

UNIVERSITY OF PUNE

Proposal for Revision of Syllabus

SECOND YEAR BACHELOR OF FINE ARTS - PAINTING

To be implemented from June- 2009 onwards

Second Year B.F.A. Painting

- To understand and to know the role of human body and its application through various forms of communication design like dance, drama, music, actions, words, sounds, face expressions, body language, masks, costumes and colors and its relation to the Pictorial design, Memory drawing, Head study and Still life.
- To understand about various Painting and Printing methods and their selection with reference to Subject and Market
- To understand the various fundamental of Art and Design, its elements and various functions.
- To understand and develop the knowledge of basic human anatomy, and develop the understanding of proportion, shade and light, sketching techniques and rendering style.
- To acquaint the learners with the concept of colour rendering & their behavior and develop the understanding of application in painting stylization.
- To understand the principles of structural and functional design and develop the knowledge of various materials.
- To impart to learners the knowledge of various kinds of streams in painting and their utilization for market.
- To study the various geographical, social, political, technological & cultural events and their impact on Western art.
- What is Art? What is aesthetical beauty? To understand the difference between Art and Craftsmanship.
- Should able to revise the basic knowledge of computer fundamentals.
- To convert the manmade & natural objects in form of design.
- To enhance the creative capacity through sketches of different places & elements and their composition

Outline of Syllabus
Second Year: B.F.A. Painting

Theory Subjects:

| Sr. No | Subject | No. of hrs. (Annual) | No. of Assignments | Examination Duration (Hours) | Class work* (Out of) | Annual Examination (Out of) |
|-----------------|----------------------|----------------------|--------------------|------------------------------|----------------------|-----------------------------|
| For Examination | | | | | | |
| 1 | History of Art | 70 | 06 | 03 | 40 | 60 |
| 2 | Aesthetic – (Indian) | 70 | 06 | 03 | 40 | 60 |
| 3 | Printmaking | 40 | 04 | 02 | 20 | 30 |

Practical Subjects:

| Sr. No | Subject | No. of hrs. (annual) | No. of Assignments | Examination Duration (Hours) | Class work* (Out of) | Annual Examination (Out of) |
|---------------------|--------------------------------|----------------------|--------------------|------------------------------|----------------------|-----------------------------|
| For Examination | | | | | | |
| 1 | Drawing from Life | 80 | 10 | 06 | 40 | 60 |
| 2 | Anatomy (Human Figure) | 40 | 04 | 05 | 20 | 30 |
| 3 | Memory Drawing | 40 | 06 | 04 | 40 | 60 |
| 4 | Painting – Head Study | 100 | 08 | 10 | 40 | 60 |
| 5 | Still Life | 100 | 08 | 10 | 40 | 60 |
| 6 | Pictorial Design | 120 | 08 | 15 | 40 | 60 |
| 7 | Print Making | 120 | 08 | 15 | 40 | 60 |
| Not for Examination | | | | | | |
| 1 | Drawing from Antique | 60 | 06 | - | - | - |
| 2 | Computer Graphics | 30 | 04 | - | - | - |
| 3 | Installation | 30 | 02 | - | - | - |
| 4 | Drawing from outdoor sketching | 60 | 08 | - | - | - |

- For B.F.A. the evaluation pattern shall be as follows
 - A There shall be a practical component of 40 marks and the annual examination will carry 60 marks
 - B 50 % of the practical components shall be completed in the first term and the marks shall be submitted to the University of Pune on or before 15th December each year.
 - C The terminal examination should be treated as one of the subject of internal assignments of the first term and mentioned accordingly in records.
 - D The remaining 50 % of the practical components shall be completed in the second term and the marks shall be submitted to the University of Pune before the commencement of the annual examination.

- **Standard for Passing the Examination**

To pass the examination a candidate must obtain:

- a. At least 40% of full marks in internal assignment for practical subjects & for tutorials (Group-I - Theory Subjects) – To be assessed separately.
 - b. At least 40% of full marks in practical Examination to be conducted by concerned University – individual subject examination. And aggregate 45% of minimum marks for passing the University examination.
- **Allow to Keep Term (ATKT) available for Group-I (Theory) subject for only one consequate attempt.**
 - Those of the successful candidates who obtained 50 % of the total aggregate marks, (in Group-I & Group-II and Internal Marks) taken together at one and same sitting, shall be placed in the Second Class.
 - Those of the successful candidates who obtained 55 % of the total aggregate marks, (in Group-I & Group-II and Internal Marks) taken together at one and same sitting, shall be placed in the Higher Second Class.
 - Those of the successful candidates who obtained 60 % of the total aggregate marks, (in Group-I & Group-II and Internal Marks) taken together at one and same sitting, shall be placed in the First Class.

PUBLIC (UNIVERSITY) EXAMINATION

THEORY SUBJECTS

1. History of Art (Western)

Objectives

1. Study of various art streams, experiments that have been a result of transformation of different cultures and traditions in different periods
2. To study of the various geographical, social, political, technological & cultural events and their impact on Western art
3. To investigate & analyze the causes leading to various happenings in the art field.
4. To make Comparative study of Western art.
5. To study the impact of technological & scientific inventions in the art field.

1. History of Art (Western) :- 6 Tutorials (3 Hours each) (From Pre-historic to Gothic Art)

- N.B.-** (i) Should be taught in a story form.
(ii) Emphasis should be not on chronology but on evolution of art forms.

1. Pre-historic Art

MAIN POINTS TO BE COVERED

- **Nature of art**
- **Period**
- **Geographical area**
- **Cultural, religious beliefs & Rituals of Prehistoric Man (fertility symbol/magic)**

- **Cave Painting- Aim of creation-Medium Technique-Subject matter**
Examples: Paintings on the Cave walls (i) Wounded man from Lascaux,
(ii) Resting Bison from Altamira,

- **Sculptures & tools: -Medium, technique, artistic value**
Examples: Sculpture : (i)Venus of Willendorf (ii)Venus of Lausel.

- **Architecture: Medium, Area & possible reason of building**
Example: Dolmens and Ritual Circle at Stonehenge/Woodhenge

2.AncientEgypt:

MAIN POINTS TO BE COVERED-

- **Period**
- **Geographical location**
- **Cultural background & Religious beliefs**
- **Impact on other Artistic trends**

- **Development of Paintings:-Law of Frontality - Aim of creation-Medium Technique-Subject matter-Stylistic study**
Examples :(i) Geese of Medium (ii) Tomb Painting (iii) Women musicians.
- **Development of Sculpture:- Aim of creation-Medium Technique-Subject matter-Stylistic Development**
Examples: (i) Palette of king Narmer (ii) Seated Scribe (iii) The Great Sphinx (iv) Statue of Khafre (v) Rahotep & Nofret (vi) Queen Nefertete (vii) Coffin of Tutankhamen. (viii) Relief- Ikhnaton and his family.
- **Development of Architecture: Aim of creation-Medium-Technique –Style of construction**
Development of Pyramid (Mastaba-step pyramid-pyramid)
Example: Pyramids at Giza
Development of Temples (Funerary Temples)
Example: Kanak and Abu Simbel Temple

3. Mesopotamia including Persia

MAIN POINTS TO BE COVERED: -

- **Period**
- **Geographical location**
- **Cultural background & Religious beliefs**
- **Impact on other Artistic trends**

Script: Cuneiform script, cylindrical seals

Ceramics: - Susa ware, Samarra ware

Sculpture: Aim of creation-Medium- Technique-Subject matter

Examples: (i) Statue from Abu Temple (ii) The dying lioness. (iv) Goat stand (v) Victory stele of Naram-Sin (vi) head of king Sargoon.

Architecture: Aim of creation-Medium- Technique-Construction

Ziggurat- Example: (i) White Temple, Uruk
(ii) Stairway to the Royal Audience Hall
(iii) Palaces at Khorsabad and Nimrud.

4 Greek Art :

MAIN POINTS TO BE COVERED: -

- **Period**
- **Geographical location**
- **Cultural background & Religious beliefs**
- **Impact on other Artistic trend**
- **Development of Paintings:- Aim of creation-Medium -Technique-Subject matter-Stylistic analysis**
Geometric period, Archaic period, Orientalizing style of Vase painting
Votive figures – Block type and spread type

Examples: (i) Kouros and Kore (ii) Apollo of Tenea. Peplos Kore,

- **Development of Sculptures: – Aim of creation-Medium- Technique- Stylistic analysis.**

Examples: (i) the Calf-Bearer.(ii) 'Horsemen' on Parthenon and 'Athena' by Phidias (iii)spear bearer (Doryphorus) by Polycieitus (iv) Wounded Neobid by (v)Apoxyomenons by Lysippus.(vi) wounded and dying Gaul (vii)Nike of Samothrace (viii)Laocoon group

- **Development of Architecture:- Aim of creation-Medium- Technique- Stylistic analysis.**

Construction Details of Doric, Ionic and Corinthian style of pillars.

Examples: Doric- Basilica, Panthenon Temple

Ionic- Mnesicles

Corenthian-Erechtheum

Study of basic Ground Plan of Temple

Brief Introduction Theatre building activity in Greece.

4. Roman Art :

MAIN POINTS TO BE COVERED: -

- **Period**
- **Geographical location**
- **Cultural background & Religious beliefs**
- **Impact on other Artistic trend**

Roman Sculpture :- Aim of creation-Medium- Technique-Stylistic analysis

Examples:(i) Life size statue of Emperor Augutus, (ii) Augustus of Primaporta (iii) Bronze equestrian statue of Marcus Aurelius, (iv) Bust of emperor Constantine. Relief Carving– Column of Trajan.

Architecture :- Aim of creation-Medium- Technique

Constructions of domes (Ex: Pantheon Temple), bridges, aqueducts, forums, basilicas triumphal arches and columns, theatres, baths, palaces and Villas, town / planning etc.

6 Byzantine and Romanesque

MAIN POINTS TO BE COVERED: -

- **Period**
- **Geographical location**
- **Cultural background & Religious beliefs**
- **Impact on other Artistic trend**
- **Mosaic Paintings – Aim of creation-Medium- Technique –Stylistic study**

Examples: (i) Empress Theodora & her attendants

(ii)Emperor Justinean & his attendants

- **Architecture : Aim of creation-Medium- Technique-Construction details**

Examples- (i) Hagia Sophia (ii) St. Marks Church.

- **Romanesque :**

Development of church architecture

Plan of the church, Invention of Rib Vault

7 Gothic Art:

- **Development of Architecture: Cathedrals :** - carving on columns –stained glass windows
- **Development of Stain glass Painting:- Aim of creation-Medium- Technique**
- **Development of Italian Painting: - Artists:** Chimabue, Giotto, Duccio and Van Eyck & Study of some of their paintings.

2. Aesthetic (Indian)

Objectives

1. What is Art? What is aesthetic beauty? To understand the difference between art and craftsmanship.
2. To increase the appreciation and perception of aesthetics through various senses.
3. To understand the arousal aesthetic appeal in a work of art, from Indian philosophers' point of view.
4. To see how main elements of art and its science applies to other art forms. To study unity in art .To study principles behind aesthetic appeal in a work of art.
5. To study the opinions of Indian philosophers about aesthetics.
6. To study the process behind creation of art, basic principles, media tools, etc. to understand their limitations and to strive to overcome the limitations.
7. To understand the core concepts of art.

Aesthetic (Indian) :- 6 Tutorials (3 Hours each)

1. (a) Vishnudharmottaram : (Chitrasutra Addhyaya) – (i) Shadangas, (ii) Classification of Painting, (iii) Vartanas.
(b) Abhilashitartha-Chintamani – Portion regarding Visual Arts.
(c) Samaranganasutradhara – Portion regarding Architecture.
2. Aspects of Aesthetic from in Visual Arts : introduction,- Line, form, colour, tone, texture, space; aspects of aesthetic organization :- harmony. Contrast, tension, balance, rhythm, total form i.e. Design.
3. Bharatamuni and his Natyashastra (General Introduction), -General introduction to the Rasa theory AmñdmÜĒdmV ag : emphasis to be given on the aspect of organization, particular emphasis on the "" gm_mÝ` JwU`moJ" (the emergent

common quality) Reference to Vyanjana and Aëmî{H\$H\$ AmZ\$X The problem as to whether Rasa theory can be applicable to Visual Arts.

4. Aesthetic Thought during Classica Era-Cultural background of the Greek thought.

A List of Works intended for Aesthetic Analysis of Painting

| Name of Painting 1 | Name of artist 2 | Name of book 3 | Author 4 | Publisher 5 | Remarks 6 |
|---|---------------------------------|---------------------------|---------------------|--------------------------------|----------------------|
| 1. Seal with representation of Bull from Mohenjodaro, | ---- | Pelican History of "Art" | Benjamin Rowland | Pengoin Books Ltd. | Page No. 38 |
| 2. Dancer from Mohenjodaro | ---- | Do. | Do. | Do. | ---- |
| 3. Painting of great Bodhisateva | ---- | Do. | Do. | Do. | Page No. 247 |
| 4. Toilet | ---- | Ajanta Plates | Lalit Kala Pub. | Lalit Kala Akademi, New Delhi. | Page No. 50 |
| 5. Descent of the Ganges of Gangavatarana. | ---- | Orinetal Art | ---- | Paul Hamlyn, London. | Page No. 50 |
| 6. Monkeys from Mahabalipuram. | ----- | Art of India | Strella Kramrisch | Phaidon Press.,London | Plate No.79 |
| 7. Entrance of Vishnu Temple or Varahs Avatar. | ---- | Do. | Do. | Do. | Plate No. 48 |
| 8. Jain Miniature Jannpur, 1465 Kalpa, Sutra | ---- | Album of India Painting | Mulkaraj Anand | National Book Trust,India. | Page No. 59 |
| 9. Kishangarh Stylised Portrait of Bani Thani. | ---- | Do. | Do. | Do. | Page No. 135 |
| 10. Surya | ----- | Art of India | Stella Kramrisch | Phaidon Press, London. | Plate No. 74 |

3. Print Making :- 6 Tutorials (3 Hours each)

Theory – Various methods and process of print making.

- 1. Relief Printing-**
 - a) lino cut
 - b) wood cut
 - c) wood engraving

 - 2. Intaglio Printing-**
 - a) Etching
 - b) Aqua-tint
 - c) Dry point
 - d) Printing technique –Regular (Single Colour at a time)
Viscosity (Multi Colour at a time)

 - 3. Surface Printing-**
 - a) Lithograph

 - 4. Serigraph (Screen Printing)**
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PUBLIC (UNIVERSITY) EXAMINATION

PRACTICAL SUBJECTS

1. Drawing from life. **Objectives**

1. To enable the students to draw human figures & render them in various media & styles.
2. To be able to organize human figure in various different sizes.
3. To enable the students to correctly observe & incorporate an individual's looks, body language, position & posture in drawing.
4. To enable the students to develop their own style of rendering a realistic portrait reflecting the personality using proportion, anatomy, drapery, different surfaces, textures, tonal values, etc.
5. To enable the students to accurately portray to reflect a person's personality perceived from his behaviour, expressions and his interaction with him.
6. To enable the students to reflect the emotions & sensitivity of a person in one's own style.
7. To create the capacity in students to efficiently use the selected medium, technique & technology.
8. To enable the students to utilize background to reflect personality of an individual. To establish relation between the individual & his background in the painting
9. To study the different parts of human body with reference to different planes & tonal values using sculpture.

Drawing from full figure -10 Assignment (6 Hours Each)

Size – ½ imperial paper- Medium-pencil, charcoal, inks, pen, crayon, dry pastel, water colour etc.

- a) Drawing from full figure – (Sitting, in different position) -3 Assignment
 - b) Drawing from full figure – (Standing in different position) – 3 Assignment
 - c) Drawing from full figure – (Reclining position) – 3 Assignment
 - d) Drawing from full figure – Any different position – 3 Assignment
(Student should draw from different angles.)
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2. Anatomy (Still Figure) **Objectives**

1. To Study the human anatomy (muscles & bones structure, body parts)
2. To study the change due to movement in human body.
3. To study the different planes visible from different view points and directions in human body.
4. To enable the students to create sketches by study of human anatomy & use it in different subjects of art.
5. To create the capacity in students to fragment the human form recomposes it into innovative shapes and forms.

Anatomy – Human figure – 4 Assignment (10 Hours each)

Size -1/2 imperial paper

Medium – pencil, pen & ink

- a) Drawing from skull – (Front, Side, Back) Bones & Muscles.
 - b) Drawing from Torso – (Front, Side, Back) Bones & Muscles.
 - c) Drawing from Hand – (Front, Side, Back) Bones & Muscles.
 - d) Drawing from Leg – (Front, Side, Back) Bones & Muscles.
 - e) Drawing from full Skeleton (Front, Side, Back) Bones & Muscles
-

3. Memory Drawing

Objectives

1. To create imaginative forms.
2. To rekindle student's previous knowledge.
3. To enhance the imaginative power using memory as a base.
4. To associate the object form & imagination.
5. To create various shapes & elements to express the imagination of mind.
6. To enable the students to create a different world, dreamy atmospheres, universe using the imaginative capacities in composition.

Memory drawing- 6 Assignment (4 Hours each)

Size -1/2 imperial paper

Medium-water colour,Acrylic, oil colour, oil pastel,Dry pastel, & Mix media

- a) Memory Drawing base on public place- (Bus stop,market, college, station etc.) 1 Assignment
- b) Memory Drawing base on Occasion- (Birthday,Marriage, Games, etc.) 1 Assignment.
- c) Memory Drawing base on Festival- (Diwali,Dasra , Gudhipadwa, etc..) 1 Assignment
- d) Memory Drawing base on imagination - (Dreams, Historical , Mythological Any Story)
(Booklet)--3 Assignments

Use Perspective, Atmosphere, Human Figure, Animal in Memory Drawing.

4. Painting - Head study.

Objectives

1. To develop the capacity of drawing & colouring human face in different media.
2. To enable students to accurately to draw the human face, with reference to its form, build, posture, different planes & parts.
3. To create the capacity of accurately painting realistic depiction of human face with reference to its proportion, tonal values etc.
4. To enable the students to use the selected medium technique & technological skills effectively.
5. To create harmony between the human face & the background.

Painting – Head Study :- 8 Assignment (10 Hours each.)

Size-½ imperial paper Medium- pencil, water colour, acrylic colour, oil colour, mix media.

- a) Head Study in pencil-shading/pesta / dry pesta/ charcoal
 - b) Head Study in monochrome colour.
 - c) Head Study in water colour / Transparent & Opaque)
 - d) Head Study in Acyclic colour.
 - e) Head Study in oil colour.
 - f) Head Study in Mix Media
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5. Still Life Objectives

- 1 To study man made objects & natural objects.
2. To study the still life with reference to the effect of its elements on each other, tonal values & colour.
3. To get a desired effect from colour, colour application, texture, tonal values, shade and light.
4. To experience the magical effect of colours created in still life because of the light & create visual sensitivity in the observer
5. To develop the skill by handling different media.
6. To create imaginative forms by changing the size, colour & position of an object without losing its identity .To compose them using principles of design.
7. To Study the background & foreground.
8. To change the direction of light and shade according to the need of a painting and its composition.
9. To achieve unity in a painting by studying the reflected lights of objects on one another

Still Life – 8 Assignment (10 Hours each.)

Size -½ imperial paper Medium- pencil, water colour, acrylic colour, oil colour, Mix Media.

Arrange various objects (Manmade & Nature) with suitable background & foreground)
-8 Assignment.

- a) Opaque objects
 - b) Transparent objects
 - c) Various Material & Textures.
 - d) Vegetables & fruits
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6. Pictorial Design Objectives

1. To create composition by studying man made objects, natural elements and human actions.

2. To be able to divide & organize space.
3. To create the impression of a surface using colour application, rendering, style & textures.
4. To create the capacity of discovering imaginative images.
5. To promote and develop imagination and inventive nature.
6. To be able to divide shapes & effectively use colours to depict feelings & emotions.
7. To be able to compose human figure in different postures.
8. To be able to associate man made objects with natural objects & convert them into a design.

Pictorial Design – 8 Assignment (15 Hours each.)

Size – ½ imperial paper Medium- pencil, water colour, acrylic colour, oil colour, Mix Media.

- a) Pictorial Design base on daily life – 3 Assignment
 - b) Pictorial Design base on Festival – 2 Assignment
 - c) Pictorial Design base on Traditional Indian Painting (Ajanta, Miniature, Folk) – 1 Assi.
 - d) Pictorial Design base on Games – 2 Assignment (1- indoor & 1 -out door)
 - e) Pictorial Design base on Indian Master Painter (Representational) -1 Assignment.
 - f) Pictorial Design base on Any Subjects in College – 1 Assignment
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7. Print Making

Objectives

1. To study relief printmaking, drawing of natural surfaces and modern technology.
2. To be able to use the principles while composing in graphic medium.
3. To create desired effects in graphic using different textures and colour shades.
4. To be able to use different media & surfaces for print making.
5. To understand the importance of cleanliness & neatness in printmaking.

Print making – 8 Assignment (15 Hours each.)

Size – ½ imperial paper Medium-Lino, wood, PVC Fomeboard, Collage, colograph

- a) Techniques of taking prints in two colour.
 - b) Experience of printing on different types of surfaces
 - i. Rice paper / Tinted coloured paper
 - ii. Hand made paper
 - iii. Various types of fabrics (cloth)
 - c) Experience of -
 - i. Hand Printing
 - ii. Printing through press
 - iii. Methods of inking
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NOT FOR EXAMINATION

1. Drawing from Cast (Antique)

Objectives

Drawing from cast and figure – Rendering of cast and statues for construction and proportion of human bodies, Anatomy of human body, study from Nature animal and human figure with line, masses, effect of light and shade.

Drawing from Cast (Antique) – 6 Assignment (6 Hours each.)

- a) Head study from cast (Planes of Head) – 1 Assignment.
 - b) Head study from cast – 1 Assignment.
 - c) Drawing from Full Figure – Cast – 4 Assignment.
(Sitting, Standing Position)
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2) Computer Graphics

Computer are increasingly used in the field of graphic art & designing. It ipresumed that the student pursuing foundation course know the fundamentals of computers & it operating system like windows, since these subjects are included in their secondary school educational programs. Since the students of foundation course are expected to grow in graphics environment, stores is given to teach graphic application software than the office automation software.

Skills :

1. Students should be able to revise the basic knowledge of computer fundamentals.
2. Students should be able to revise the basic knowledge of windows operating.system & also understand use of internet for their graphic assistance.
3. Students should be able to compare different operating systems & understand file management of it.
4. Students should be able to understand two different methods of image creation i.e.Vector graphic & bitmap graphics.
5. Students should be able to use application software to create & edit vector graphics on computer systems.
6. Students should be able to understand manipulation of bitmap graphics on Computer.

Computer Graphics – 4 Assignments :

Contents : Theory

| Sr. No. | Topic | Hours |
|---------|---|-------|
| 1 | Revision of computer fundamentals | 6 |
| 2 | Revision of windows XP / 2000 / Vista computer operating system & its file management | 6 |
| 3 | Revision / Teaching Internet & Email, creating an e-mail account, Knowing various Internet sites useful to artists. | 4 |
| 4 | Revision of graphic tools like Paintbrush, Character map etc. Available in window operating system. Revision of primary | 7 |

| | | |
|--------------|--|-----------|
| | Knowledge in graphic application software. | |
| 5 | Understanding Vector Graphics & Bitmap Graphics. | 7 |
| Total | | 30 |

Assignments to be done practical on following topics :

| Sr. No. | Topic | Hours |
|----------------|---|--------------|
| 1 | Corel draw / Illustrator its interface & Desktop management | 01 |
| 2 | Creation of basic shapes in Corel Draw / Illustrator | |
| 3 | Handling of lettering Elements in Corel Draw / Illustrator | 01 |
| 4 | Use of templates in Corel Draw / Illustrator | |
| 5 | Use of vector based Clip Arts & Modifying it for design purpose. Re-sampling of bitmap graphics. | 02 |

Note : Corel Draw or relevant software theory will be taught during practical training.

Learning Resources :

Books :

1. Comdex computer course kit
by Vikas Gupta
2. Sanganakiya Designing & Publishing using Corel Draw
by Prof. Subhash Pawar
3. Internet & Email
by Prof. MG Gaikwad

**3. Installation
Objectives**

1. To use man made objects & natural objects for creation of art.
2. To enable use of colour, lines & available tools to express emotions.
3. To be able to convert the man made & natural objects in design.
4. To be able to create artistic design using available tools & situations.

Installation – 2 Assignment (15 Hours each.)
Installation on any subjects (Indoor & outdoor)

4. Drawing From Outdoor Sketching **Objectives**

1. To study the nature & surrounding environment.
2. To make general & detailed study through observative sketches & to use them in one's selected subject.
3. To Study the colour and realistic drawing.
4. To enhance the creative capacity thorough sketches of different places & elements and their composition.
5. To acquire high quality of rendering skill in handling drawing & painting media & their applications.

Drawing from outdoor sketching – 8 Assignment (6 Hours each.)

Size – A4 size

Medium- pencil, charchoal , pestal, pen, ink.

- a) Drawing from outdoor sketching
(Any public place- Bus stand, Railway Station, Park, Zoo, Temple, Market etc.)
- b) Drawing from outdoor sketching
(Museum, Home, College, Art Gallery, Office etc.)