

SCOPE OF VISUAL ART COURSE

1) Objective Of This Document

- a) Cheat-sheet For Visual Arts Educators & Art Students, Which Includes Comprehensive Topics & Subtopics Related With Visual Art

2) Scope & Topics

- a) Fundamentals (*Cute Donkey Must Enhance Memory*)
 - i) Composition
 - ii) Design Principles
 - iii) Measurement
 - iv) Elements
 - v) Methodology



- b) Reference - Sketch, Draw & Render
 - i) Sensory Perception Replication
 - (1) 3D Live
 - (2) 2D Picture
 - ii) Memory
 - iii) Imagination
 - iv) Hybrid
- c) Final Portfolio – Includes 50+ Organic / Inorganic Objects & 7 Artworks
 - i) Portrait – Front, Side & Three Quarter, Male, Female, Caricature, Cartoon
 - ii) Still Life – Bowl, Glass, Cup Plate, Bottle, Table Lamp, Pear, Mushroom, Pencil, Book, Water Tap With Water Droplet, Chair, Table, Donut, Ginger, Drapery Folds
 - iii) Floral – Flowers, Buds, Vase, Leaves
 - iv) Scape
 - (1) Land – Sky, Clouds, Birds, Hill Range, Trees, Rocks, Shrubs, Grass, Hut, Fence, Pathways, Electric Poles / Wires, Car, Human Figure, Dog, Flowers, Leaves, Fields, Meadows
 - (2) City – Sky, Clouds, Houses, Buildings, Road,
 - (3) Human Figure, Car, Trees, Electric Poles, Sidewalks
 - (4) Sea – Sky, Clouds, Birds, Sea, Rocks, Beach, Boat, Human Figures, Palm Trees, Lighthouse
 - v) Abstract – Flowers, Buds, Vase, Leaves
 - vi) Mandala – Glyphs, Radial Composition
 - vii) Fashion – Croquis Poses & Drapery
 - viii) Traditional Regional
- d) Mediums
 - i) Graphite & Charcoal
 - ii) Soft Pastel
 - iii) Coloured Pencils
 - iv) Oil
 - v) Acrylic
 - vi) WaterColour

3) Approximate Efforts & Duration

- a) One-To-One Visual Art Class
 - i) Classroom ~200 Hours
 - ii) Home Assignments ~800 Hours
 - iii) Duration ~3 To 12 Months
- b) Duration & Efforts Depends Upon Pre-Requisites
- c) Course Cost Based Upon Time & Material (T&M)

PRE-REQUISITES FOR PARTICIPANTS (PLAYFUL MONKEY IN MYSTERIOUS INDIA)

1) Regular Practice

- a) Practice & Theory Ratio 90%:10%
- b) Have Sufficient Time To Practice
- c) Ability To Sit For A Longer Duration
- d) Patience & Perseverance

2) Diligently Follow The Methodology

- a) Acute Observation Using Fundamentals
- b) Memorise Using Methodology
- c) Avoid Jumping To Advance Or Irrelevant Topics
- 3) Study Subjects & Memorise
- 4) Keen Interest

TEACHING METHODOLOGY (COURSE DESIGN & DELIVERY)

- 1) Methodology Framework
 - a) 4MAT
 - i) Engage – Meaning
 - ii) Share – Concepts
 - iii) Practice – Skills
 - iv) Perform – Adaptation
 - b) SMARTER
 - i) Specific
 - ii) Measurable
 - iii) Achievable
 - iv) Relevant
 - v) Timely
 - vi) Evaluate
 - vii) Re-adjust
 - c) Johari Windows
 - i) Ask
 - ii) Tell
 - iii) Shared Discovery
 - d) Minimalism Learning Curve
 - i) Structured
 - ii) Unstructured
 - iii) Semi-structured
 - e) Depth Of Topic
 - i) See
 - ii) Usage
 - iii) Manufacture
- 2) 7C Teaching Methodology For Visual Art Class (N Hours)
 - a) Class (N Hours)
 - i) Commence
 - ii) Concept
 - iii) Create
 - b) Home Assignment (N*4 Hours)
 - i) Create Again
 - ii) Change
 - iii) Consult
 - iv) Correct

VISUAL ART METHODOLOGY

1) What Is Visual Art Methodology?

- a) Principles & Philosophies
- b) Best Practices
- c) Processes & Procedures
- d) Tools & Techniques
- e) Quality Assurance
- f) Compliance & Standards
- g) Education & Training
- h) Continuous Improvement

2) Benefits

- a) To Implement Memorising Techniques (*The Most Accurate Victory Mantra – Very Patiently Cultivate Small Steps*)
 - i) Teach Someone Else
 - ii) Mnemonics
 - iii) Association
 - iv) Visualisation
 - v) Mind Mapping
 - vi) Visual Aids
- vii) Practice & Repetition Using Methodology
 - (1) Forgetting Curve & Retention %age
 - (a) 20 Minutes 58%
 - (b) 1 Hours 44%
 - (c) 9 Hours 36%
 - (d) 1 Day 33%
 - (e) 2 Days 28%
 - (f) 6 Days 25%
 - (g) 31 Days 21%
 - (2) Practice Repetition
 - (a) 0 Minutes – First Exposure
 - (b) 15 Minutes
 - (c) 24 Hours / 1 Day
 - (d) 36 Hours / 3 Day
 - (e) 7 Day
 - (f) 1 Month
 - (g) 3 Months

- (h) Repeat Every 3 Months
- viii) Chunking
- ix) Spatial Memory
- x) Storytelling
- b) To Enhance **Observation** in Artistic Process
 - i) Visual Perceptual Observation
 - (1) Deconstruct Using Fundamentals
 - (a) Composition
 - (b) Design Principles
 - (c) Measurement
 - (d) Elements
 - ii) Meta-Perception
 - (1) Add Aesthetic Response
 - iii) Creative Transformation
 - (1) Re-construct
 - (a) Methodology
 - (b) Medium
 - (c) Personalised Style
 - c) Other Benefits
 - i) Systematic Approach
 - ii) Clarity & Precision
 - iii) Consistency
 - iv) Efficiency
 - v) Repeatability
 - vi) Objectivity
 - vii) Problem Solving
 - viii) Quality Assurance
 - ix) Resource Management
 - x) Risk Management
 - xi) Project Management
 - xii) Innovation
 - xiii) Continuous Improvement

PLAN, DRAW, RENDER & IMPROVE METHODOLOGY (PDR)¹ (PLAIN DOSA, RASAM & IDLI)

1) Plan

- a) Creativity (4i)
 - i) Inception
 - ii) Incubation
 - iii) Illumination
 - iv) Iteration
- b) Research
 - i) Observation
 - ii) Subject Knowledge
 - iii) Reference
 - (1) Live
 - (2) Memory
 - (3) Imagination
 - (4) Hybrid
 - iv) Reference Pic
 - (1) Tools
 - (a) CorelDraw / Adobe Illustrator
 - (b) Photoshop
 - (c) Image Processing Tools
 - (i) Online
 - (ii) Mobile Apps
 - (2) Digital Operations²
 - (a) Contouring
 - (b) Posterization
 - (c) Black & White
 - (d) Enhance
 - (e) Crop & Compose
 - (f) Colour Palette
 - (g) Grid
 - (h) Shapes & Forms
 - (3) Reference Print HD Picture on A3 Size Art Paper
 - (a) Original Colour ed Picture For Reference, One Copy
 - (b) Black & White A3 HD Print With Grid & 10 Level Of Posterization, One Copy
 - (c) Colour ed Picture With Grid & 10 Level Of Posterization, Three Copies

¹Note: Posterization in CorelDraw – Go to Bitmaps / Quick Trace, remove Colour s, switch on the lines & superimpose posterize line map on the original image. You may also try the same with Effects / Transform / Posterize.

- c) Thumbnails Sketches
 - i) Emphasis On The Story
 - ii) Identify The Layers

- iii) Define Point Of View
- iv) Place Objects
- v) Add Perspective
- vi) Drawing
- vii) Improve Using What-If
- viii) Shortlist
- ix) Rendering
- d) Implementation
 - i) Plan Medium & Art Supplies
 - ii) Project Planning
 - iii) Logistics
- 1) **Draw** (Using Lines & Shapes Elements)
 - (1) Layers
 - (a) Identify The Layer
 - (b) Determine The Object (or Object's Area) In The Layer
 - (2) Draw
 - (a) Define The Envelope For The Object
 - (b) Breakdown The Object In Shapes
 - (c) Create 2D Schematic Geometrical Structure For The Object
 - (d) Draw The Object
 - (3) Fine Tune
 - (a) Unify The Object Areas
 - (b) Improve
 - (c) Cleanup
 - (d) Redraw
- 2) **Render** (Using Space, Value, Colour, Forms & Texture Elements)
 - (1) Layers
 - (a) Identify The Layer
 - (b) Determine The Object On Layer
 - (2) Render
 - (a) Breakdown The Object In Forms
 - (b) Identify The Planes Using Wireframe
 - (c) Analyse Shadow & Light On The Planes Of The Form
 - (d) Render The Object Using Value & Colour
 - (3) Fine Tune
 - (a) Unify The Object
 - (b) Add Texture On The Object
 - (c) Enhance The Object
 - (i) Composition
 - (ii) Edges
 - (iii) Line-work
 - (iv) Contrast
 - (v) Highlights & Shadows
 - (vi) Colour Balance
 - (vii) Overall Aesthetic
 - (viii) Consistency
 - (ix) Preserve

- 3) **Improve**
 - (1) Share The Artwork
 - (2) Get Feedback
 - (3) Improve

'Note: In the PDRI Cycle numerous steps that overlap with each other, and several are iterative, forming loops.

BEST PRACTICES

- 1) **General**
 - a) Enjoy The Process
 - b) Avoid Competition With Others
 - c) Accept Accidents & Learn
 - d) Linear Progression In PDRI Cycle
- 2) **Planning**
 - a) HD Reference Pic With Good Light & Shadow
 - b) Ensure Quality Of Content
 - i) Technical Skill
 - ii) Creativity & Originality
 - iii) Composition & Design Principles
 - iv) Use of Colour Values
 - v) Emotional Impact
 - vi) Subject Matter & Theme
 - vii) Contextual Relevance
 - viii) Presentation & Craftsmanship
 - ix) Innovation
 - x) Audience Engagement
 - xi) Artistic Intent
 - xii) Historical & Cultural Significance
 - xiii) Balance Realism & Abstraction
- 3) **Drawing**
 - a) Use Sharpened Pencil
 - b) Deconstruction & Reconstruction

- c) Work In Layers
- d) Corner To Curve
- e) Draw Lines Confidently
- f) Use X-Ray Vision
- g) Follow Iterative Process
- h) Best Pencil Grip + Pivot – Overhand Heavy Using Shoulder
- i) Measurement
- j) Use Methodology
- k) Ghost Drawing
- l) Draw From Macro To Micro
- m) Draw Gently With Light Hand
- n) Use Different Edges
- o) Prevent Touching The Surface Area
- p) Memorise With Replication
- q) Symmetrical Image
- r) Break The Symmetry For Organic Objects
- 4) **Rendering**
 - a) Follow Standard Medium Workflow
 - b) Match The Colour Using Value & Colour
 - c) Define Colour & Value Palette
 - d) Always Mix & Create Colour s
 - e) Colour & Value Gradation
 - f) Use Variety Of Brushes
 - g) Apply Minimum Quantity Of Colour
 - h) Minimal Brush Strokes
 - i) Visible & Broken Brush Strokes
 - j) Render Base, Volume & Texture
 - k) Consider 3D Aspect
 - l) Layers For Depth
 - m) Avoid Drawing
 - n) Don't Overdo
 - o) Create Your Own Signature Style
 - p) Presentation & Preserve
 - q) Brighter Colour Bands On Top
 - r) Odd Values In Palette
- 5) **Improve**
 - a) Evaluate Your Artwork
 - i) Use Easel
 - ii) Use Scotopic Vision
 - iii) Step Away From Your Artwork
 - iv) Evaluate The Negative Space In Your Drawing
 - v) Use Shapes & Forms
 - vi) Review The Clicked Picture In Phone
 - vii) Cross Check Using Opacity
 - viii) Feedback From Peers

7 ELEMENTS: LINE, SHAPE, SPACE, VALUE, COLOUR, MEDIUM, FORM, & TEXTURE (LIVELY SHARK SURFING WITH VIOLET COLOUR FISH & TURTLE)

- 1) Elements For 2D Drawing
 - a) **Line & Dot**
 - i) Horizontal
 - ii) Vertical
 - iii) Diagonal Lines
 - iv) Curve
 - v) Spiral
 - vi) Zigzag
 - vii) Thickness
 - viii) Dark
 - ix) Variations & Advance Hybrid
 - b) **Shapes**
 - i) Rhombus
 - ii) Circle
 - iii) Triangle
 - iv) Variation & Advance Hybrid
- 2) Elements For 3D Rendering
 - a) **Space** (Cool Cat Likes Hot Pizza, with Delicious Olives & Extra Sweet Potato)
 - i) Colour
 - ii) Contrast
 - iii) Layers
 - iv) Horizon Line
 - v) Placement From Line of Horizon
 - vi) Details
 - vii) Overlap
 - viii) Size
 - ix) Edge
 - (1) Hard (Dark & Heavy) For Close Objects

- (2) Soft (Light & Thin) For Faraway Objects
- (3) Lost When Foreground & Background Merges Together
- x) **Perspective**
 - (1) **Concepts**
 - (a) Planes
 - (b) Horizon Line
 - (i) True
 - (ii) False
 - (c) Vanishing Point
 - (i) Oblique
 - (ii) Vertical
 - (iii) Multiple
 - (iv) Shadow
 - (d) Lines
 - (i) Converging Lines
 - (ii) Parallel Lines
 - (e) Foreshortening
 - (2) **Type**
 - (a) One Point Perspective
 - (i) Eye Level
 - (ii) Birds View
 - (iii) Ants View
 - (iv) Equidistant Objects
 - (b) Two Point Perspective
 - (i) Eye Level
 - (ii) Pseudo
 - 1. Birds View
 - 2. Ants View
 - (c) Three Point Extreme Perspective
 - (i) Birds View
 - (ii) Ant View
 - (d) N Point Perspective
 - (e) Vaned Terrain
 - (i) Upward Slopes
 - (ii) Downward Slopes

- b) **Value**
 - i) Black
 - ii) Very Dark
 - iii) Dark
 - iv) Mid-tones
 - v) Light
 - vi) Very Light
 - vii) White
- c) **Colour**
 - i) 12 Colour Wheel (Hue)
 - (1) 3 Primary Colour s
 - (a) CMY Cool
 - (i) Lemon Yellow PY31
 - (ii) Alizarin / Crimson Lake PR23
 - (iii) Prussian Blue PB27 or Cerulean Blue PB35
 - (b) RYB Warm
 - (i) Gamboge Hue PY35 / NY24 or Permanent Orange PO62
 - (ii) Cadmium Red / Vermillion PR106
 - (iii) Cobalt Blue PB28 or French Ultramarine Blue PB29



- (2) 3 Secondary Colour s – Green, Purple & Orange
 - (a) CMY Cool – Bright Green, Bright Purple, Pale Orange
 - (b) RYB Warm – Sap Green, Dull Violet, Bright Orange
- (3) 6 Tertiary (tuh-shuh-ree) Colour s – Red-Orange, Yellow-Orange, Yellow-Green, Blue-Green, Blue-Violet, Red-Violet
- ii) **Other Colour s Shades**
 - (1)
 - (a) Black Pb
 - (b) White Pw

- (2) Natural
 - (a) Burnt Sienna PR102
 - iii) Variation In Hue
 - (1) Tint – Add White
 - (2) Shade – Add Black
 - (3) Tone
 - (a) Add Grey (White+Black)
 - (b) Mix Opposite Colour s
 - iv) Nature
 - (1) Warm
 - (a) Reds
 - (b) Oranges
 - (c) Yellows
 - (2) Cool
 - (a) Blue
 - (b) Green
 - (c) Purple
 - v) Colour VS Value Darkness (*Bee In Valley Buzzing, Rabbit Grazing, Other Yawn Wide*)
 - (1) Black – 100%
 - (2) Indigo – 90%
 - (3) Violet – 75%
 - (4) Blue – 60%
 - (5) Red – 60%
 - (6) Green – 42%
 - (7) Orange – 41%
 - (8) Yellow – 11%
 - (9) White – 0%
 - vi) Shadow
 - (1) Blue Grey – Prussian Blue + Vermillion Red
 - (2) Grey Brown – Prussian Blue + Burnt Sienna
 - (3) Red Violet – Cobalt Blue + Crimson Red
 - (4) Taupe – Gamboge Yellow + Rose + Ultramarine Blue
 - vii) Harmonious Schemes
 - (1) Monochromatic
 - (2) Analogous (VIBGYOR)
 - (3) Complementary
 - (4) Split Complementary
 - (5) Triadic
 - (6) Square
 - (7) Rectangle
 - viii) Mediums
 - (1) Wet
 - (a) Oil
 - (b) Water
 - (c) Acrylic
 - (d) Fabric
 - (e) Gouache
 - (f) Ink
 - (g) Glass
 - (2) Dry
 - (a) Graphite
 - (b) Charcoal
 - (c) Pastel
 - (i) Oil
 - (ii) Soft
 - (d) Coloured Pencil
 - (3) Digital Tools²
 - (a) Raster – Adobe Photoshop
 - (b) Vector – Adobe Illustrator
 - (c) Video & Audio Editing – Adobe Premier
 - (d) Video Effects – Adobe Aftereffects
 - (e) Sculpturing – Zbrush
 - (f) Modelling & Animation – 3Ds Max
- ²Note: Digital Tools are not included in the Professional Visual Art Course.
- d) **Forms**
 - i) Basic Types
 - (1) Cuboid
 - (2) Sphere
 - (3) Cone
 - (4) Cylinder
 - (5) Advance Hybrid Using Form Modifiers
 - ii) Form Attributes
 - (1) Wireframe
 - e) **Texture** (Surface Quality)
 - i) Types
 - (1) Smooth
 - (2) Rough
 - (3) Glossy
 - (4) Matt
 - (5) Fur
 - (6) Self Or Colour Patterns
 - ii) Techniques
 - (1) Hatching
 - (2) Cross-hatching
 - (2) Planes
 - (3) Angle
 - (4) Value / Colour
 - (5) Surface Quality
 - iii) Source Of Light Attributes
 - (1) Source Type Such As Sunlight, Moonlight, Candles, Neon Etc.
 - (2) Size
 - (3) Angle / Direction
 - (4) Distance
 - (5) Luminosity
 - (6) Temperature
 - (7) Medium
 - (8) Diffused Or Focused
 - (9) Radiosity
 - (10) Incident
 - (11) Reflected
 - (12) Absorption
 - (13) Transmission
 - iv) Form & Light
 - (1) Bright Family
 - (a) Reflection – White
 - (b) Highlight – Very Light
 - (c) Form Shadow – Light To Mid-tone
 - (2) Terminator – Dark
 - (3) Dark Family
 - (a) Core Shadow – Very Dark
 - (b) Reflected Light – Light
 - (c) Cast Shadow
 - (i) Oclusion – Black
 - (ii) Umbra – Very Dark
 - (iii) Penumbra – Dark
 - (iv) Ant Umbra – Mid-tone
 - (4) Shadow
 - (a) Formation
 - (i) Converging Lines
 - 1. Source Of Light
 - 2. Vanishing Point
 - (ii) Surface Shape
 - (iii) Form's Opacity
 - (iv) Soft & Hard Edges
 - (v) Opposite To Light
 - (vi) Length Of Shadow
 - (b) Value & Colour
 - (i) Use Complementary
 - (ii) Add Grey Or Black
 - (iii) Cool & Dark Shadows
 - (iv) Oclusion – Darkest To Mid-tone
 - v) Form Modifiers
 - (1) Scale
 - (2) Rotate
 - (3) Position
 - (4) Perspective
 - (5) Combine
 - (6) Cut
 - (7) Hollow
 - (8) Bevel
 - (9) Bend
 - (10) Taper
 - (11) Sculpt
 - (a) Additive
 - (b) Subtractive
 - (12) Compress / Pinch
 - (13) Pull
 - (14) Twist
 - (15) Extrude
 - (16) Poly Change
 - (17) Warp
 - (18) Inflate
 - (19) Distort
 - (20) Hybrid & Complex Modifiers
- (3) Stippling
 - (4) Scumbling
 - (5) Smooth Shading
 - (6) Contour Shading
 - (7) Circularism
 - (8) Back-and-forth Stroke
 - (9) Scribbling
 - (10) Dotted Textures
- DESIGN PRINCIPLE (FOCUS ON STORY)**
- 1) **Gestalt Law Of Grouping**
 - a) Similarity
 - b) Proximity
 - c) Continuity
 - d) Closure
 - e) Common Fate
 - f) Good Form
 - g) Figure Ground
 - 2) **Principles**
 - a) Balance
 - b) Contrast
 - c) Dominance Or Emphasis Or Focus
 - d) Harmony
 - e) Rhythm
 - f) Movement
 - g) Pattern
 - h) Repetition
 - i) Proportions
 - j) Space
 - k) Unity
 - l) Variety
 - m) Originality
- COMPOSITION (ARRANGEMENT OF OBJECTS)**
- 1) Balance
 - a) Symmetry
 - b) Asymmetry
 - c) Radial
 - 2) Colour Scheme
 - 3) Continuation
 - 4) Contrast
 - 5) Diagonal Line
 - 6) Emphasis
 - 7) Framing
 - 8) Golden Ratio 61.77% + 38.22%
 - 9) Golden Triangle
 - 10) Layers
 - 11) Leading Line
 - 12) Left To Right
 - 13) Minimalistic
 - 14) Plato's Rule
 - 15) Point Of View
 - 16) Repeat & Pattern
 - 17) Rule Of Odds
 - 18) Rule Of Third
 - 19) Similarity
 - 20) Small Objects In The Front
 - 21) Space In Front & Back Of A Moving Object
 - 22) Foreground & Background Line
 - 23) Break All Rules
- MEASUREMENTS**
- 1) **Drawing**
 - a) Horizontal, Vertical & Diagonal Lines
 - b) Shapes
 - c) Size
 - d) Angle
 - e) Position On X, Y & Z Axis
 - f) Perspective 1, 2, 3, Multiple
 - g) Envelop With Height & Width
 - h) Sight-Size
 - i) Standard Proportions – Object Knowledge
 - j) Relative Proportions – Object Knowledge In Relation To Others Objects
 - k) Positive, Negative Space & Shapes
 - l) Grid Or Triangulation
 - m) Composition
 - n) Thumbnail
 - 2) **Rendering**
 - a) Forms

- b) Wireframe & Contours
- c) Posterization
- d) Colour Palette
- e) Value Palette

- (3) Expressions
- c) 360 Degree Orthographic Cross-section Views Of Skeleton & Muscles
 - i) Top View
 - ii) Bottom View
 - iii) Left View
 - iv) Right View
 - v) Front View
 - vi) Back View
 - vii) Symmetry Or Mirror

This subject is tailored for those who have expertise in the fundamentals of visual art and will necessitate additional time.

METHODOLOGY FOR LEARNING HUMAN ANATOMY?

1) Parts Of The Body

- a) Head
 - i) Skull
 - ii) Eyes
 - iii) Nose
 - iv) Lips
 - v) Ear
 - vi) Face Profile
 - vii) Hair
 - viii) Neck
 - ix) Male & Female Front, Side Pose & Quarter Face
- b) Torso
- c) Arm
- d) Hands
- e) Legs
- f) Feet

2) Anatomy Study Methodology

- a) Layers
 - i) Skeleton Landmarks
 - (1) Detailed
 - (2) Basic Shape & Structure
 - (3) Joints
 - ii) Muscle
 - (1) Origin & Insertion
 - (2) Shape
 - (a) Flex
 - (b) Relaxed
 - (c) Muscle Layering
 - (3) Muscle Fibres
 - (a) Convergent – Pectoralis Major
 - (b) Parallel – Rectus Abdominis
 - (c) Bipennate – Rectus Femoris
 - (d) Unipennate – Extensor Digitorum
 - (e) Multipennate – Deltoid
 - (f) Fusiform – Biceps Brachii
 - (g) Circular – Orbicularis Oris
 - (4) Skeleton Underneath
 - iii) Skin
 - (1) Top Layer Texture
 - (a) Skin Texture
 - (b) Wrinkles & Fine Lines
 - (c) Skin Pores
 - (d) Hair
 - (e) Sweat & Oil
 - (f) Pigmentation
 - (g) Blemishes include blackheads, papules, pustules, rashes, & bumps
 - (h) Acne & Mole
 - (i) Scar
 - (j) Aging
 - (k) Part Of Body
 - (l) External Environment
 - (2) Muscle & Bones Underneath
 - (a) Skeleton Visible Bones
 - (b) Layers Of Muscles
 - (c) Fat, Tendons & Ligaments
 - (d) Nerves
 - iv) Exercise Using Reference Images
 - (1) Trace Skeleton
 - (2) Trace Muscles & Draw Fibres
 - (3) Draw Skeleton Behind Muscles
 - (4) Warp Muscles Around Skeleton
- b) Other Factors
 - i) Gender
 - (1) Male
 - (2) Female
 - ii) Age
 - (1) Young
 - (2) Kid
 - (3) Old
 - iii) Ethnicity
 - (1) Bone Structure
 - (2) Skin Complexion & Texture

- d) Add Perspective / Foreshortening
 - i) Bird's View – Left, Middle & Right
 - ii) Ant's View – Left, Middle & Right
 - iii) Eye Level – Left, Middle & Right
 - iv) Add Foreshortening & Perspective
- e) Extent Of Movement
 - i) Freely Movable Joints (Diarthroses / Synovial Joints)
 - (1) Ball & Socket – Hip & Shoulder
 - (2) Hinge – Elbow, Knee, Fingers & Toes
 - (3) Pivot – Neck & Elbow
 - (4) Saddle – Thumb
 - (5) Gliding / Plane – Wrist & Ankle
 - (6) Condylod / Ellipsoidal – Wrist & Palm
 - ii) Slightly Movable Joints (Amphiarthroses) – Spine's Intervertebral discs
 - iii) Immovable Joints (Synarthroses) – Skull
- f) Hale Body Proportions & Fashion Croquis
 - i) Torso – 5.5 Cranium
 - ii) Legs – 6 Cranium, Overlapped With Torso
 - iii) Arm – 4.5 Cranium
 - iv) Torso Width – 2 Cranium
 - v) Pose
 - (1) Front
 - (2) Side
 - (3) Back
 - (4) Three Quarter
- g) Dynamic Movement
 - i) Action Sequences
 - (1) Steps
 - (a) Anticipation
 - (b) Gather Energy
 - (c) Primary Action
 - (d) Follow Through (Residual Energy)
 - (e) Recovery
 - (f) Secondary Actions
 - (2) Best Practices
 - (a) Easing In & Out / Slow In & Out
 - (b) Overlapping Action
 - (c) Balance
 - (i) Centre Of Gravity
 - (ii) Centre Of Support
 - (d) Timing & Spacing
 - (e) Exaggeration
 - (i) Camera Position
 - (ii) Perspective
 - (iii) Movement
 - (f) Arcs
 - (g) Line Of Action
 - (h) Squash & Stretch
 - (i) Use Cuboid To Rotate
 - ii) Study Dynamic Anatomy
 - (1) Dynamic Contra-pose
 - (2) Walk
 - (3) Dance
 - (4) Fight
 - (5) Extreme Sports Such As Aerobatics, Stunts, Gymnastics & Circus
 - (6) Accident & Fall
 - iii) Study Human Anatomy From Apps
 - (1) Create Pose
 - (a) PoseIt
 - (b) Skelly
 - (c) Pose Tool
 - (2) Study Bones & Muscles
 - (a) Art 3D Anatomy For The Artists

METHODOLOGY FOR LEARNING DRAPERY

1) Body Movement

- a) Twist
- b) Rotate
- c) Movement
- d) Extension
- e) Bending
- f) Stretching
- g) Compression
- h) Draping
- i) Folds

2) Cloth Property

- a) Stiff
- b) Reflective
- c) Surface
- d) Transparent & Opacity
- e) Elasticity
- f) Weight
- g) Folds

3) Types Of Folds

- a) Pipe
- b) Drop
- c) Diaper
- d) Spiral
- e) Half Lock
- f) Zigzag
- g) Inert Folds

4) Rules

- a) Flow
- b) Kinetic & Potential Energy
- c) Point Of Tension
- d) Point Of Support (1 & 2 Point)
- e) Objects Underneath
- f) Gravity
- g) Stiffness
- h) Folds In Tight & Loose Dress
- i) Wet Cloth
- j) Wind
- k) Pinch & Stretch
- l) Inert Cloth
- m) Overlapped Layers
- n) Triangles, Cone, & Cylinders
- o) Hard & Soft Edges
- p) Shape Of Folds
- q) Similar To Fold Forms
 - i) Wrinkles
 - ii) Hills & Dunes
 - iii) Hair
 - iv) Water

METHODOLOGY FOR LEARNING WATER

1) Water Form Attributes

- a) Wave Variations
 - i) Crest
 - ii) Length
 - iii) Height
 - iv) Trough
 - v) Amplitude
 - vi) Cone
- b) Perspective
 - i) Big Waves In Front
 - ii) Overlap Of Waves
 - iii) Lighter In The Front
 - iv) Shallow In Front
 - v) More Activity On The Beach
- c) Other Elements
 - i) Wind Direction & Strength
 - ii) Waves & Ripple
 - iii) Froth
 - iv) Droplets

2) Reflection

- i) Mirror
- ii) Distortion
- iii) Angle Of View
- iv) Light Source
- v) Colour & Value
- vi) Transparency & Depth Of Water
- vii) Atmospheric Conditions

**Note: Putting aside basic body proportions and fashion croquis, the study of detailed human anatomy is a sophisticated and intricate field, aimed at students focusing on advanced anatomy.*

GRAPHITE & CHARCOAL

1) Art Supplies

- i) Pencils
 - ii) Wood Pencils
 - (1) 4B, 3B, 2B, B, HB, F, H, 2H
 - (2) Staedtler Mars Lumograph 100-EE
 - (3) Mitsubishi Uni KH-20 Sharpener
 - (4) Zero No. Sandpaper
 - (5) 2MM
 - (a) Staedtler Clutch Pencil
 - (b) Staedtler 2B Leads
 - (c) Mitsubishi Uni 2MM Pencil
 - (6) .5MM
 - (a) Clutch Pencil
 - (b) 2B Leads
 - (7) 5.6MM
 - (a) Lead Holder
 - (b) 2B & 4B Leads
 - (8) 4B, 6B, 8B Aquarelle Graphite Pencils
 - (9) Compressed Charcoal
 - (10) 005, 02, 04, 08 Micron Pens
 - (11) Charcoal Powder
 - (12) Graphite Powder
 - (13) 4B, 6B, 10B Water-soluble Graphite Sticks
 - (14) 2 Wide Mouth Glass Jars
 - iii) Erasers
 - (1) Putty
 - (2) Vinyl
 - (3) Tombow Mono Zero 2.3 mm
 - (4) Electric Eraser
 - (5) Sanford Peel-off Magic Rub
 - (6) Indenter
 - (7) ½ Inch Painter / Masking Tape
 - (8) White Acrylic Posca Uni Extra Fine Marker Pen
 - (9) White Gouache Colour Tube
 - iv) Blenders
 - i) Paper Stump Blenders
 - ii) Filbert Round Mop Brush
 - iii) Soft Tissue Paper
 - iv) 3 Brushes Each – Round, Flat, Quill Mop No. 2, 4, 6, 8, 12
 - v) Flat Mop – 1, 2 Inch
 - vi) Liner & Spotter – 0, 1, 2, 3, 4
 - vii) 005, 02, 04, 08 Micron Pens
 - v) Surface
 - (1) Bond Sheets
 - (2) Canson / Accademia Fabrignano / Strathmore Bristol Vellum Surface, 200 to 300 GSM A3 Smooth Sketching Sheet
 - (3) A2 Drawing Board
 - (4) Clamps
 - vi) Fixative Spray
 - vii) Reference Picture (Check PDRI / Plan)

2) Techniques

- i) Graphite Type
 - (1) Sketching
 - (a) Hard 9H – H
 - (b) Fine & Firm F
 - (2) Drawing
 - (a) Middle HB
 - (3) Rendering
 - (a) Blackness B – 9B
 - (b) Extra-soft E
 - (c) Thickness .2 – 5.6 MM, Sticks & Powder
- ii) Lead Usage
 - (1) Flat Edge
 - (2) Pointed Tip
- iii) Pencil Grip
 - (1) Traditional Tripod For Micro Work
 - (2) Overhand Heavy For Macro Work
 - (3) Lollipop Or Drum Stick
 - (4) Inverted
 - (5) Paintbrush
- iv) Pivot
 - (1) Finger
 - (2) Wrist
 - (3) Elbow
 - (4) Shoulder
 - (5) Waist & Feet
- v) Dark & Light Palette Using

- (1) Pressure
- (2) Layering
- (3) Lead Softness / Hardness
- (4) Paper Texture
- vi) Lifting Graphite
 - (1) Eraser
 - (2) Blade
 - (3) Shielding
 - (4) Masking
 - (5) Indentation
 - (6) White Acrylic Pen
 - (7) White Gouache Colour
- vii) Texture
 - (1) Paper Blenders
 - (2) Filbert Round Mop Brush
 - (3) Pencil
 - (4) Textured Board Surface
 - (5) Scratching
 - (6) Indenter

1) Art Supplies

- a) Drawing Tools
 - i) Pencil 4H & 2H
 - ii) Wood Pencil Sharpener
 - iii) Vinyl Eraser
 - iv) Sanford Peel-off Magic Rub
 - v) Artist Masking Tape 1 Inch & ½ Inch
 - vi) Sandpaper Zero No
- b) Surfaces
 - i) Canson 300 GSM Hot Press A5
 - ii) Canson 300 GSM Hot Press 12 X 16 Inch
- c) Studio Furniture & Safety Gears
 - i) Easel
 - ii) Bridge Stick 3 Feet
 - iii) Table 3 X 2 Feet
 - iv) Chair
- d) Colour s
 - i) Prisma Premier Artist Grade Water-Soluble Colour ed Pencil Sets, Set Of 36 Pencils
 - ii) Sennelier or Schmincke or Rembrandt Premier Artist Grade Soft Pastels, Set Of 36
 - iii) Mitsubishi Uni KH-20 Sharpener
- e) Medium & Varnish
 - i) Varnish Spray
 - (1) Matt
 - (2) Gloss
 - ii) Water
- f) Brushes
 - i) 3 Brushes Each – Round, Flat, Quill Mop No. 2, 4, 6, 8, 12
 - ii) Flat Mop – 1, 2 Inch
 - iii) Liner & Spotter – 0, 1, 2, 3, 4
 - iv) 005, 02, 04, 08 Micron Pens
 - v) Pan Pastel Soft Knife
 - vi) Blender Stump
 - vii) Cotton Ear Buds
 - viii) White Acrylic Posca Uni Extra Fine Marker Pen
 - ix) 2 Wide Mouth Glass Jars
- g) Reference Picture (Check PDRI / Plan)

2) Techniques

- a) Same As Graphite & Charcoal
- b) Burnishing With Light Colour

OIL COLOUR (OPAQUE)

1) Art Supplies

- a) Drawing Tools
 - i) Pencil 4H & 2H
 - ii) Wood Pencil Sharpener
 - iii) Vinyl Eraser
 - iv) Artist Masking Tape 1 Inch & ½ Inch
- b) Surfaces
 - i) Canson Figueras Oil 290 GSM Canvas Grain A3 Paper Pad
 - ii) Mounted Primed Canvas A4 Size
 - iii) Mounted Primed Canvas Size A3+
 - iv) Liquitex Clear Transparent Gesso 4+OZ
 - v) Liquitex Texture Opaque Gel White 4+OZ
 - vi) One Sandpaper 320 to 400 Grit
- c) Studio Furniture & Safety Gears
 - i) Easel
 - ii) Bridge Stick 3 Feet

- iii) Table 3 X 2 Feet
- iv) Chair
- v) Exhaust Fan For Ventilation
- vi) Masks
- vii) Apron Or Lab Coat
- viii) Hair Band
- ix) Puppy Pet Training XL Pads
- x) Cotton Cloth 3 Feet X 3 Feet
- xi) Microfibre Cloth Rags Hanky Size 5 Nos
- xii) Paper Towel Napkin Roll
- xiii) Alcohol Based Hand Sanitiser
- xiv) Dustbin With Trash Bags
- d) Colour s Winsor & Newton Artists Tube Oil Colour, 20ML+ Each
 - i) Lemon Yellow PY31
 - ii) Alizarin / Crimson Lake PR23
 - iii) Prussian Blue PB27 or Cerulean Blue PB35
 - iv) Gamboge Hue PY35 / NY24 or Permanent Orange PO62
 - v) Cadmium Red / Vermillion PR106
 - vi) Cobalt Blue PB28 or French Ultramarine Blue PB29
 - vii) Black Pb
 - viii) Burnt Sienna PR102
 - ix) Titanium White Pw 60+ ML
- e) Medium & Varnish
 - i) Oil Medium
 - (1) Slow Drying Linseed Oil
 - (2) Fast Drying Linseed Oil
 - (3) Stand Oil For Thickness & Lustre
 - (4) Liquin for Fast Drying
 - ii) Solvent
 - (1) Gamsol
 - (2) Turpentine Oil For Cleaning
 - iii) Cold Wax For Impasto
 - iv) Medium Proportion
 - (1) Stand Oil, Linseed Oil, & Gamsol ~ 1:1:3 Ratio
 - (2) Dropper
 - (3) Storage
 - (a) 3 Squeeze Bottles With Nozzles
 - (b) 2 Wide Mouth Glass Jars
 - v) Winsor & Newton Oil Colour Artist Varnish
 - (1) Matt
 - (2) Gloss
- f) Brushes
 - i) 3 Brushes Each – Round, Flat, Quill Mop No. 2, 4, 6, 8, 12
 - ii) Flat Mop – 1, 2 Inch
 - iii) Liner & Spotter – 0, 1, 2, 3, 4
 - iv) Fan – 4, 6, 8
 - v) Brush Holder
 - vi) Credit Card
 - vii) Sea & Synthetic Sponge
 - viii) RGM Palette Knife Plus Series Design No.
 - (1) 3 Triangle 51MM
 - (2) 37 Edges 42MM
 - (3) 85 Round 60MM
 - (4) 18 Diamond 28MM
 - (5) 43 Diamond 45MM
 - (6) 81 Rectangle 65MM
- g) Palette
 - i) Grey Peel Off Palette
 - ii) Transparencies 5 Nos
 - iii) Feet Glass Palette 2 Feet X 2
 - iv) Transparent Acrylic Palette
 - v) Colour Scraper
- h) Reference Picture (Check PDRI / Plan)

2) Techniques

- a) Canvas
 - i) Transparent Gesso Application
 - ii) Smoothing the Surface Using Sand Paper
 - iii) Transfer Drawing with Posterization
 - iv) Transparent Gesso Protection
 - v) Create Texture On The Selected Areas
 - vi) Smoothing the Selected Area Using Sand Paper
- b) Rendering
 - i) Create Colour Palette Based Upon Posterization
 - (1) Colour Wheel (Check Elements / Colour)
 - (2) Mix & Match Colour s

- (a) Load Basic Colours
- (b) Mix & Create Required Colours
- (c) Matching Value Of The Colour
 - (i) For Light Push Towards Use Yellow Or White
 - (ii) For Dark Push Towards Blue, Red, Burnt Sienna
- (d) Match Colour Hue
- ii) Rendering Process
 - (1) Fat Over Lean
 - (a) Transparent Lean Layer Using Solvent
 - (b) Base Colour Using Less Solvent
 - (c) Add Volume Using Linseed Oil
 - (d) Add Details Using More Linseed Oil
 - (2) Alla prima Wet-On-Wet
- c) Blending Techniques
 - i) Blending
 - ii) Glazing
 - iii) Succumbing
 - iv) Overlapping or Crosshatching
 - v) Stippling or Tapping
 - vi) Impasto
 - vii) Scraping or Sgraffito
 - viii) Wet-On-Wet
 - ix) Lines Using Scale
 - x) RGM Plus Line Palette Knife 21
 - xi) Homogeneous Strokes
 - xii) Heterogeneous Strokes
 - xiii) Random Strokes
 - xiv) Circular Strokes
 - xv) Texture
 - xvi) Scumble – Broken
 - xvii) Squish – Sun
 - xviii) Scraping
 - xix) Sponge & Napkins
- d) On Drying Apply Varnish
 - i) Linseed Oil
 - ii) Varnish
 - iii) Cleaner

ACRYLIC COLOURS (OPAQUE)

1) Art Supplies

- a) Drawing Tools
 - i) Pencil 4H & 2H
 - ii) Wood Pencil Sharpener
 - iii) Vinyl Eraser
 - iv) Artist Masking Tape 1 Inch & ½ Inch
- b) Surfaces
 - i) Canson Figueras Oil 290 GSM Canvas Grain A3 Paper Pad
 - ii) Mounted Primed Canvas A4 Size
 - iii) Mounted Primed Canvas Size A3+
 - iv) Liquitex Clear Transparent Gesso 4+OZ
 - v) Liquitex Texture Opaque Gel White 4+OZ
 - vi) One Sandpaper 320 to 400 Grit
- c) Studio Furniture & Safety Gears
 - i) Easel
 - ii) Bridge Stick 3 Feet
 - iii) Table 3 X 2 Feet
 - iv) Chair
 - v) Exhaust Fan For Ventilation
 - vi) Masks
 - vii) Apron Or Lab Coat
 - viii) Hair Band
 - ix) Puppy Pet Training XL Pads
 - x) Cotton Cloth 3 Feet X 3 Feet
 - xi) Microfibre Cloth Rags Hanky Size 5 Nos
 - xii) Paper Towel Napkin Roll
 - xiii) Alcohol Based Hand Sanitizer
 - xiv) Dustbin With Trash Bags
- d) Colours Liquitex Artists Tube Oil Colour, 20ML+ Each
 - i) Lemon Yellow PY31
 - ii) Alizarin / Crimson Lake PR23
 - iii) Prussian Blue PB27 or Cerulean Blue PB35
 - iv) Gamboge Hue PY35 / NY24 or Permanent Orange PO62
 - v) Cadmium Red / Vermillion PR106
 - vi) Cobalt Blue PB28 or French Ultramarine Blue PB29

- vii) Black Pb
- viii) Burnt Sienna PR102
- ix) Titanium White Pw 60+ ML
- e) Medium & Varnish
 - i) Medium
 - (1) Liquitex Professional Slow-Dri Gel Retarder Medium
 - (2) Water
 - ii) Cold Wax For Impasto
 - iii) Winsor & Newton Acrylic Colour Artist Varnish Spray
 - (1) Matt
 - (2) Gloss
- f) Brushes
 - i) 3 Brushes Each – Round, Flat, Quill Mop No. 2, 4, 6, 8, 12
 - ii) Flat Mop – 1, 2 Inch
 - iii) Liner & Spotter – 0, 1, 2, 3, 4
 - iv) Fan – 4, 6, 8
 - v) Brush Holder
 - vi) Credit Card
 - vii) Sea & Synthetic Sponge
 - viii) RGM Palette Knife Plus Series Design No.
 - (1) 3 Triangle 51MM
 - (2) 37 Edges 42MM
 - (3) 85 Round 60MM
 - (4) 18 Diamond 28MM
 - (5) 43 Diamond 45MM
 - (6) 81 Rectangle 65MM
- g) Palette
 - i) Grey Peel Off Palette
 - ii) Transparencies 5 Nos

2) Techniques

- a) Same as Oil Colour s

WATERCOLOUR (TRANSPARENT)

1) Art Supplies

- a) Drawing Tools
 - i) Pencil 4H & 2H
 - ii) Wood Pencil Sharpener
 - iii) Vinyl Eraser
 - iv) Artist Masking Tape 1 Inch & ½ Inch
- b) Surfaces
 - i) Canson Montval 300 GSM Cold Press A5
 - ii) Saunders Waterford Or Canson Montval, 300 GSM Cold Press 12 X 16 Inch
 - iii) 100% Cotton, Cold Press, 300 GSM Paper
- c) Studio Furniture & Safety Gears
 - i) Easel
 - ii) Bridge Stick 3 Feet
 - iii) Table 3 X 2 Feet
 - iv) Chair
 - v) Exhaust Fan For Ventilation
 - vi) Masks
 - vii) Apron Or Lab Coat
 - viii) Hair Band
 - ix) Microfiber Cloth Rags Hanky Size
 - x) Paper Towel Napkin Roll
 - xi) Alcohol Based Hand Sanitizer
 - xii) Dustbin With Trash Bags
- d) Colours Artists Tube Colour, 20ML+ Each
 - i) Lemon Yellow PY31
 - ii) Alizarin / Crimson Lake PR23
 - iii) Prussian Blue PB27 or Cerulean Blue PB35
 - iv) Gamboge Hue PY35 / NY24 or Permanent Orange PO62
 - v) Cadmium Red / Vermillion PR106
 - vi) Cobalt Blue PB28 or French Ultramarine Blue PB29
 - vii) Black Pb
 - viii) Burnt Sienna PR102
 - ix) Brands
 - (1) M. Graham
 - (2) Holbein
 - (3) Sennelier
 - (4) Schmincke
 - (5) Daniel Smith
 - (6) Winsor & Newton
 - x) Oil Pastel Colour Crayons, Set Of 12
- e) Medium & Varnish
 - i) Granulation Medium
 - ii) Water
 - iii) Gum Arabic
 - iv) Varnish Spray

- (1) Matt
- (2) Gloss
- f) Brushes
 - i) 3 Brushes Each – Round, Flat, Quill Mop No. 2, 4, 6, 8, 12
 - ii) Flat Mop – 1, 2 Inch
 - iii) Liner & Spotter – 0, 1, 2, 3, 4
 - iv) Fan – 4, 6, 8
 - v) Brush Holder
 - vi) Credit Card
 - vii) Sea & Synthetic Sponge
 - viii) 005, 02, 04, 08 Micron Pens
 - ix) POS White Acrylic Posca Uni Extra Fine Marker Pen
 - x) Masking Fluid / Pen
- g) Palette
 - i) Big White Ceramic or Plastic Mixing Palette
- h) Reference Picture (Check PDRI / Plan)
- 2) Techniques**
 - a) Test Interaction
 - i) Pigment Consistency
 - ii) Paper
 - iii) Environment / Climate
 - b) Pigment Consistency From Butter To Tea
 - i) Tea 10% pigment
 - ii) Coffee 30%
 - iii) Milk 50%
 - iv) Cream 70%
 - v) Butter 100%
 - c) Basic Wash
 - i) Flat
 - ii) Graded
 - iii) Variegated
 - iv) Wet On Wet
 - v) Wet On Dry
 - vi) Glazing
 - vii) Physical Mix
 - viii) Colour Lifting
- 3) Process
 - a) Draw With Pen Or Pencil
 - b) Light To Dark Layers
- 4) Texture
 - a) Flour
 - b) Salt
 - c) Sponging
 - d) Water Soluble Pencils
 - e) Plastic Wrap
 - f) Alcohol
 - g) Scratching Or Succumbing
 - h) Masking
 - i) Spray
 - j) Blow
 - k) Drip & Tilt
 - l) Granulation
 - m) Sgraffito
 - n) Ink & Wash