to discuss without a facilitator.

Set aside father-kid time that doesn’t involve the usual stressors of competition or homework. Find something you both enjoy and do it purely for fun.

Don’t compete for who’s right. Remember that fathers and mothers can each have their own approach to problem solving

and neither one has to be “right” or “better.” Often mothers discourage fathers from handling an issue because they know men won’t do it the way they would. But therapists say it’s actually good for kids to learn different approaches from mothers and fathers, since it reflects the fact that there is more than one way to approach life.

Look into ways to get support for both parents. There is no need for moms or dads to go it alone. Whether it’s through a fathers group dad starts himself, or books and videos geared toward the father’s perspective, there is support out there for fathers, too. (See the attached list of websites for some of these resources.)

Be the Dad Who Shows Up

In the end, whether you are the best-read expert on your child’s problems is much less important than that you are consistently present and involved with him, experts have found.

At my house, we have, over time, found ways to divide the tasks and activities related to our son. My husband is the golfer and the basketball player, so he shares those activities with Alex by coaching or just going out to play. I’m usually the one who reads aloud and helps with book reports. But when it comes to meeting with teachers or counselors, we both make time.

Eric Speitzel, whose two grown sons both have dyslexia, says he has always made time to be around. What has bothered him is the continuous lack of understanding of other people about what it is like to be a father of children with LD. “Over and over I’d hear, ‘Your kids are lazy,’ or, ‘They could do that if they just tried.’” He says “I’m not dyslexic, but I did everything with my sons. *You have to find ways to get involved and be a part of what’s going on. You have to try to find out what it’s like.* Everybody should do a simulation (a program with exercises designed to simulate what it’s like to be dyslexic, put on by organizations like Parents Helping Parents). It’s about hanging in there with your kids. You just can’t give up.”

“My 8-year-old daughter and husband have LD. My husband wasn’t told when he was younger and he just felt stupid. He has dyslexia. The effects of not feeling like everyone else are still with him. Now my daughter is going through the same thing. He didn’t want to help her at first. I explained that although I do my best I can’t understand what she is going through. He does. So, he started helping her. She is doing so much better and feels better about herself because her daddy has LD too. He isn’t stupid so she knows she isn’t either. Since he started helping her, her grades have gone up dramatically. I am so happy that my husband got involved, it really made a difference for our daughter.” — Jennaren

Whether you are the best-read expert on your child’s problems is much less important than that you are consistently present and involved with him ♡

Global Perspectives of Technology Enabled Education



Higher education acts as a carrier of knowledge across different sectors of life, dealing with various development factors. Quality of a nation's education and training system holds the future of economic prosperity. Throughout the twentieth century, the relationship between education and the economy has always assumed great significance. The emergence of knowledge based society, learning communities in cyber café's and emerging economies in the globalized world put the pressure on the higher education. As globalization is the key word to success today, new ways of learning, living and working together have been led by new processes of globalization and liberalization. Even higher education is visualized to be technology mediated. 21st century recognizes the innovative world of technology and in order to inculcate and maintain quality in the development, in the field of higher education, it becomes essential to tap **ICT**, which is an uphill task. Global market, communication and entertainment industries are driving the rapid evolution of high performance computing and **IT**. **IT** based approaches in higher education will lead to the construction of an intelligent and knowledgeable society. With adoption of **IT** and **www**, education has accelerated with leaps and bounds. **IT** can help in increasing the reach and availability of higher education along with attainment of **UEE** and **USE**. It has the potential to improve and manage different

aspects of higher education such as teaching, learning, research and evaluation. The new instructional technologies have increased academic productivity and brought about changes in pedagogy and curriculum content. To successfully prepare students as workers and citizens, educators must incorporate experiences creating and utilizing new forms of expression such as multimedia, computer simulations and other teaching tools. These dramatically enhance the educational experiences.

There is ample evidence of individual and collaborative efforts, focusing the use of media and technology in higher education. This promotes cooperative learning and aims at the goal of **A³** (Anyone, anytime, anywhere) as the outline of Computer supported collaborative learning (CSCL) given by O'Malley. The essential function of CSCL for teaching and learning include one to one or one to many communications & the ability to work collaboratively in groups. The mode of communication may be synchronous or asynchronous.

Telecommunication becoming the way of receiving knowledge is best exhibited by the telecast for Maths teaching organized by RCPE, Jaipur in collaboration with IGNOU, in 19 DEPE districts in Rajasthan.

Atul Pati Tripathi

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Amity University



Globalization of the markets and the fierce competition calls for highly trained, highly efficient educators who are able to make constructive contribution towards innovation in methodology and contents to meet the challenges of globalization.

The use of mobile technology in education is also known as mobile education or **m- education**. Mobile technology and the concept of **m-Learning** is an evolving trend in education at all levels. Even classrooms with younger children are benefiting from the use of hand- held and laptop computers. It has a big role to play in combating with the problems of UEE & USE. Social issues can reach every corner of our nation with this **meducation**.

Mobile technologies enhances instructional activities and will continue to help the educational community as it also embraces the idea of anyone, anytime, anywhere learning. **m-learning** is not just about readily accessible information, it also opens up the possibility for the delivery of audio information, interactive learning, assesment and real time distance collaboration. With technological advances and steadily reducing cost, cell phones are emerging as a viable option for mobile education. Although their small screen size can have effect on the types of activities they support and interactivity expand other options and possibilities for research in learning. Mobile technologies have provided unique opportunities for educators to deliver educational materials efficiently and to support the cognitive and social process of student learning. Educational materials can be delivered to students through mobile devices. A very good example is Multicasting Services and Information in Sweden (MUSIS) an on-going project is to explore, develop and evaluate a number of innovative multicast services with regard to mobile multimedia information to be distributed through mobiles phones in two Swedish university campuses. Student can communicate and interact with peer group and educators in real time, using mobile technology. Mobile technology can also be integrated into curriculum design to improve interactivity in the classroom. But developing the programmes will take some time in India.

The concept of total quality management **TQM** is applicable to education and it becomes more applicable when applied to research based education. Many educators believe that the Deming's concept of **TQM** provides guiding principles needed for reform. Viewed in this **TQM** approach to education, the teacher and the school are the suppliers of effective learning tools, environment and systems to the student, who is the institution's primary customer. In another sense the student is also a worker, whose product is essentially his or her own continuous improvement and personal growth. The recognition of the institution as a system and the work done within the institution must be seen as an on going process. The teachers must establish the context in which student can best achieve their potential through the continuous improvement that results from teachers and students working together.

Technology can be used to construct simulations of the real world environment wherein the user can interact with the environment. Simulations can provide a realistic context for exploration which enables the learner to construct mental models. The interactivity provided in a simulated environment can enable learners to see the results of experimentation as the interactive realistic simulation of soil analysis in the field and laboratory developed by Koppi & Chaloupka. Programmes like this enable the components of Kolb's experiential learning model to be enacted in the classroom. Same is the case of Virtual bombing.

Life long learning has become a part of everybody's life, in all sorts of contexts and circumstances. It has become essential for educators because of the information explosion in higher education. Everyone integrates elements of learning into their lives. It means recognizing and cherishing those processes devoted to the generation and renewable of all forms of intellectual capital.

Uses of technology make the students more actively involved in learning process as they get greater freedom to explore. They can test themselves, can get diversity of course material, and receive individualized instruction and flexibility of time.

With the cooperation of the teacher, technology can provide learner control in several essential ways: study or reference materials can be conveniently accessed on the internet, the process of knowledge acquisition can be given over to the student and communication can be direct with teacher.

With the advent of technology, the changed education scenario has modified the role of the teacher. It has surpassed the four walls of the classroom. The flexibility of timings, input and output time greatly reduced and the activity time increased, has made teacher well versed with lots of information from the materials served on net. And many other hi- tech resources like digital libraries. Technology has empowered them with tools like **www**, **CAL**, **CAM**, **CAI** and many more. **e-learning** has enabled them to develop professionally and adopt new and higher order of learning and teaching skills. The teacher have to be equipped with the skills and abilities from time to time to handle the latest technology as the quality and competence of teachers affect instruction with a strong impact on student learning. The modified role of teachers as facilitators and managers can be achieved by fully equipping them with the latest technology to enter the world of "Education **through technology**."

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Road, New Delhi-62
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C-4, Janakpuri, Delhi
Tel: 25547328

College of Art
20-22, Tilak Marg, New Delhi-1
Tel: 23383612, 23387485

Eikon Academy
M-39, Outer Circle, Connaught Place
New Delhi-1
Tel: 55308555-58, 55306445-48

**International Institute of Fashion
Technology (IIFT)**
H-12, South Extension-1, New Delhi
Tel: 26510961

**JD Institute of Fashion
Technology**
C-7, Behind CBSE Building,
Preet Vihar, Delhi-92
Tel: 22012838, 22019172

**National Institute of Fashion
Technology (NIFT)**
NIFT Campus, Near Gulmohar Park,
Hauz Khas, New Delhi-16
Tel: 26965080, 26866414

**National Institute of Fashion
Design**
100, New Rajdhani Enclave,
II Floor, Vikas Marg, Delhi-92
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New Delhi-1
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Maharaja Agrasen College
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**Satyam International Polytechnic
for Women**
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Pura, New Delhi-54
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**South Delhi Polytechnic for
Women**
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Stand, Krishna Nagar, Delhi-61

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Vihar, Vikas Marg, Delhi-92
Tel: 22515714, 22429336

Pearl Academy of Fashion
A-21/13, Naraina Industrial Area,
Phase-II, New Delhi-28
Tel: 5147764, 51417693-94

Kalakriti School of Art & Culture
Head Off: 130, Chitra Vihar, Near
Coffee Home, Vikas Marg, Delhi-92
Tel: 55276999, Mobile: 9810241130

Sharda Ukil School of Art
66, Janpath, Connaught Palce,
New Delhi-1
Tel: 23321372

Wigan and Leigh Fashion School
401-402, Skipper Corner, 88 Nehru
Palace, New Delhi-19
Tel: 26421861

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Anitoons Animation Academy
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New Delhi-17
Tel: 26673462

Arena Multimedia
2/3, West Patel Nagar, Main Road,
New Delhi
Tel: 2588801

Bit Computer Education
63, Vijay Block, Laxmi Nagar, Vikas
Marg, Delhi-92
Tel: 22019175 Mobile: 9868027778

Reliance Computer Academy
4/75, II Floor, Sector-4 Vaishali
Tel: 95120-2777111
Mobile: 9810204340

Media Mates Academy
B-10, II Floor, Central Market, Lajpat
Nagar, New Delhi
Tel: 55350505 Mobile: 9212190040

Niit Leda (Multimedia)
A-3, Priya Dharshani Vihar, Delhi-92
Tel: 22446322

SAE Technology College
D-72, Hauz Khas, New Delhi-16
Tel: 51631195

Performing Art

Bharatiya Kala Kendra
Koparnikas Marg, Mandi House,
New Delhi-1
Tel: 23386418/6251

Bharatiya Sangeet Mahavidyalaya
A-59, Lane No. 4, Madhu Vihar,
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Tel: 22457565 Mobile: 9899257565

Gandharva Mahavidyalaya
212, Deen Dayal Upadhaya Marg,
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Art & Culture

Artist Keeps Bollywood-Poster Making Alive

His Posters May Be More in Demand Abroad Than in India



In the glitzy world of cinema, it is the poster that tries to capture the movie's essence and the eyes of the public, whether in Hollywood or Bollywood, the world's largest film industry.

India's Bollywood produces about 800 movies per year and tends to feature classic romantic plots and abundant belly dancing.

Artist Balkrishna, now 73, has seen big changes in the industry over the decades. He's dedicated his life to making movie posters in Mumbai and is one of the last Bollywood poster painters left in the country. He was only 12 when he left a life of poverty and came to the big city in search of his fortune. "I used to have a lot of workers with me," said Balkrishna. "I painted day and night because every Thursday the movie would come out and I had to work for that. But now there is not much work left."

Today, modern digital billboards have swept away the old handmade posters. Displayed at every downtown

theater of Mumbai, the new posters are slick, but some argue they have lost much of their Indian charm. The old posters often featured warm-colored and princesslike actresses gazing into the air. The new posters mimic today's American movie posters. Despite the changing times, Balkrishna has refused to give up his art. When most of his work dried up, he left his lofty studio for a tiny one in the suburbs of Mumbai to try to keep his tradition alive. Of his two sons, one is working for the booming IT industry, which is driving the country's economy. His other son helps him by commissioning paintings abroad, a business that allows the old painter and his art to survive.

"There is not much hope for this art in India," said Balkrishna, "but there are people who are more appreciative of this tradition in foreign lands." The artist now sells paintings to avid Bollywood fans from around the world. Some of them ask him to reproduce the billboards of bygone Bollywood blockbusters like "Mother India" or "Devdas." Other fans come with special requests.

<http://abcnews.go.com>

Dancer displays India's styles to help young heart patients

Just \$1,000 can help buy surgery needed for survival, artist says

When Indian dancer Sreyashi Dey and her friends and family take the stage at Washtenaw Community Col-

lege on Saturday, the show they present, "Dance India," will be a little like Michigan weather: changeable and diverse in a short space of time. The evening, a benefit for the Sparsh Foundation, which Dey founded to help children in India get needed heart surgery, is a survey of four of the main styles of Indian classical dance: Odissi, a sensuous style from East India, influenced by temple sculpture; Bharatanatyam, a dynamic, geometric South Indian style; Kuchipudi, another South Indian style with fast, rhythmic footwork, stylized mime and more realistic acting; and Kathak, a North Indian style with fast footwork, spins and innovative use of expression. The performance is a presentation of Dey's Shristi Dances of India and the University of Michigan Center for South Asian Studies. To present this primer, Dey, a specialist in Odissi dance who has made Ann Arbor home for the last several years, sought a little help from her friends. "I wanted to bring in more of the local performers," Dey said in a recent phone conversation. "The other three performers have been here for a long time, and they all have established dance schools and groups and perform in the area."

Sudha Chandrasekhar's Bharatanatyam company, Hindu Temple Rhythms, is based in Oak Park; Sandhya Sree Atmakuri (Kuchipudi style) heads the Natya Dharmi Foundation in Rochester Hills; and Ashoka Rao (Kathak style) hails from Swartz Creek. For the Odissi portion of the program - each segment lasts about 25 minutes, she said, and includes both the traditional rhythmic and abhinaya (story-telling) sections - Dey

called on some of her best students, who happen to include her 14-year-old twin daughters, Ishika and Kritika Rajan, who have attended Tappan Middle School and will start at Pioneer High School in the fall.

"They've been studying with me for a long time, as well as in India and with visiting gurus, and they've been performing with me in the last year or so," she said. Dey herself travels back to her native India frequently, and it was on a recent trip - to be with her father, who required serious heart surgery following a heart attack - that she became acquainted with the plight of children from disadvantaged families who need surgery for congenital heart problems. That led her to found the nonprofit foundation Sparsh. And founding it led her to this benefit performance.

"Every year I do performances for different causes, so I thought I would do this," she said. "We only need to raise \$1,000 per surgery because the amount will be matched, and it costs \$2,000 approximately for open-heart surgery in India. The fact that it costs so little to get good quality health care in India and to save a child's life means that people's donations have a very concrete effect. Sparsh means touch. People can touch somebody's life and be touched in the process. "For me, one of my passions is to make a connection between art and social causes. As artists, we try to work on our art and be creative and maintain artistic excellence, but if we are useful in some other ways, it really makes it worthwhile."

For more information on Sparsh, visit sparshlife.org.

Cultural exchange agreement between India and Belarus

New Delhi, April 18. (PTI): Indian artists, professors, teachers and students will participate in international events to be held in Belarus following an agreement with the country in the field of art, culture and education.

Under the Programme of Cooperation, which was signed by Minister of Culture Ambika Soni and Belarus Foreign Minister Sergei Martynov on Monday evening, information on International music, dance and folklore festivals will be exchanged and held in their respective countries.

Apart from artists and experts participating in international cultural events to be held in each other's country, the two countries will also collaborate in the exchange on audio and video in the field of performing arts.

"They will organise artistic exhibitions and encourage establishing direct links and exchanges between the cultural establishments and artistic educational institutions," a statement issued here on Tuesday said.

Both the countries will also encourage collaboration between Indian and Belarusian Governmental establishments of cinematography and explore possibility of signing a co-production agreement, it said. They will also organise cinema weeks and will take part in International Film

Festivals to be held in each other's countries.

To promote establishing direct cooperation between educational institutions in each other's countries, the two will implement joint scientific research works, exchange probationers, professors, teachers and students on a parity basis.

They will also explore possibility of mutual exchange of visits of journalists and mass media experts, it said.

<http://www.hindu.com>

Rue De Sarnath

The French get a taste of classical India at a grand exhibition of Gupta art in Paris. A visitor walks past a sandstone sculpture of Shiva and Parvati France resumed its romance with L'Inde when a panoramic exhibition of classical Indian art opened at the prestigious Grand Palais in the heart of Paris earlier this month. Some 110 Gupta-era masterpieces, collected from 17 museums across India, are evoking awe and wonder in equal degree. For, 'The Golden Age of Classical India, Gupta Empire', running till June 25, is the first exhibition of this scope and magnitude, and has been nine long years in the making. First proposed in 1998 during President Jacques Chirac's visit to India, the French had been pressing for it as a fitting exchange for the retrospective of Picasso works they exhibited in Delhi and Mumbai in 2001. Complex negotiations between the National Museum in Delhi and its French partner, the Musee Guimet in Paris, involved agreement over the selection of pieces besides coordinating their safe dispatch from

museums across India. And waiting for the completion of the renovation of the Grand Palais-since it was felt that an exhibition of this import must have nothing less than the most prestigious exhibition space in Paris. The Gupta art exhibition is part of France's celebration of 2007 as the year of Indian culture, and is the third major cultural event-coming on the heels of a grand expo at Lille, focusing on popular Indian culture, featuring gigantic fibreglass elephants and Bollywood memorabilia, and the Salon du Livre book fair in March, with a constellation of Indian authors as its guests of honour.

Among the masterpieces now on view at the Grand Palais are the Bodhisattva Avalokiteshwara from Sarnath, whose expression of blissful serenity has been carved out of Chunar sandstone; a rare bifacial image of Shiva and Uma Maheshwari in red-mottled sandstone from Mathura; and a magnificent early 5th-century Vishnu sculpture with Varaha and Narasimha avatars perched on either shoulder. Also on display are gold coins impressed with each Gupta emperor's insignia which, the French newspapers gush, are so dazzling they could well be mistaken for jewellery. One particularly stunning piece is a red sandstone sculpture of Shakyamuni Buddha's torso-through the ripples of his monastic robes, the folds of the antariya, or undergarment, can be glimpsed. This trompe l'oeil impression of transparency is the work of a famed master sculptor of the age named Dinna. Most other works are by unnamed artists.

Sublime as these pieces are, some of the most precious ex-

amples of Gupta art remain in India as they belong to the 'AA' category of national treasures, and are forbidden to leave the country. The lustre of the Gupta empire, despite being widely acknowledged to be the golden age of classical India, remains largely unknown internationally. Spanning the whole of northern India from the late 5th century AD to the 7th century, the Gupta empire produced India's most brilliant intellectual luminaries, such as astronomer-mathematicians Varahamihira and Aryabhata, and poets and dramatists Banabhatta and Kalidasa. This enlightened age is compared to Periclean-era Greece, the zenith of the T'ang dynasty in China, and the Renaissance in Europe.

Though most of the Gupta rulers were themselves Vaishnavite, the religious tolerance they nurtured produced superb Shaivite, Jain and Buddhist art-especially at Mathura and Sarnath. But it is the Buddhist sculpture that attained an unparalleled beauty, influencing art all along the Silk Route. As eminent art historian Stella Kramrisch, describing the Gupta Buddha images, puts it, "No other phase of Indian art approaches its perfection in creating the superhuman features of a state of perfect knowledge."

Dr J.E.Dawson, who was part of the curatorial team, also believes that what makes Gupta sculptures exceptional is their spiritual, meditative quality. "The greatness of the Gupta age can be best summed up by this quote from Kalidasa.... Na rupam papa vritteye, which means 'Beauty, but not for sin'," says Dawson, who heads the archaeology depart-

ment in the National Museum. "The art of the Kushana period (which preceded the Gupta age) is more naturalistic, voluptuous and sensuous—from breasts to private parts, everything is shown so blatantly. In Gupta art, you don't find this, it is far more spiritual."

This ethereal sense of serenity gives Gupta-era art a timeless, universal appeal, as Jean-Francois Jarrige, the chief commissioner of the exhibition and director of the Musee Guimet, points out, "The masterpieces of Gupta art are suffused with an ideal of clarity and calmness that places them outside time." It's an appeal that's drawing large crowds to see the exhibition. Says Dr Dawson, who attended the inauguration: "There was no place to walk! The response was overwhelming." Exults Jarrige: "The exhibition has just started, and we're already attracting 2,000 visitors a day." Rave reviews in the French papers and magazines have helped swell the crowds. As Le Monde's art critic, Emmanuel de Roux, notes, to French people accustomed to exuberant, over-the-top images of India, this exhibition shows the restrained elegance of India's classical age. Or, as another French reviewer puts it, this "exceptional exhibition" affords a rare glimpse into an art that's as precious a part of the Indian identity as the Mona Lisa is to the French.

<http://www.outlookindia.com>

Lost and not found: India's stolen artifacts

Theft is chipping away slowly but surely at India's heritage treasures, with at

least 32 idols and artefacts under the protection of the archaeological authority going missing in the last three years.

According to data from the ministry of culture, 38 protected works of art have been stolen since 2004 but law-enforcing agencies have managed to find only six of them.

Among those recovered are a Shivling from the Bumzuva Cave in Anantnag district of Jammu and Kashmir, a Jain image of Alathur in Tamil Nadu and an Anant Shesh idol from the Laxman temple in Chhattisgarh.

While these were under the protection of the Archaeological Survey of India (ASI), many others too have been stolen and probably smuggled abroad.

'The theft cases are a cause of concern for the ministry of culture and we have asked the concerned state governments to take up the issue in a more strict manner. Two cases, one each in West Bengal and Bihar, have been handed over to the CBI and they are doing a good job,' Tourism and Culture Minister Ambika Soni told IANS.

The ASI has collected theft data from all over the country and submitted a report card to the culture ministry. Among the states, Madhya Pradesh tops the list of places from where relics have been stolen followed by Rajasthan.

In Madhya Pradesh, 14 art objects, including 11 sandstone sculptures, and one stone sculpture have been stolen.

Among these are two Buddha idols - one in sitting posture and the other in meditating posture - that have been missing since Jan 20 this year. However, the state police recovered one female deity, Tara.

In Rajasthan, 10 artefacts, including seven sculptures from several parts of the state and one wheel and cart frame from the Archaeological Museum in Kalibangan, are missing.

However, what is heartening is the recovery of 17 of the 18 idols that had been missing from Patna Museum. These are not part of the 32 ASI protected artefacts missing since 2004.

Eighteen bronze idols have been stolen from the state-owned museum Sep 27, 2006. The case was handed over to the CBI and so far 17 idols have been recovered, the theft report card of the ministry stated.

Apart from ASI protected artefacts, one relic from the Kolkata-based Indian Museum, an autonomous body under the ministry of culture, has been missing since Dec 29, 2004.

After the state police failed to crack the case and recover the stone head of Lord Buddha, the case was handed over to the Central Bureau of Investigation (CBI).

Elaborating on the smuggling of artworks from India, ASI director general C. Babu Rajeev said: 'We have already signed an agreement with China to stop illegal smuggling of these heritage items. Such agreements with other countries are in the pipeline.'

Idol theft in Delhi and its adjoining areas is also peaking. In January, this year, 10 precious idols were stolen from a Jain temple in Gurgaon on the outskirts of Delhi. The idols were made of 'ashtadhatu' or eight metals, and some were up to five centuries old.

A 900-year-old idol stolen from a temple in Uttar Pradesh was recovered in Delhi and two people were arrested in connection with the theft last month.

In another incident, three 700-year-old Jain idols costing Rs.130 million on the international market were recovered in Delhi in March from a man who allegedly planned to smuggle them out of the country. In the three above cases, the idols were not ASI protected.

Soni said her ministry is in touch with Indian embassies abroad to keep a close tab on such illegal activities and is consulting the CBI to devise ways to curb them. The government is planning amendments to the Antiquities and Art Treasures Act, 1972 to make the provisions more stringent.

<http://www.indiaenews.com>

Monuments restored or patched up?

The Archaeological Survey of India's efforts to give Delhi's two world heritage monuments a new look have not found favour with conservationists.

Most of the Qutub Minar's buff sandstone has been replaced with pink blocks up

to the first storey while the Humayun Tomb has patches of new marble and light-pink sandstone slabs all over. Conservationists say this is against international conservation norms for heritage sites. The norms require that the authenticity of the structures is maintained.

A senior ASI official said some sandstone slabs at the Qutub had to be replaced as the iron dowels holding them together had rusted and expanded. Result: the stones cracked and started crumbling. He said since conservation and management plans were not mandatory when the Qutub Minar and the Humayun Tomb were given Unesco's World Heritage Site status, none were prepared.

But Nicole Bolomey, programme specialist (culture) at Unesco's Delhi office said management and conservation plans were a must for all world heritage sites. "These plans have to be prepared by well-qualified conservation architects," she said. "Management and conservation plans are obligatory for the continuance of world heritage status recognition."

At the Qutub Minar, ochre and buff stones have been replaced with pink and cream ones. While the original veneer stones are hand-chiselled and have a dull shine, the new ones are machine-cut. The Qutub's renovation was completed earlier this year. Work has now started on Imam Zamin's tomb adjacent to it.

At the Humayun Tomb, several sandstone blocks on

the plinth level have been replaced.

They too do not match the brick-red slabs used in the original structure. At some places, single slabs have been replaced with two new ones, changing the architectural detail. In places where old marble slabs have been replaced with new, the surrounding slabs have got chipped or damaged at the edges.

OP Jain, convener of the Delhi chapter of the Indian National Trust for Art and Cultural Heritage, says "minimal intervention" is the rule for heritage monuments. If the damage is irreparable, then identical material has to be used and proper documentation should be done so that any researcher can evaluate whether the restoration has been done in the right manner.

Conservation architect Nalini Thakur, who had protested against similar stone-replacement work at the Qutub over a decade ago, says a proper policy has to be put in place. The philosophy and guidelines for heritage conservation have to be well defined if the country's rich heritage is to be preserved, she says.

ASI Director General C Babu Rajeev said he could not comment on the issue.

www.hindustantimes.com

DD to telecast largest series on sculpture of India

NEW DELHI: Doordarshan is to commence shortly the tele-

cast of a comprehensive documentation of 'The Sculpture of India'.

The series has been produced, directed, written and photographed by eminent lensman Benoy Behl along with associate director Latika Gupta and assistant cameraman Gopal Prajapati. Benoy has now won a place for himself in the Limca Book of Records for traveling more than 80,000 km all over the country and in museums overseas, filming the 26-episode series. Benoy says his journey had inspired him to embark on a new series on ancient Buddhist art in India. Apart from this, he is also shooting a series on the Cosmopolitan Life in Ancient India. He hopes to complete both these series shortly. This series comes close on the heels of another series made by the internationally acclaimed Dr S Krishnaswamy and Dr Mohana of Krishnaswamy Associates and funded by Prasar Bharati titled 'Indian Imprints' about the impact of Indian art and culture in South East Asia. The first phase of the project which resulted in 22 episodes was shot in about 100 locations in five countries - Indonesia, Thailand, Cambodia, Laos and Vietnam.

www.indiantelevision.com

Creative connections

Dhiraj Choudhury has worked in a variety of media, but this 71-year-old artist's driving force is his need to forge a link with people.

It is not often that you get an artist who upholds the primacy of the line over painting. Nor do you often come across artists whose social concerns have been as intermingled with

the aesthetic. Dhiraj Choudhury has mastered many an art form, but in any conversation with him, ever so often you find him stressing the emotional, the humane, the human aspect of art. "I am aiming to touch you," is his oft-repeated mantra, almost an aphorism, coupled with "I cannot express myself in a few words."

As Delhi hosts a retrospective of the master, the muse is in a distinctly nostalgic mood. "My work was exhibited at the first ever show at Lalit Kala Akademi (LKA) when I was just 26, and it feels special that my retrospective is being held here too," says the Kolkata-based artist. The week-long retrospective is on at LKA, the 'official' home of visual arts in India, a venue he has been long associated with while teaching in the city's College of Arts.

Though he has worked with various media, Choudhury has been among the select few who has for long striven to promote the place of drawing in India, commonly considered just the starting point for the generally regarded acme of the visual arts—the painting. And often dubbed as a 'classical' artist, the determination to stick to drawings for long came is no place for love, nor time for anyone else. Times like these have inspired me to draw from ancient subjects, when people connected."

Coming back to the present, Choudhury's LKP retrospective is rich in the quality and range of work. More significantly, it also is a great example of art not remaining confined to the canvas.

www.financialexpress.com

Technology

Bringing art to life in print

Some of the world's most advanced printing technology has helped bring priceless art to the streets.



Life-size reproductions of masterpieces from the likes of Constable and Da Vinci have been unveiled across central London.

Hewlett Packard used new technology in its DesignJet 10000 printer when creating the display of the National Gallery's Grand Tour.

The process involves printing on a new vinyl called Epiflex. **'Three-year lifespan'** HP says when combined with a waterproof laminate, the vinyl will stop colours fading for three years.

Lab tests suggest prints may still look the same after a decade. The paintings were reproduced by Electronic Printing Services in Leeds. Its Managing Director, Steve Farley, said he travelled the world looking for a printing machine that could produce pictures containing billions of pixels at extremely high resolution.

"We had the money to invest but there wasn't really anything to invest in until we found HP. The image is 2.5m

wide by 64m long. You don't get any degradation of image."

Mr Farley believed that despite the high technological standards, the process was cost effective. He said the largest pictures cost around £200 (\$400) each to reproduce. **'Little versatility'** However, others in the industry are less convinced of HP's merits.

Dr Sean Smyth, technical director at UK firm Duncan Print and a columnist for PrintWeek, admitted Hewlett Packard's technology was advanced, but argued that it was less versatile than at least one major competitor.

He said the Epson Stylus 9600 was more suitable for most printing situations because it used pigmented, or dyed, ink rather than ink made up of solvents.

Dr Smyth added that pigmented inks worked well on a variety of materials including paper, but that solvents had to be sprayed on to highly tailored surfaces, boosting production costs. "If HP put ink on special material, that will give it stability. We want to buy material from wherever we can get it, so we went to Epson. With pigmented inks, you're not tied into the one company."

But for most people who are sampling the Grand Tour around the streets of London, the cost debate is irrelevant. As the National Gallery's project designer Danielle Chidlow put it, members of the public have even thought real works of art have been left outdoors.

Digital data base to protect intangible cultural heritage

NEW DELHI: After starting a dialogue with patent offices in the US, Japan and Europe for protecting India's centuries-old knowledge in medicine, the government has now turned its attention to protecting elements of folk culture that has immense commercial value. The ministry of culture and the Council of Scientific and Industrial Research (CSIR) is planning to create a digital database of intangible cultural heritage such as songs, instrumental music, architectural concepts, martial arts, legends, paintings and pottery as the first step towards protecting them from misappropriation.

This electronic inventory would constitute evidence of what is already known and practised (called prior art) which could be used to challenge misappropriation in any segment from branded jewellery and designer cloths to legend-based movies. Late last month, during a UNESCO conference held in New Delhi, representatives from Canada, Brazil, UK, Switzerland and Japan studied the digital database India has prepared on traditional medicine--the only one so far of its kind. For documenting cultural expressions, this model is likely to be adopted by other countries.

"For a globally binding legal framework on protecting cultural heritage, the World Intellectual Property Organisation (WIPO) has sought comments from all member nations on ten issues. Their response would form the basis of an eventual

international framework", said V K Gupta, head of IT division, CSIR and the man behind the database on traditional medicine. The proposed database on cultural expressions would be useful when the global framework for benefit sharing with the community that has been practising the art becomes a reality. According to experts, intangible cultural heritage has been generously adopted by popular western as well as Indian fashion designers in their creations. Lucknow's famous chinkari embroidery that prominently figure in some Indian designers' work and Chinese pottery designs used generously by ceramics companies are examples of misappropriation, where the original practitioners do not get any benefit. Since the commercial value is quite high and developing nations have significantly higher cultural wealth, rich countries are not quite eager to disallow the commercial exploitation of such wealth in their countries.

There are a couple of issues where protection of cultural expressions contradicts with the patent protection of an invention. Patents are granted to useful new inventions, while cultural expressions and traditional knowledge are known to mankind for centuries. While new inventions and creative works may be inspired by existing knowledge and other cultural and biological resources, the frameworks for protecting these diverse aspects need to have a smooth interface.

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Toshiba to add recyclable toner technology to more printers



Printing giant Toshiba has confirmed it is keen to expand its recyclable toner technology right across its portfolio in a move it hopes will eradicate the hassle and environmental problems posed by disposing of waste toner.

The company said it plans to introduce its 100 percent toner recycling technology to four more of its mono multi-functional printers (MFPs) next year, taking to 11 the number of models available with the new technology.

"A lot of our customers, particularly in the corporate market where environmental concerns are so prevalent, see it as an important feature and we want to make it standard on all our mono machines over time," said Jamie Mackenzie, Product Manager at Toshiba. "It will take a bit longer to introduce it to colour machines as it needs a different mechanical approach, but ultimately we aim to introduce it there too."

The system works by collecting waste toner that falls off the page and feeding it back into new toner, where an electronic charge process ensures it attaches itself to the new toner so it can be re-used.

Mackenzie said that this process could be undertaken with "no detriment to print quality", and not only removed the

need to collect and dispose of the waste toner, but also ensured that toner cartridges last longer as none of the substance is going to waste. "You get a percentage more printing from the same amount of toner," he said.

The toner recycling mechanism is part of a wider strategy at Toshiba to limit the environmental impact of its products, according to Mackenzie, which has also seen it invest heavily in developing document management software solutions that help reduce the need for printing and power-saving mechanisms that enhance its products' energy efficiency.

Dynatech Brings Samsung Printer to N. America



Dynatech Technology added the Samsung SMP300 screen printing system to its SM series distribution in North America. The system — part of Dynatech's turnkey manufacturing line from Samsung, including the SM series, CP component-placement system, RF30 reflow soldering systems, and board-handling systems — provides automatic printing with proprietary handling technology and 2D post-print inspection.

The manufacturing systems are available with "single-source" support from Dynatech. The SMP300 is

said to increase print quality with a durable design and familiar user interface, complementing Samsung assembly lines. Continuous throughput and increased yields are enabled by programmable 2-D inspection, wet/dry under-stencil wiping, and a three-stage conveyor systems with extended input and output conveyors to eliminate buffer units in the SMT line.

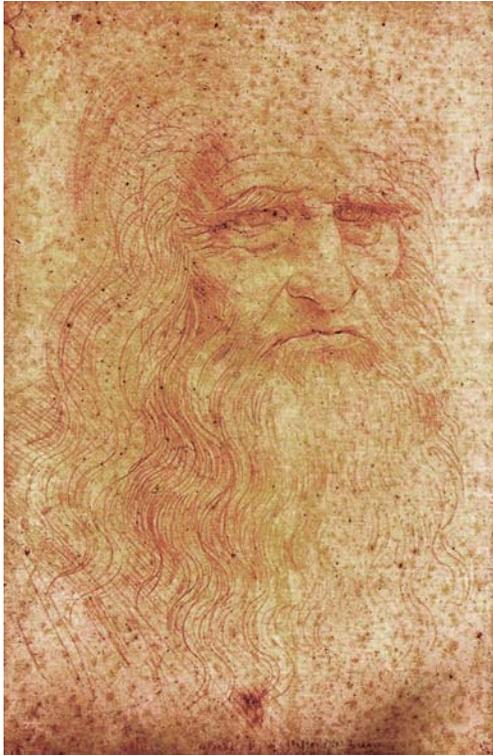
Proprietary top and side clamping align PCBs at the proper plane and height for printing, while two charge-coupled device (CCD) cameras, a multi-axis servomotor-controlled stage, and automatic recognition features identify fiducials. The print head is closed-loop and pneumatically controlled. The printer enables designs with 01005 form factors. Additional features include a proprietary advanced separation control (ASC) that prevents unwanted paste deposition on the stencil; users can configure profiles with six different separation profiles tailored to process needs, stencil design, solder paste, and board geometries. The printer handles PCBs from 50 × 50 mm to 610 × 510 mm.

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Leonardo da Vinci

Leonardo di ser Piero da Vinci

(April 15, 1452 – May 2, 1519) was an Italian polymath: scientist, mathematician, engineer, inventor, anatomist, painter, sculptor, architect, musician, and writer.

L

he was born and raised near Vinci, Italy, the illegitimate son of a notary, Messer Piero, and a peasant woman, Caterina. He had no surname in the modern sense, “*da Vinci*” simply meaning “of Vinci”. His full birth name was “Leonardo di ser Piero da Vinci”, meaning “Leonardo, son of (Mes)ser Piero from Vinci.”

Leonardo has often been described as the archetype of the “Renaissance man”, a man whose seemingly infinite curiosity was equalled only by his powers of invention. He is widely considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived.



It is primarily as a painter that Leonardo was and is renowned. Two of his works, the *Mona Lisa* and *The Last Supper* occupy unique positions as the most famous, the most illustrated and most imitated portrait and religious painting of all time. Their fame is approached only by Michelangelo's *Creation of Adam*. Leonardo's drawing of the *Vitruvian Man* is also iconic.

As an engineer, Leonardo conceived ideas vastly ahead of his own time, conceptually inventing a helicopter, a tank, the use of concentrated solar power, a calculator, a rudimentary theory of plate tectonics, the double hull, and many others. Relatively few of his designs were constructed or were feasible during his lifetime. Some of his smaller inventions such as an automated bobbin winder and a machine for testing the tensile strength of wire entered the world of manufacturing unheralded.

He greatly advanced the state of knowledge in the fields of anatomy, civil engineering, optics, and the study of water.

Leonardo was born on April 15, 1452, at Anchiano, a hamlet near the Tuscan hill town of Vinci, in the lower valley of the Arno River in the territory of Florence. He was the illegitimate son of Ser Piero da Vinci, a Florentine notary, and Caterina, a peasant. Little is known about his early life, which has been the subject of historical conjecture by Vasari and others.

Leonardo was later to record only two incidents of his childhood. One, which he regarded as an omen, was when a hawk dropped from the sky and hovered over his cradle, its tail feathers brushing his face.

The second incident occurred while he was exploring in the mountains. He discovered a cave and recorded his emotions at being, on one hand, terrified that some great monster might lurk there and on the other, driven by curiosity to find out what was inside.

At the age of five, he went to live in the household of his father, grandparents and uncle, Francesco, in the small town of

Vinci, where his father had married a sixteen-year-old girl named Albiera, who loved Leonardo but unfortunately died young.

Vasari, the 16th century biographer of Renaissance painters, tells the story of how a local peasant requested that Ser Piero ask his talented son to paint a picture on a round plaque. Leonardo responded with a painting of snakes spitting fire which was so terrifying that Ser Piero sold it to a Florentine art dealer, who sold it to the Duke of Milan. Meanwhile, having made a profit, Ser Piero bought a plaque decorated with a heart pierced by an arrow which he gave to the peasant.

Professional life, 1476-1519

The earliest known dated work of Leonardo's is a drawing done in pen and ink of the Arno valley, drawn on 5 August, 1473.

It is assumed that Leonardo had his own workshop in Florence between 1476 and 1481. He was commissioned in 1478 to paint an altarpiece for the Chapel of St Bernard and in 1481 by the Monks at Scopeto for The Adoration of the Magi. In 1482 Leonardo, whom Vasari tells us was a most talented musician, created a silver lyre in the shape of a horse's head. Lorenzo de' Medici was so impressed with this that he decided to send both the lyre and its maker to Milan, in order to secure peace with Ludovico il Moro, Duke of Milan. At this time Leonardo wrote an often-quoted letter to Ludovico, describing the many marvellous and diverse things that he could achieve in the field of engineering and informing the Lord that he could also paint.

Between 1482 and 1499, when Louis XII of France occupied Milan, much of Leonardo's work was in that city. It was here that he was commissioned to paint two of his most famous works, the Virgin of the Rocks for the Confraternity of the Immaculate Conception, and The Last Supper for the monastery of Santa Maria delle Grazie. While living in Milan between 1493 and 1495 Leonardo listed a woman called Caterina as among his dependants in his taxation documents. When she died in 1495, the detailed list of expenditure on her funeral suggests that she was his mother rather than a servant girl.

For Ludovico, he worked on many different projects which included the preparation of floats and pageants for special occasions, designs for a dome for Milan Cathedral and a model for a huge equestrian monument to Francesco Sforza, Ludovico's predecessor. Leonardo modelled a huge horse in clay. Known as the "Gran Cavallo", seventy tons of metal were set aside for casting it in bronze. It surpassed in size the only two large equestrian statues of the Renaissance, Donatello's statue of Gattamelata in Padova and Verrocchio's Bartolomeo Colleoni in Venice. The monument remained unfinished for several years, which was not in the least unusual for Leonardo. Michelangelo rudely implied that he was unable to cast it.^[7] In 1495 the bronze was used for cannons to defend the city from invasion under Charles VIII.

The French returned to invade Milan in 1498 under Louis XII and the invading French used the "Gran Cavallo" for target practice.

With Ludovico Sforza overthrown, Leonardo, with his assistant Salaino and friend, the mathematician Luca Pacioli, fled Milan for Venice. In Venice he was employed as a military architect and engineer, devising methods to defend the city from naval attack.

Returning to Florence in 1500, he entered the services of Cesare Borgia, the son of Pope Alexander VI, acting as a military architect and engineer and travelling throughout Italy with his patron. In Forlì he met Caterina Sforza, of whom it is speculated by some that the Mona Lisa may be a portrait. At Cesenatico he designed the port. In 1506 he returned to Milan, which was in the hands of Maximilian Sforza after Swiss mercenaries had driven out the French. Many of Leonardo's most prominent pupils or followers in painting either knew or worked with him

in Milan, including Bernardino Luini, Giovanni Antonio Boltraffio and Marco D'Oggione.

From 1513 to 1516, Leonardo lived in Rome, where Raphael and Michelangelo were both active at the time. In Florence, he was part of a committee formed to relocate, against the artist's will, Michelangelo's statue of David.

In 1515, François I of France retook Milan. Leonardo was commissioned to make a centrepiece (a mechanical lion) for the peace talks between the French king and Pope Leo X in Bologna. In 1516, he entered François' service, being given the use of the manor house Clos Lucé^[13] next to the king's residence at the royal Chateau Amboise. It was here that he spent the last three years of his life. The King granted Leonardo and his entourage generous pensions: the surviving document lists 1,000 *écus* for the artist, 400 for Count Francesco Melzi, (his pupil, named as "apprentice"), and 100 for Salaino ("servant"). In 1518 Salaino left Leonardo and returned to Milan, where he eventually perished in a duel.

Leonardo died at Clos Lucé, France, on May 2, 1519. François I had become a close friend. Vasari records that the King held Leonardo's head in his arms as he died. According to his wish, sixty beggars followed his casket. He was buried in the Chapel of Saint-Hubert in the castle of Amboise. Although Melzi was his principal heir and executor, Salaino was not forgotten, receiving half of Leonardo's vineyards and the Mona Lisa.

Some twenty years after Leonardo's death, François was reported by the goldsmith and sculptor Benevenuto Cellini as saying:

"No man ever lived who had learned as much about sculpture, painting, and architecture, but still more that he was a very great philosopher."

Birth name	Leonardo di Ser Piero
Born	April 15, 1452 Anchiano, Florence, Italy
Died	May 2, 1519 Amboise, Indre-et-Loire, France
Nationality	Italian
Field	Many and diverse fields of arts and sciences
Movement	High Renaissance
Famous works	Mona Lisa, The Last Supper and The Vitruvian Man 



The Last Supper



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