

## INTRODUCTION

PENCIL DRAWING IS ONE OF THE OLDEST AND MOST VERSATILE FORMS OF ART INVOLVING THE USE OF PENCILS TO CREATE IMAGES. IT IS WIDELY APPRECIATED FOR ITS SIMPLICITY AND ACCESSIBILITY, MAKING IT A FAVORABLE MEDIUM FOR BEGINNERS AND PROFESSIONALS Alike.

TWO TYPES OF PENCILS:  
 1. PENCIL (THE GRAPE) - HIGHER IN GRAPHITE AND SOFTER, PRONE TO SMudging AND IDEAL FOR ARTISTIC OR BOLD WRITING.  
 2. PENCIL (THE GRAPE) - A BALANCE MIX OF GRAPHITE AND CLAY, OFFERING VERSATILITY FOR WRITING AND DRAWING, MAKING IT A POPULAR CHOICE FOR SCHOOLS AND OFFICES.

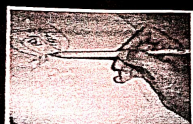


## ORIGIN OF PENCIL AND EVOLUTION OF PENCIL DRAWINGS

ORIGIN OF PENCIL - THE MODERN PENCIL HAS A FASCINATING HISTORY THAT DATES BACK CENTURIES. BEFORE PENCILS, ANCIENT CIVILIZATIONS USED STYLUSSSES MADE OF METAL OR BONE TO WRITE. GRAPHITE WAS FOUND IN ENGLAND WHICH LEAD TO THE DISCOVERY OF PENCIL. THE FIRST TRUE WOODEN PENCILS WERE CRAFTED IN THE LATE 16TH CENTURY BY ITALIAN AND GERMAN ARTISANS.

EVOLUTION OF PENCIL DRAWINGS - EARLY USES IN ART SUCH AS RENAISSANCE PAINTINGS AND LEONARDO DA VINCI PAINTINGS AND SKETCHES. IN 18TH CENTURY PENCIL DRAWINGS EVOLVED FROM A PERPERATORY TOOL TO RESPECTED MEDIUM. DURING THE 19TH AND 20TH CENTURY, VINCENT VAN GOGH AND OTHER ARTISTS USED PENCILS EXTENSIVE. TODAY, PENCIL DRAWINGS ARE A RESPECTED MEDIUM IN FINE ARTS, ILLUSTRATIONS, GRAPHIC NOVELS, & EVEN HYPERREALISTIC ARTWORKS.

## DIFFERENT PENCIL GRIPS



EXTENDED GRIP



TRIPOD GRIP



UNDERHAND



OVERHAND

## DIFFERENT GRADES

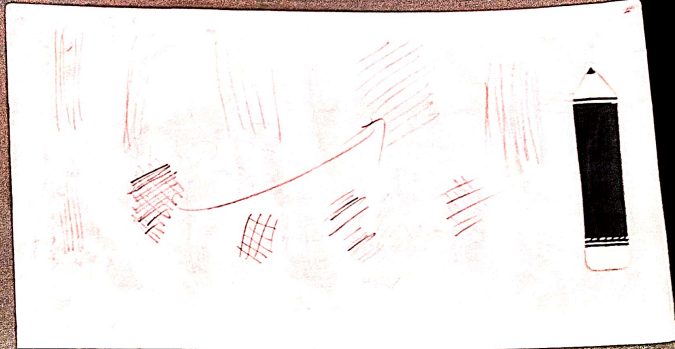
THE TWENTY MOST USED AND COMMON GRADES OF PENCIL IS ILLUSTRATED IN THE DIAGRAM ON RIGHT.

THE TEN ON THE LEFT OF THE DIAGRAM ARE MOST COMMON.

THE LETTER 'H' MEAN HARD. THE NUMBER NEXT TO THE LETTER TELLS YOU HOW HARD THE LEAD IS WITH 9 BEING THE HARDEST PENCIL. WITH H GRADIENT ARE USED IN PENCIL PORTRAITURE, SIMPLY BECAUSE LEAD IS TOO HARD TO DRAW ON PAPER.

THE LETTER 'B' MEANS 'BOLD' OR 'BLACK' AND SIGNALS A SOFT LEAD IN THE PENCIL.

9B	F
8B	H
7B	2B
6B	3B
5B	4B
4B	5B
3B	6B
2B	7B
B	8B
HB	9B



## CONCLUSION

THE PENCIL, ONCE A SIMPLE MARKING TOOL, HAS GROWN INTO ONE OF THE MOST IMPORTANT ARTISTIC AND WRITING INSTRUMENT IN HISTORY. FROM LEONARDO DA VINCI'S SKETCHES TO HYPERREALISTIC CONTEMPORARY ART, PENCIL DRAWINGS REMAIN A CRUCIAL PART OF HUMAN CREATIVITY. THE EVOLUTION OF PENCIL FROM RAW GRAPHITE TO TODAY'S SOPHISTICATED TOOLS - HAS SHAPED THE WAY WE WRITE, DRAW AND EXPRESS OURSELVES VISUALLY.

## EXAMPLES OF SHADING

ROWS OF OVERLAPPING "H" LINES. LIGHTER GAPS THEN 1. CAREFUL ROWS OF "H" LINES. DIAGONAL ORIENTATION. OVERLAPPING VERTICAL LINES. CAREFUL 6. DARK VALUE BY CROSS. DELICATE CROSSHATCHING USING PENCIL TIP. CROSSHATCHING USING SIDE OF PENCIL TIP. OVERLAPPING SHADING STROKES.



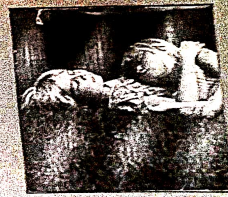
Adanna Khare [2012]



Marco Mazzotti [2012]



Diego fazio [2012]

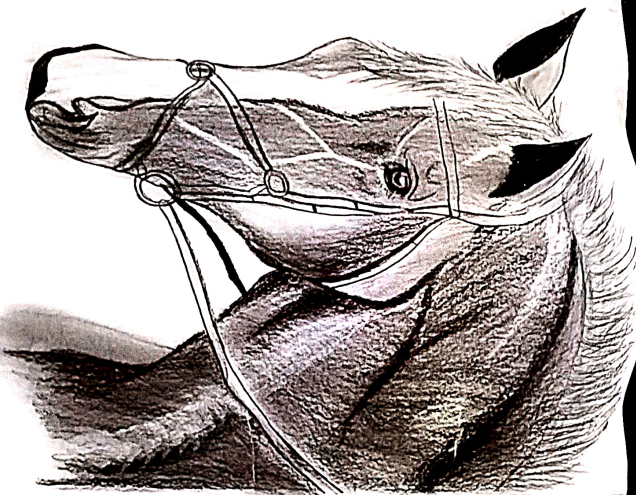


Drik Dzimirsky [2012]



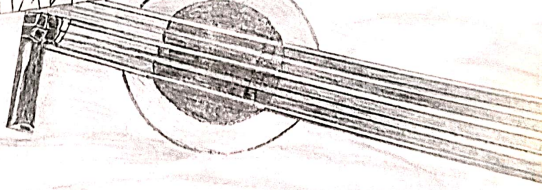


Abdul  
Saboor  
III sem



Srinivas  
Singh  
III sem

HALF & HALF PENCIL SKETCHING



Yashrajwini  
Hiremath  
III sem



Mohammed  
Ibrahim  
III sem





# COLOUR PENCIL

Presented by: Ziyad  
Arifesh  
Nadeem  
Prachin  
Muzammil

## INTRODUCTION

A colored pencil is a type of pencil constructed of a narrow, pigmented core encased in a wooden cylindrical case. Unlike graphite and charcoal pencils, colored pencils' cores are wax- or oil-based and contain varying proportions of pigments, additives, and binding agents. Water-soluble (watercolor) pencils and pastel pencils are also manufactured as well as colored cores for mechanical pencils.

Colored pencils are made in a wide range of price, quality and usability, from student-grade to professional-grade. Despite colored pencils' existence for more than a century, the art world has historically treated the medium with less admiration than other art media. Additionally, colored pencils are more affordable, cleaner, and simpler compared to other media. [

## EVOLUTION OF Colour Pencils

### 16TH -17TH CENTURY

In the Renaissance, artists used various types of Colour pigment and powders for painting, but there wasn't a convenient way to apply it in pencil form.



### 18TH CENTURY

These pencils often had a thin wooden casing and were made by grinding colored pigments mixed with a binder, much like modern colored pencils.



### 20TH CENTURY

In the early 1900s, colored pencils became widely available to the public, not only for artists but also for general education and children's use. Some brands, like Prismacolor and Faber-Castell, began offering professional-quality colored pencils, targeting artists and illustrators.



### 19TH CENTURY

The industrial revolution brought significant advancements to colored pencil manufacturing. In the mid-1800s, Prismacolor and other brands began making better materials and more vibrant colors.



### PRESENT

Today, colored pencils are highly specialized, with variations suited for different applications. Artists colored pencils use high-quality pigments and smooth, durable cores designed for detailed artwork and shading. Some are designed for layering, blending, and even for use with water (watercolor pencils), providing a wide range of artistic techniques.



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# Types of Colour Pencils

01

## Artist-and Professional grade

Made with higher concentration and higher quality pigment. Their lightfastness to UV rays is also measured and documented



02

## Student Grade

These products do not include lightfastness ratings and quality of pigment and core consumption varies.



03

## Water Colour Pencils

These type of pencils can be used dry - like normal colour pencils - or can be used in wet to get desired watercolor effect.



04

## Oiled Based Pencils

Oil-based pencils utilize an oil-based binder. The oil binder imparts unique characteristics such as a smoother finish, enhanced durability, and the ability to create fine details with less wax bloom compared to their wax-based counterparts.



05

## Pastel Pencils

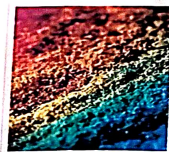
Pastel pencils are similar to hard pastels. Pastel pencils can be used on their own or in combination with other mediums. They can be used dry, wet or blended together.



# MATERIALS USED IN MANUFACTURING

## 01. FILLERS

FILLERS, also known as extenders, are typically nonrenewable resources that go into colored lead portion of colored pencils. There are three materials that are used as fillers for colour pencils: KAOLIN, TALC and CHALK



## 02. COLORANTS

Colorants are what allow colored pencils to have a multitude of colour options available, they are another component for colored lead. Colorants are divided into three categories: PIGMENTS, DYES and INKS

## 03. BINDING MATERIALS

Binding materials and waxes are what allow the colored lead portion of colored pencils to stick well to paper or canvas. The most commonly used binding material are cellulose ethers.



## 04. WAXES

WAXES, when combined with binding materials, also improve the quality of colored pencils. There are three main waxes used for colored pencils: PARAFFIN, BEESWAX and CARNAUBA WAX.



## 05. WOOD

WOOD is almost always used as the material to make the casing for pencils and colored pencils. Some of the woods usually used in manufacturing: BASSWOOD, POPLAR, CEDAR, SPRUCE, PINE, PAULOWNIA and BEECH.



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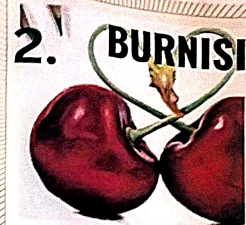
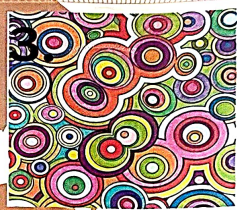




# Techniques

Colored pencils can be used in combination with several other drawing mediums. When used by themselves, there are two main rendering techniques colored pencil artists use.

- **Layering** is usually used in the beginning stages of a colored pencil drawing, but can also be used for entire pieces. In layering, tones are gradually built up using several layers of primary colors. Layered drawings usually expose the tooth of the paper and are characterized by a grainy, fuzzy finish.
- **Burnishing** is a blending technique in which a colorless blender or a light-colored pencil is applied firmly to an already layered drawing. This produces a shiny surface of blended colors that gets deep into the grain of the paper.
- **Roughening** is a technique, which creates a rendering of textured surfaces by placing a rough piece of paper underneath the drawing paper. Next, rub the drawing paper with a very smooth object to leave indentions on the paper. Finally, draw over it using colored pencil and the design should stand out.
- **Scoring patterns** can be used to create highlights on objects. The technique requires tracing or transparent paper and a sharp pen. First, place the paper over the area being impressed. Then, with moderate pressure, the desired line or pattern is used.
- **Fusing colors** encourages the colored pencil pigments to be physically blended using solvents, colorless blender, or a combination of both of these. This technique enables the colors to easily mix into a single color.





## FAMOUS INK PEN ARTWORKS BY GREAT PERSONALITIES

### Rider On A Rearing Horse -

- LEONARDO DA VINCI

THROUGHOUT HIS LIFE, LEONARDO SEEMS TO HAVE HAD A PERSONAL FASCINATION WITH THE HORSE. THE DRAWING HAS AN ALMOST CENTRIFUGAL DESIGN: THE HORSE LURCHES UPWARDS AND TO THE RIGHT, WHILE THE MAN TURNS SHARPLY TO THE LEFT, HIS CLOAK BLOWING BEHIND HIM.

DRAWN IN METALPOINT - A TECHNIQUE IN WHICH A STYLUS IS TIPPED WITH METAL THAT REACTS WITH A PREPARED SHEET OF PAPER.

IN 1482, PROBABLY AFTER MAKING THIS SKETCH, THE ARTIST WROTE TO OFFER HIS SERVICES TO RULER OF MILAN.



### Le Vedute Di Roma -

- GIOVANNI BATTISTA PIRANESI

BY 1747, PIRANESI HAD BEGUN WORK ON THE VEDUTE DI ROMA, AND HE CONTINUED TO CREATE PLATES FOR THIS SERIES UNTIL HE DIED IN 1778.

HE CAPTURED THE VIEW OF ROMAN LANDMARKS THROUGH COMPELLING COMPOSITIONS, STRONG LIGHTING CONTRASTS, AND DRAMATIC PRESENTATION, SHAPED EUROPEAN CONCEPTIONS OF PRESENT DAY ROME.

PIRANESI WAS ABLE TO FOCUS IN ON HIS AWARENESS OF WHAT WAS NOBLE AND MAGNIFICENT AND GAIN A SENSE FOR SUBTLE IN THE ARCHITECTURAL TRADITION OF ROME.



### The Three Trees -

- REMBRANDT VAN RIJN

THE THREE TREES IS REMBRANDT'S LARGEST AND MOST STRIKING ETCHED LANDSCAPE.

HERE HE MASTERFULLY COMBINED TECHNIQUES [DRY POINT, ENGRAVING, VARIED DEPTHS OF ETCHED LINES] TO CREATE A SENSE OF NATURE IN FLUX. HE ANIMATE THE LANDSCAPE WITH MANY DETAILS:

AN ARTIST SKETCHING ON THE HILL AT RIGHT, A FISHER COUPLE HIDDEN IN DARKENED FOREGROUND BUSHES. SOME OF THE UNNATURAL CLOUD FORMATIONS LEFT OF CENTRE INDICATE THE THREE TREES ON A PLATE OF LARGER COMPOSITION IN 1639.



### Dancing Woman -

- RABINDRANATH TAGORE

RABINDRANATH TAGORE WAS PRIMARILY KNOWN AS A WRITER, POET, PLAYWRIGHT, PHILOSOPHER AND AESTHETICIAN, FOUNDER OF UNIQUE EDUCATION MUSIC COMPOSER AND CHOREOGRAPHER. HE EMERGED AS A PAINTER IN 1928 AT THE AGE 67. THIS IMAGE IS EXAMPLE OF RABINDRANATH'S BENT FOR FANTASY. THE

COMPOSITE FIGURE OF A BIRD-WOMAN IS SEEN DANCING ECSTATICALLY. THIS SHOWS HIS DEEP ENGAGEMENT WITH RHYTHM AND DANCE. AN K. SIVA KUMAR DATES IT TO C. 1931-32 AND TITLES IT AS 'DANCER WITH BIRD FEET'.



### The Postman Joseph Roulin -

- VINCENT VAN GOGH

PORTRAIT OF THE POSTMAN JOSEPH ROULIN WAS AN INK ART WHICH WAS LATER MADE AS AN OIL PAINTING WHICH WAS COMPLETED IN 1888.

THE PAINTING DEPICTS JOSEPH-ETIENNE ROULIN, A POSTMAN IN ARLES, FRANCE, WHO BECAME A CLOSE FRIEND OF VAN GOGH.

ROULIN'S FEATURES ARE SLIGHTLY UNEVEN, WITH A LOPSIDED NOSE AND EYE. THE PAINTING DEMONSTRATES VAN GOGH'S USE OF CLOTHING TO DESCRIBE A PERSON'S OCCUPATION AND PERHAPS THEIR POLITICAL LEANINGS. IT IS CURRENTLY KEPT AT THE MUSEUM OF MODERN ART.



### TIPS FOR EFFECTIVE USES -

1. CHOOSE THE RIGHT TOOL - USE DIFFERENT SIZE NIBS FOR LINE VARIATIONS (EG - 0.1MM, 0.5MM ETC).
2. UNDERSTAND PAPER QUALITY - USE SMOOTH, HIGH QUALITY PAPER TO AVOID INK FEATHERING.
3. PLAN YOUR SKETCH - START WITH LIGHT PENCIL GUIDELINES TO DEFINE COMPOSITION AND PROPORTIONS.
4. MASTER LINE QUALITY - PRACTICE CONSISTENT PRESSURE FOR UNIFORM LINES OR VARY PRESSURE FOR DYNAMIC EFFECTS.
5. PRACTICE SHADING TECHNIQUES - EXPERIMENT WITH HATCHING, CROSS-HATCHING, STIPPING AND SCRIBBLING TO ADD DEPTHS AND TEXTURE.

BY FOLLOWING THESE TIPS, YOU CAN MASTER THE USE OF INK PENS FOR SKETCHING AND ELEVATE THE QUALITY OF YOUR ARCHITECTURAL ARTWORKS ALSO.

render [ink]



NAME -

SACHIN G [SG23BAR014]



## INTRODUCTION

AN INK PEN IS A WRITING INSTRUMENT THAT USES LIQUID INK TO CREATE MARKS ON PAPER OR OTHER SURFACES. INK PENS COME IN VARIOUS TYPES, INCLUDING FOUNTAIN PENS, BALLPOINT PENS, EACH OFFERING UNIQUE WRITING EXPERIENCES HISTORICALLY. INK PENS HAVE BEEN SYMBOLS OF SOPHISTICATION AND INTELLECTUALISM. TODAY, THEY SERVE BOTH FUNCTIONAL AND ARTIST PURPOSES, BEING USED FOR EVERYDAY WRITING, CALLIGRAPHY, AND DRAWING. THEIR ADAPTABILITY AND CHARM MAKES INK PEN AN ENDURING TOOL FOR CREATIVE AND PROFESSIONAL ENTERPRISES.

## ADVANTAGES

1. SMOOTH WRITING EXPERIENCE - INK PENS ESPECIALLY FOUNTAIN PENS PROVIDE SMOOTH WRITING EXPERIENCE.
2. AESTHETIC APPEAL - INK PENS CREATE SHARP, ELEGANT VISUAL QUALITY.
3. COST EFFECTIVE - REFILLABLE INK PENS SAVE MONEY ON OVER TIME REPLACE VALUE.
4. CULTURAL & HISTORICAL - ASSOCIATE WITH TIMELESS ELEGANCE & TRADITIONS.

## USES IN ARCHITECTURE

1. DRAFTING & DRAWING - INK PENS ARE COMMONLY USED FOR DRAFTING ARCHITECTURAL PLANS, PRECISE DETAILS.
2. SKETCHING & CONCEPTS - ARCHITECTS USE INK PENS TO QUICK CONVEY IDEAS, CREATE ROUGH LAYOUTS.
3. RENDERING & DETAILING - ADDS INTRICATE DETAILS, SHADING, TEXTURES ETC.
4. GRAPHICAL STYLES - HATCHING, DEPTHS, MATERIALITY (FINE LINERS).

## TOOLS

1. PEN CONVERTER - TO FILL INK INTO PEN
2. NIB CLEANING TOOL - CLEANS THE NIB
3. BLOTTER PAPER - ABSORBS INK
4. TWEEZERS - ADJUSTING THE NIB
5. SYRINGES - REFILLING INK

KENDER (INK PEN)

## EVOLUTION

REED PENS  
(3000 BCE) -  
ANCIENT CIVILIZATION  
USE

QUILL PENS  
(500 BCE) -  
BIRD FEATHERS  
WERE USED

METAL PENS  
(1200 CE) -  
METAL NIBS  
REPLACED QUILLS

FOUNTAIN PENS  
(1800 CE) -  
REFILLABLE INK  
RESERVOIRS

BALLPOINT PENS  
(1940s) -  
ROLLING BALLS  
DISPENSE INK.

ROLLER BALL PENS  
(1960s) -  
COMBINED BALL-  
POINT & FOUNTAIN

GEL PENS  
(1980s) -  
USED WATER-  
BASED INK AS GEL

DIGITAL PENS  
(2000s) -  
CONVERTS HANDWRITING  
INTO TEXT

## TECHNIQUES

1. LINE WEIGHT VARIATION -
2. HATCHING -
3. CROSS HATCHING -
4. STIPPLING -
5. OUTLINING AND COUNTEROUTING -
6. FEATHERING -
7. TEXTURING -

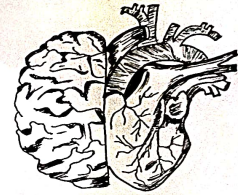
## Illustration and Artwork

INK PEN ILLUSTRATION IS A TIMELESS AND VERSATILE ART FORM. IT USES INK-BASED PENS TO CREATE DETAILED, EXPRESSIVE, STRIKING ARTWORKS.



## APPLICATIONS

Sketching and Conceptualization. THIS INK PEN CONCEPTUAL SKETCH DEPICTS HUMAN BRAIN AND HEART THAT SEAMLESSLY SYMBOLIZES THE INTERCONNECTEDNESS OF LOGIC AND EMOTION.



## Calligraphy and Lettering

When someone sees the same people everyday, and had happened with him at the seminary, they winds up becoming a part of that person's life.

And then they want the person to change. If someone isn't what others want them to be, then others become angry. Everyone seems to have a clear idea of how one should lead their lives, but none values it.

INK PENS ARE OFTEN USED FOR WRITING LABELS, LETTERS ETC. USING CALLIGRAPHY APPLICATION.

SIGNATURE



SUBJECT -  
GRAPHICS - III

NAME -	HUWA [5623BAR004]
NAME -	MAHI [5623BAR005]
NAME -	ALLAUDIN [5623BAR007]
NAME -	OWAIS [5623BAR011]



Watercolor is a painting method in which pigments are suspended in a water-based solution. It is known for its transparent and fluid quality, allowing, allowing light to pass through layers of color to create a luminous effect.

Watercolor paints are typically applied to paper and can be manipulated with water to achieve different textures and gradients.

Watercolor artists use a variety of colors, including primary, secondary, and tertiary colors.

- PRIMARY COLORS : Red, Yellow, Blue.
- SECONDARY COLORS : Green, Orange, Purple.
- TERTIARY COLORS : Red-orange, Yellow-green, Blue-violet, Yellow-orange, Blue-green

#### Characteristics

Transparency: Watercolors are transparent, allowing light to pass through the pigments.

Color: Watercolors can be made with natural or synthetic pigments, and can be staining or non-staining.

Drying time: Watercolors dry quickly, but they dry lighter than when they were applied.

Portability: Watercolors are easy to transport and clean up.



#### TOOLS USED FOR WATER COLORS PAINTING

The tools used for watercolor painting include brushes, paint, paper, pencils, and palettes.

- Brushes**
  - Natural brushes: Hold more water than synthetic brushes
  - Synthetic brushes: Hold less water than natural brushes
- Paint**
  - Watercolor tubes: Paint comes in small tubes that can be mixed with water
  - Watercolor pans: Paint comes in single pans that can be activated with water
- Paper**
  - Watercolor paper: Absorbent paper that can withstand multiple washes
  - Durable: Allows watercolor to appear luminous
- Pencils**
  - Graphite pencils: Can be used to make sketches or outlines before painting
  - Watercolor pencils: Water-soluble pencils that can be used for sketching before painting
- Palettes**
  - Plastic palettes: Affordable and practical for beginners
  - Metal travel tins: Good for working on location or with pans



# WATERCOLOR

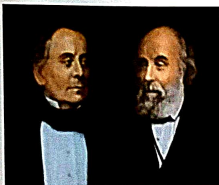
## HISTORY OF WATER COLOR

### Who invented the water colour

The German Northern Renaissance artist Albrecht Dürer (1471–1528), who painted several fine botanical, wildlife, and landscape watercolors, is generally considered among the earliest examples of watercolor.

Since 1832 when Henry Newton and William Winsor introduced the first moist water colours to the world, much of our reputation for supreme quality and innovation has stemmed from the Artists' Water Colour range.

175 years on, Winsor's have continued to innovate by introducing new colours and by constantly improving our formulations. See the Winsor & Newton timeline below to gain an insight into this medium's rich history.



William Winsor and Henry Newton, both painters and chemists invented 'moist' water colours.

This results showed that the best companies like Winsor and Newton produced only the highest possible quality colours in 1892

This has enabled Winsor's to build upon their already high standards to produce even brighter, more transparent and more stable colours

The metal tube had been invented a couple of years earlier by an American oil painter.

Thanks to the automotive and plastics industries the permanence and range of pigments available by the 1990's surpassed the choice of the past beyond comprehension.





## TECHNIQUES INVOLVING WATERCOLORS

There are various techniques involved with watercolors:

- **Wet-on-wet technique:** This means that the brush and paper both are wet with water. It allows a more pigmented finish as compared to the usual lighter finish.
- **Wet-on-dry technique:** It is the usual dry paper and wet brush technique that every novice knows.
- **Splattering:** It is what the name suggests. You can splatter the watercolor paint on paper in a controlled manner to create an art piece.



- **Watercolor blooms:** This involves adding wet paint to a nearly dried area of painting. The liquid displaces the primary pigment and creates these pleasant, sporadically shaped specks.
- **Feathering:** This technique is good for creating gradients. It involves diffusing the strong stroke of pigment to create an ombre gradient.
- **Texture with Salt:** Sprinkling salt on a wet wash adds texture to the painting. The salt begins to accumulate the pigments in the watercolor, making the surface look amazing.

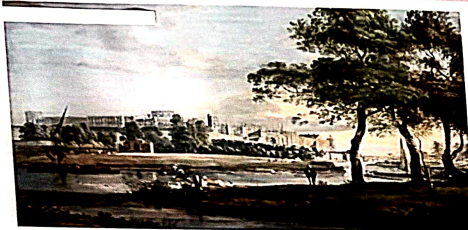
# WATERCOLOR



Trees and Barns: Bermuda," 1917.

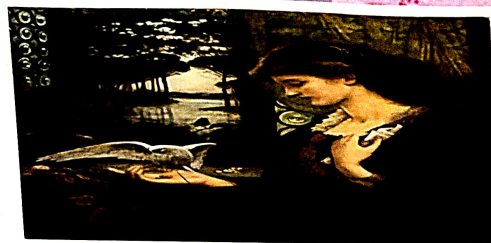
Charles Demuth artistically came of age during modernism, and his encounters with Cubism was a big influence to his watercolor works.

This love of sharp lines and geometric shapes made him a founding member of the Precisionist Movement; his structured elements were paired with diffused washes, fusing order and chaos.



View of Windsor Castle from the banks of the River Thames.

Artist/designer :- Paul Sandby RA (1730/31 - 1809)  
Date :- 1794  
Object type :- Drawing  
Medium :- Gouache and watercolour on laid paper  
Dimensions :- 633 mm x 952 mm  
Collection:-Royal Academy of Arts  
Acquisition :- Bequeathed by William Arnold Sandby 1904



Love's Messenger

Date:1885  
Medium:watercolor, tempera and gold color on paper mounted on wood  
Dimensions  
height: 32 in (81.2 cm); width: 26 in (66 cm)  
Collection:Delaware Art Museum.  
Credit line:Samuel and Mary R. Bancroft Memorial, 1935.  
References:Love's Messenger, Delaware Art Museum.

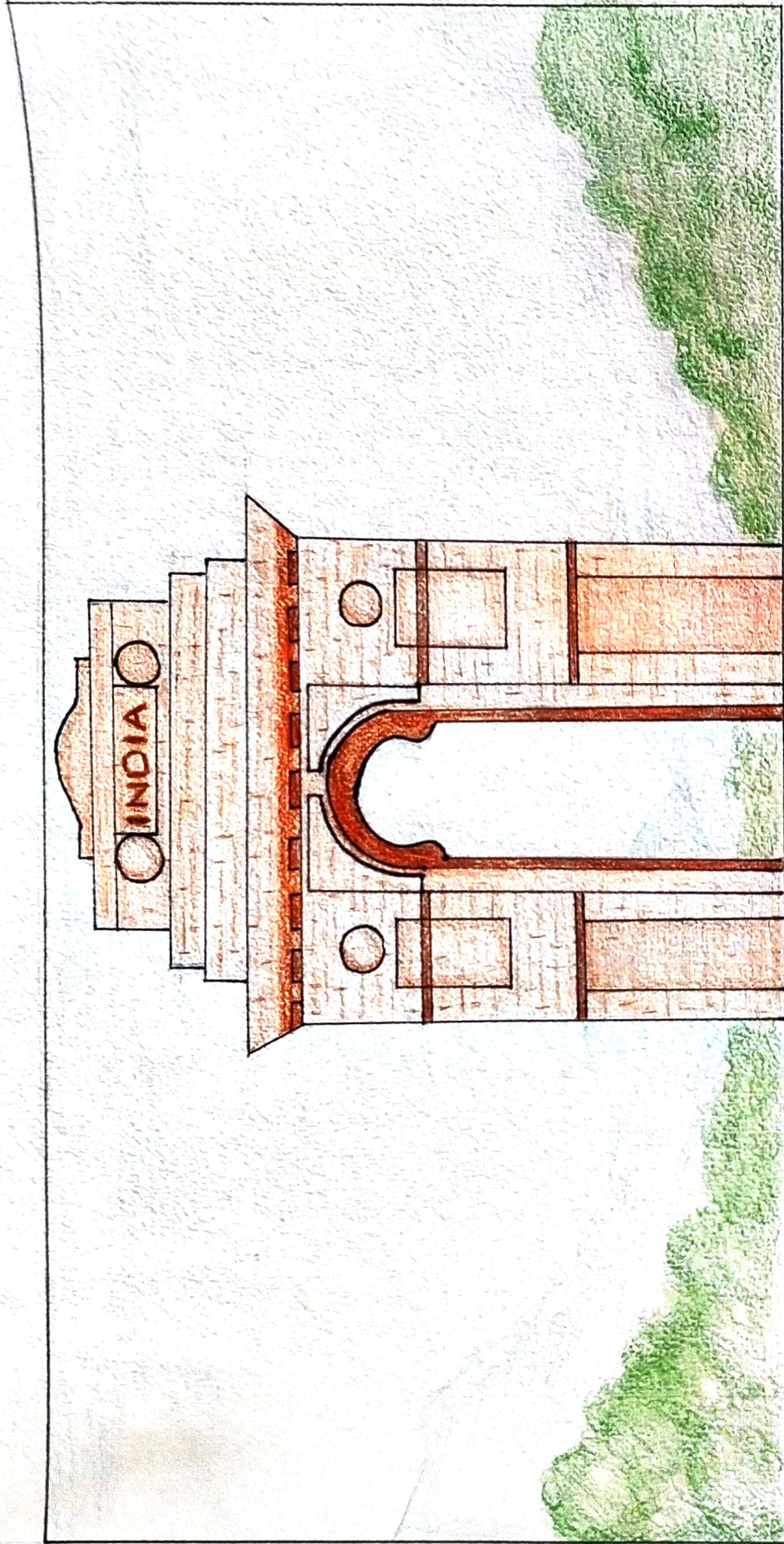


# GRAPHICS - III



NAME - HUMA.S  
USN - 6623BAR004  
SEM - III





# MONUMENT

[COLOUR PENCIL]

SIGNATURE

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SHEET NO -

SCALE - NTS

DRG -

SUBJECT -

ARCHITECTURAL

GRAPHICS - III

NAME - HUMA SHARVEEN

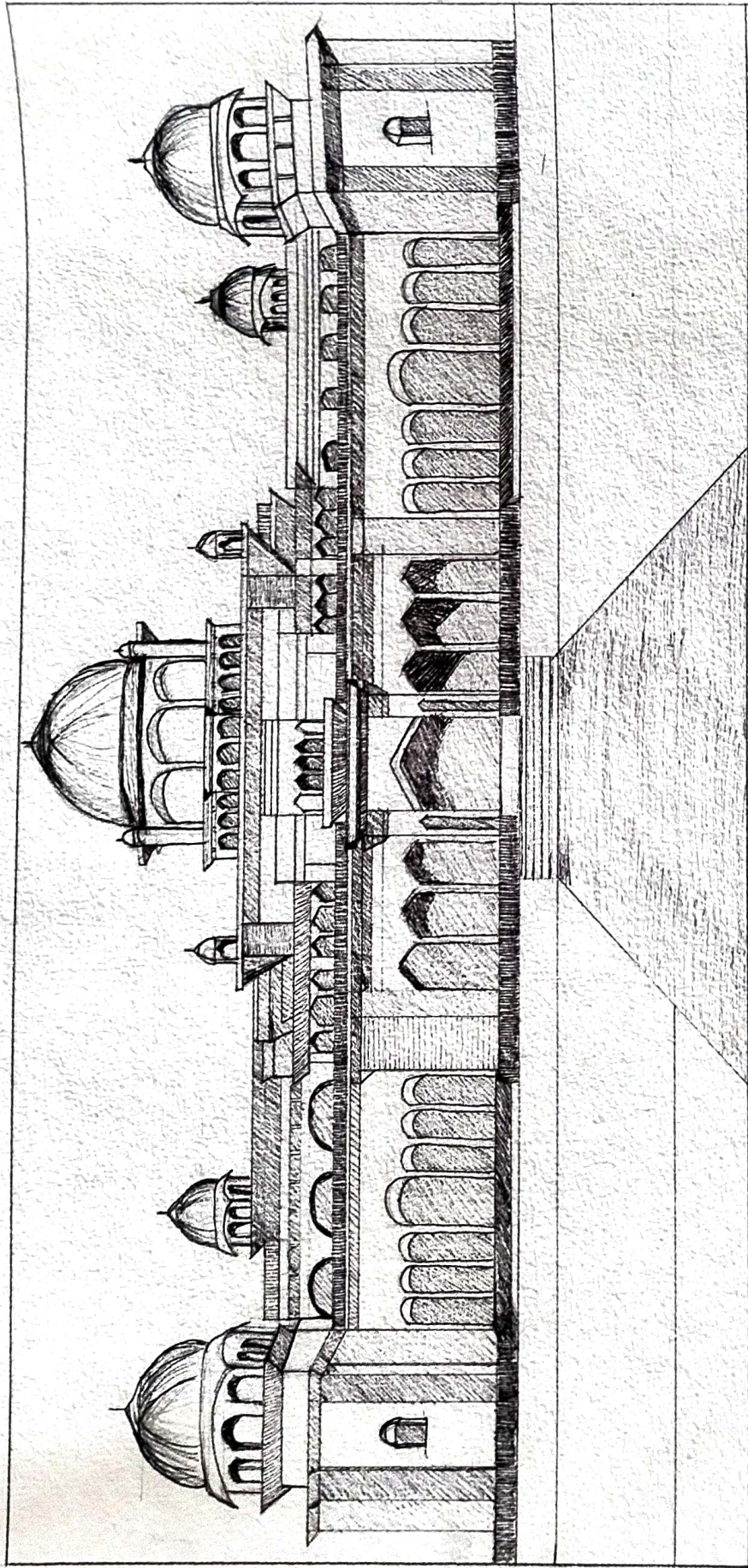
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USN - 5623BARK004

CLG - F.O.A SUK







# MONUMENT [INK]



NATURE

DATE -

SHEET NO -

SCALE -

DRG -

SUBJECT -

GRAPHICS - III

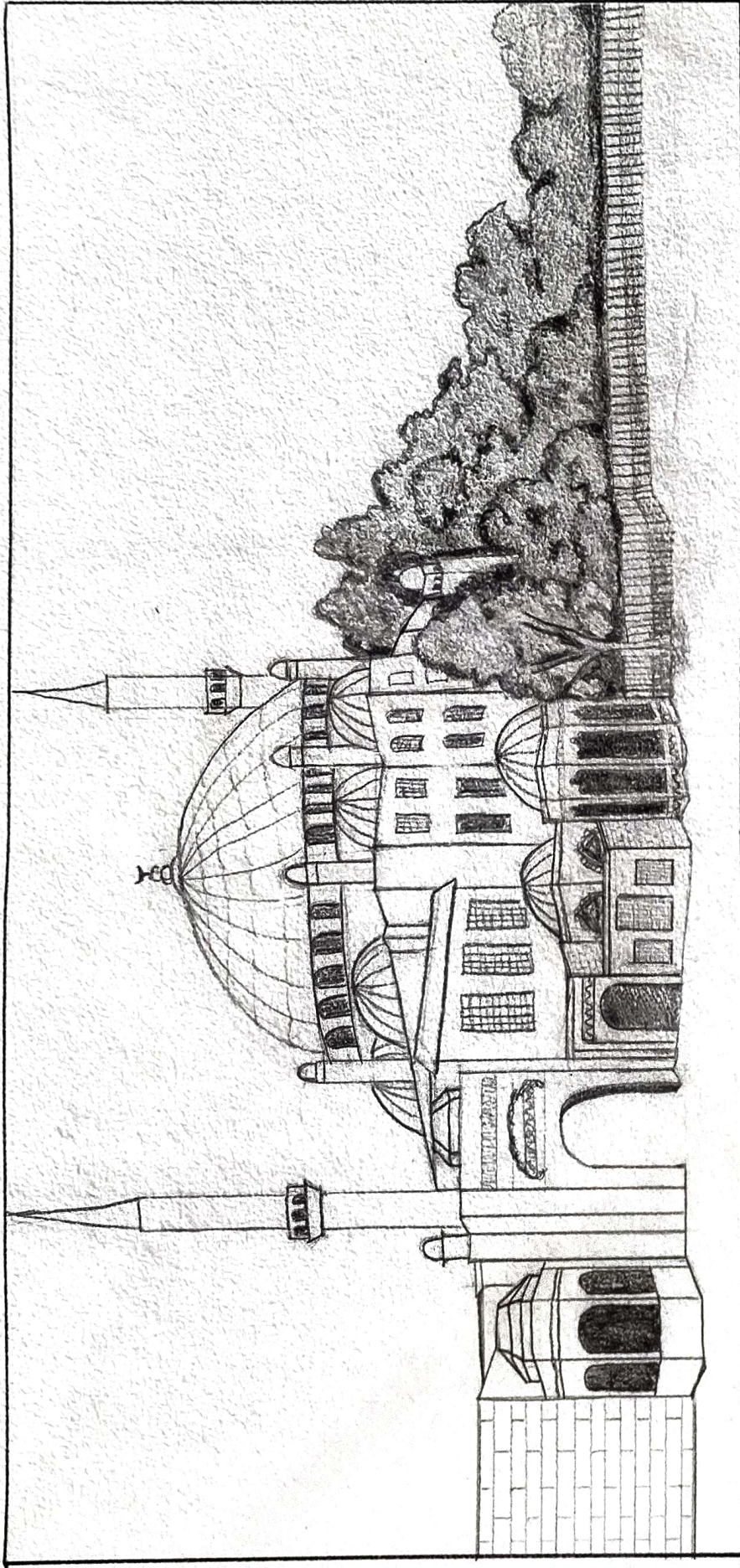
NAME - HUMA SHAKIR/NEEN

SEA - III

USN - SG23BAK004

CLG - F.O.A SUK





# MONUMENT

[PENCIL]

SIGNATURE

DATE -

SUBJECT

ARCHITECTURAL

NAME - HUMA SHARMEEN

SHEET NO -

GRAPHICS - III

SEM - III

SCALE -

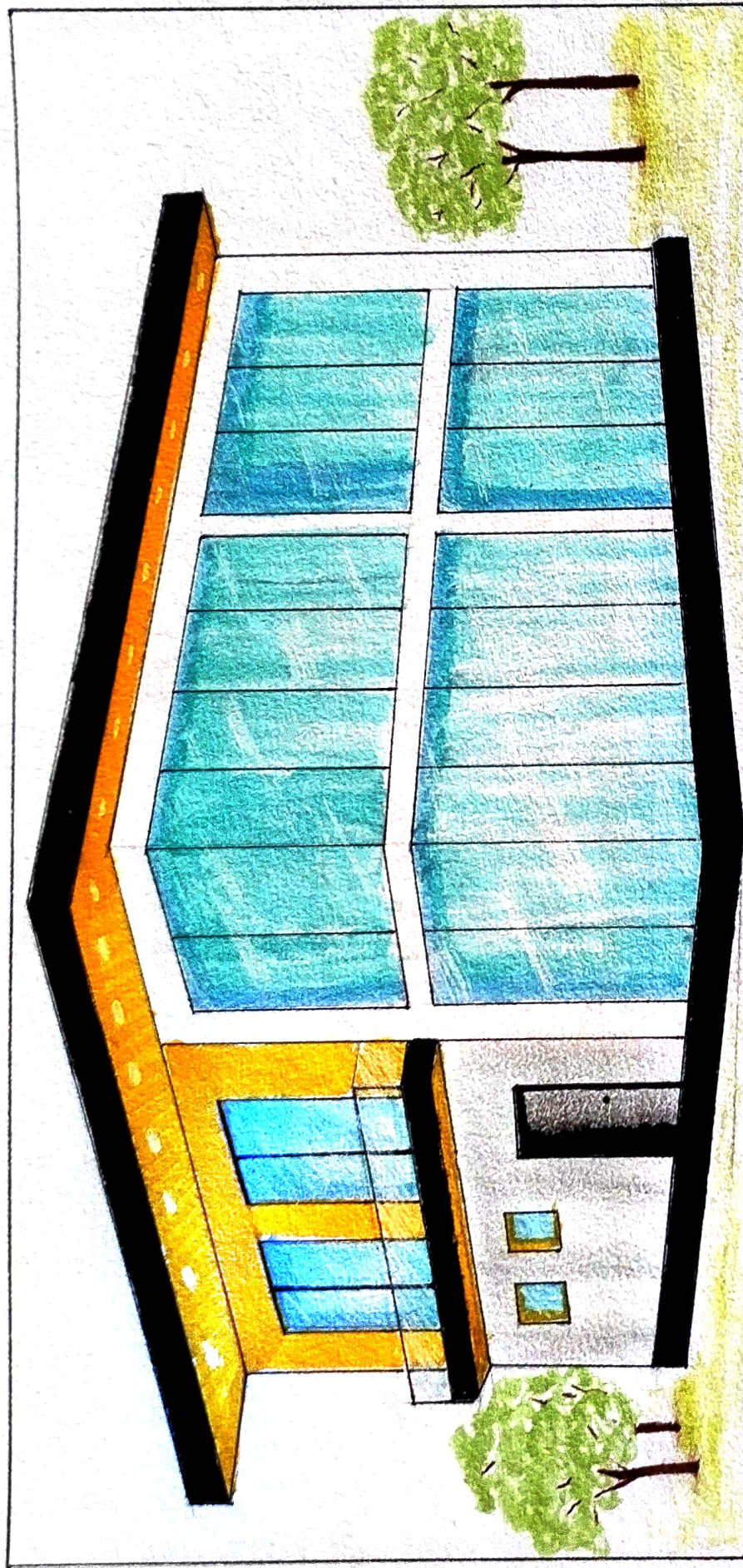
USN - SG238AR004

PRG -

CLG - F.O.A SUK







## 2 POINT PERSPECTIVE [WATER COLOUR]

SIGNATURE -

DATE -

SUBJECT -

NAME - HUMA SHAKIL

SHEET NO -

GRAPHICS - III

SEM - III

SCALE -

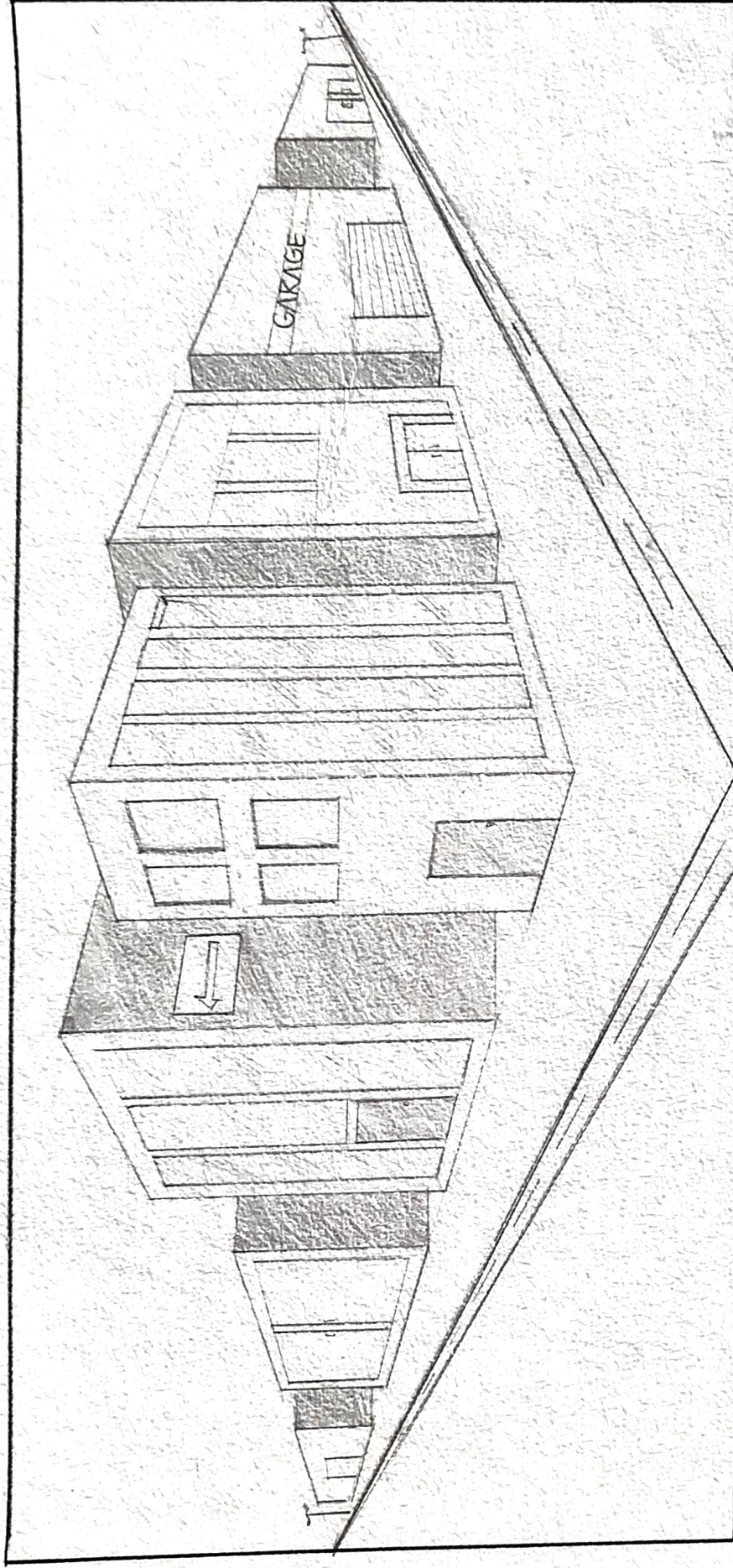
USN - 5G23BAK004

DRG -

CUG - F.O.A SUK







# 2 POINT PERSPECTIVE

PENCIL RENDER



SIGNATURE

DATE -

SHEET NO -

SCALE -

DRG NO -

SUBJECT -

ARCHITECTURAL

GRAPHICS - III

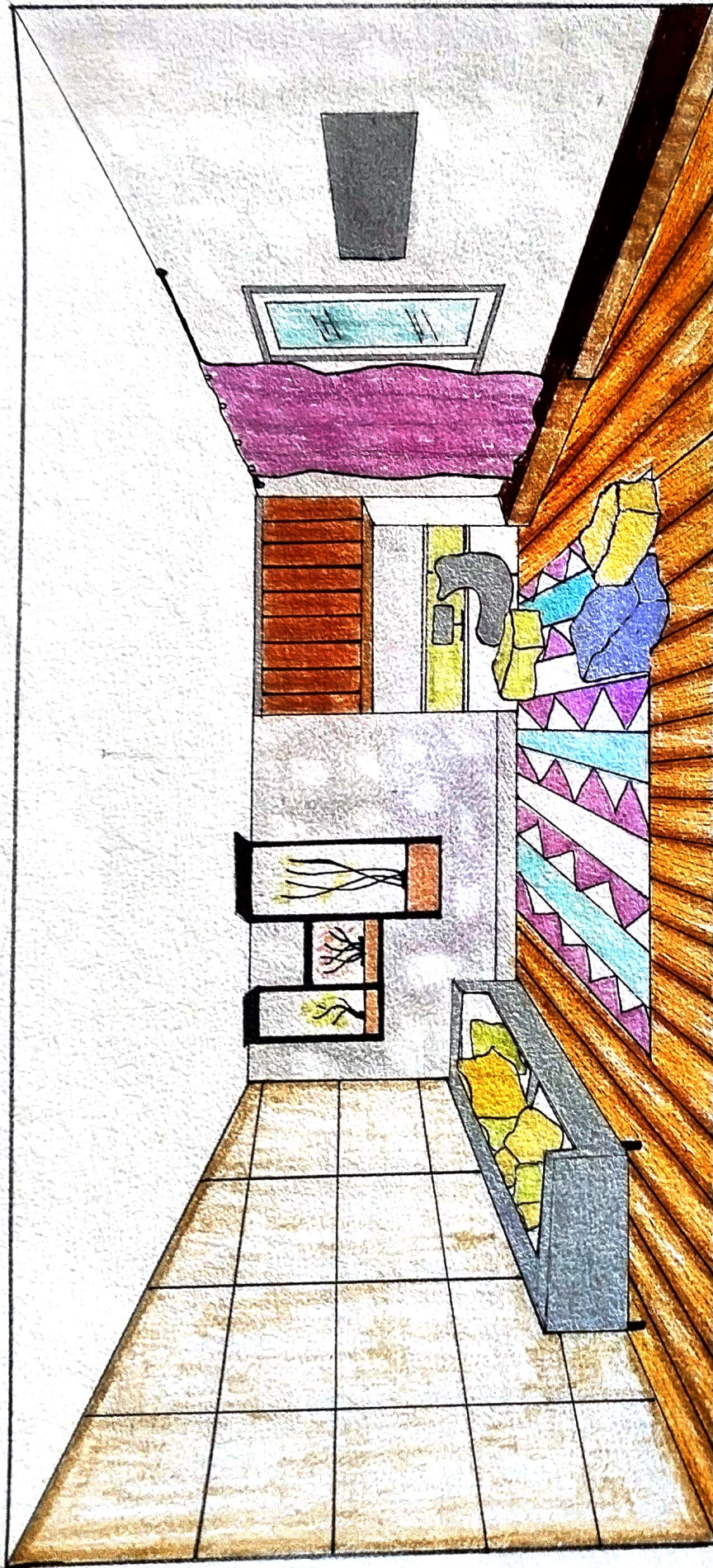
NAME - HUMA SHIRAZI

SEM - III

USN - 5G23BAK004

CUG - F.O.A SUK.





# INTERIOR [ WATERCOLOUR ]

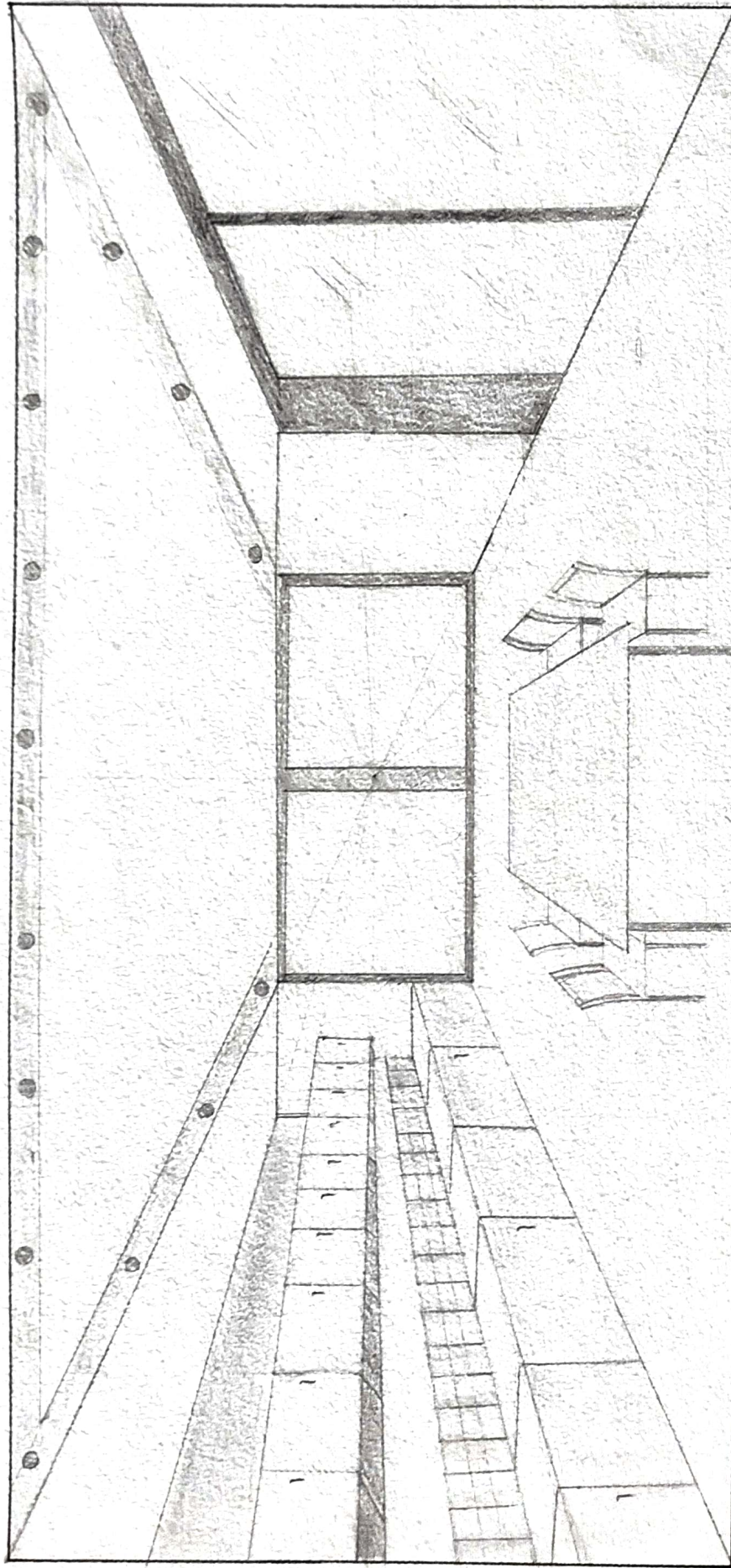


SIGNATURE DATE -  
SHEET NO -  
SCALE - NTs  
PRG -

SUBJECT -

NAME - HUMA SHARAF  
SEM - III  
USN - SG23BAK004  
CIG - F.O.A 3UK





NAME - HUMA SHARREEN  
SEM - III  
USN - 5G23BAR004  
CLG - F.O.A SUK

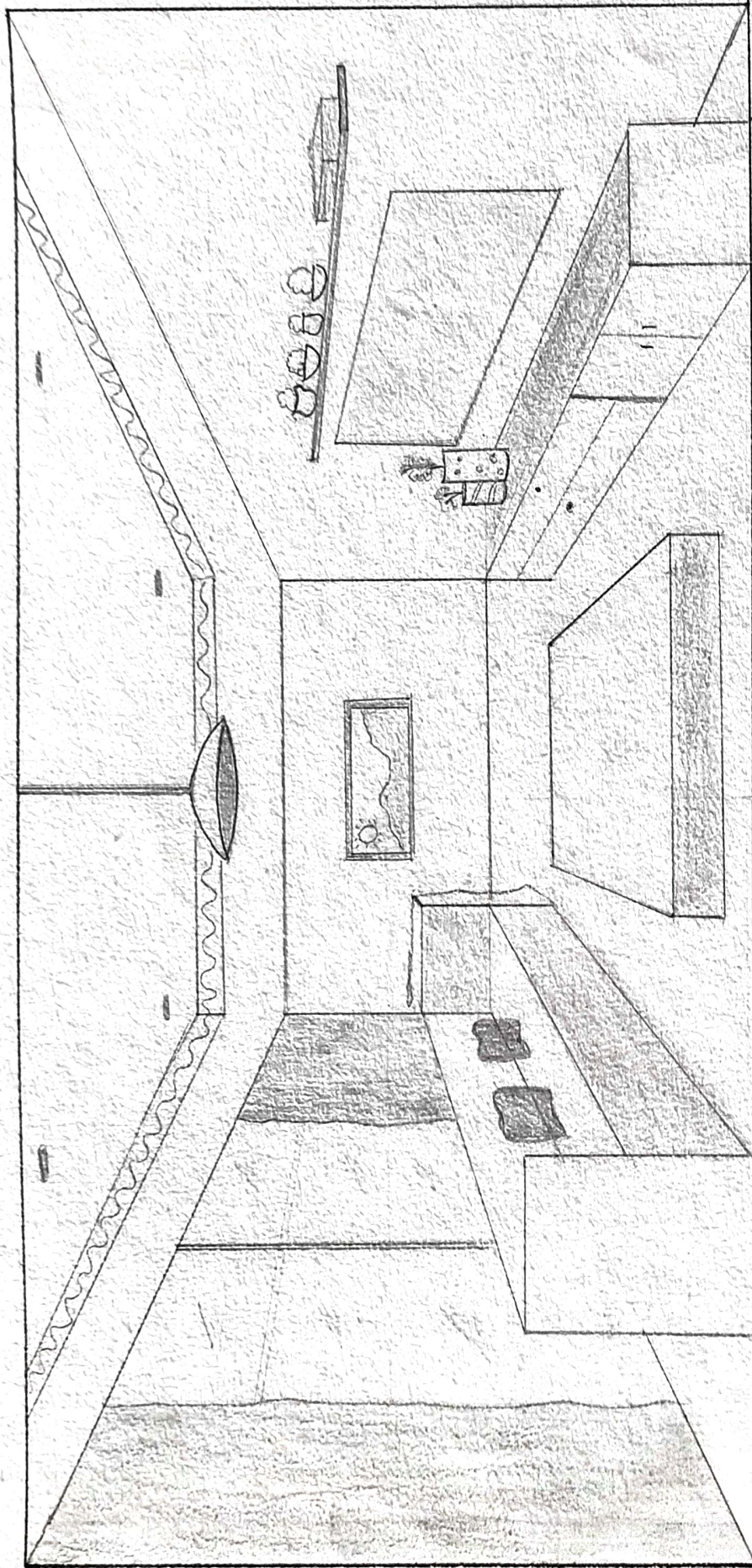
SUBJECT -  
ARCHITECTURAL  
GRAPHICS - III

DATE -  
SHEET NO -  
SCALE -  
PKG -



1 POINT PERSPECTIVE





# ONE POINT PERSPECTIVE



SIGNATURE

DATE

SHEET NO -

SCALE - NTS

VRG-

SUBJECT -

ARCHITECTURE

AL GRAPHICS

III

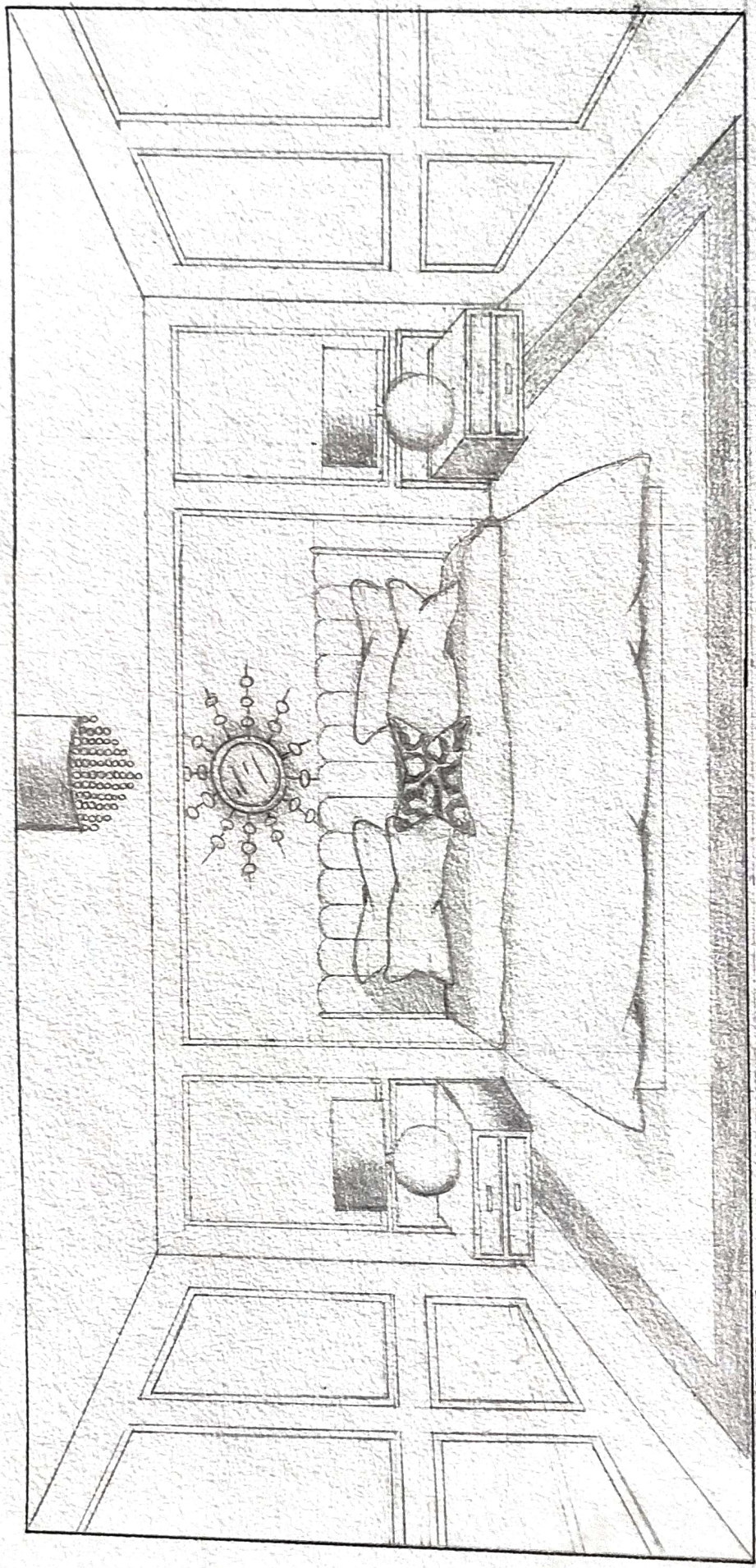
NAME - HUMA SHARVEEN

SEM - III

USN - 5G25BARK004

CLG - F.O.A. SUK





SIGNATURE

DATE -

SHEET NO -

SCALE -

PKG NO -

SUBJECT -

ARCHITECTURAL

GRAPHICS - III

NAME - HUMA SHAKIL

SE/A -

USN -

CLG - FOA SUK

# 1 POINT PERSPECTIVE





# MONUMENT

[WATER COLOUR]

SIGNATURE -



DATE -

SHEET NO -

SCALE -

DRG -

SUBJECT

GRAPHICS - III

NAME - HUMA SHARAF

USN - SG236AK004

SEM - III

CLG - F.O.A SUK