

FINE ARTS  
CLASS-XI (THEORY)

*One Paper*

*Time : 1 Hour*

*30 Marks*

Units	Unitwise Weightage	Marks
	<b>History of Indian art</b>	
Unit-1	Art of Indus Valley	5
Unit-2	Buddhist, Jain & Hindu Art	10
Unit-3	Temple Sculpture, Bronzes and Artistic aspects of Indo-Islamic Architecture	15

**Unit 1: ART OF INDUS VALLEY:**

**12 Periods**

(Harappan and Mohenjo-daro)  
(2500 B.C. to 1500 B.C.)

- (1) **Introduction :**
- (i) Period and Location
  - (ii) Extension : In about 1500 miles.
    - (a) Harappa & Mohenjo-daro (Now in Pakistan)
    - (b) Ropar, Lothal, Rangpur, Alamgirpur, Kali Bangan, Banawali and Dhaula Veera (in India)
- (2) **Study of following Sculptures and Terracottas :**
- (i) Dancing girl (Mohenjo-daro)  
Bronze, 10.5×5×2.5 cm  
Circa 2500 B.C.  
(Collection : National Museum, New Delhi).
  - (ii) Male Torso (Harappa)  
Stone, 9.2×5.8×3 cms.  
Circa 2500 B.C.  
(Collection : National Museum, New Delhi).
  - (iii) Mother Goddess (Mohenjo-daro) terracotta, 22×8×5 cm.  
Circa 2500 B.C.  
(Collection: National Museum, New Delhi).
- (3) **Study of following Seal:**
- (i) Bull (Mohenjo-daro)  
Stone, 2.5×2.5×1.4 cm.  
Circa 2500 B.C.  
(Collection : National Museum, New Delhi)

- (4) **Study of the following Decoration on earthen wares:**  
 (i) Painted earthen-ware (Jar) Mohenjo-daro  
 (Collection: National Museum, New Delhi)
- Unit-2: BUDDHIST, JAIN AND HINDU ART: 24 Periods**  
 (3rd century B.C. to 8th century A.D.)
- (1) **General Introduction to Art, during Mauryan, Shunga, Kushana & Gupta period:**
- (2) **Study of the following Sculptures:**
- (i) Lion Capital from Sarnath (Mauryan Period)  
 Polished sandstone,  
 Circa 3rd Century B.C.  
 (Collection: Sarnath Museum, U.P.)
- (ii) Chauri Bearer from Didar Ganj (Mauryan Period)  
 Polished sandstone  
 Circa 3rd Century B.C.  
 (Collection: Patna Museum, Bihar)
- (iii) Bodhisattva head from Taxila (Gandhara)  
 Stone, 27.5×20×15 cm.  
 Circa 2nd Century A.D.  
 Collection : National Museum, New Delhi)
- (iv) Seated Buddha from Katra Tila  
 Mathura - Kushan Period  
 (Collection: Mathura Museum)
- (v) Seated Buddha from Sarnath (Gupta) Stone  
 Circa 5th Century A.D.  
 (Collection: Sarnath Museum, U.P.)
- (vi) Jain Tirathankara  
 Stone,  
 Circa 5th Century A.D.  
 (Collection: State Museum, Lucknow, U.P.)
- (3) **Introduction to Ajanta**  
 Location, period, No. of caves, Chaitya and Vihara, Paintings and Sculptures subject matters and technique etc.
- (4) **Study of the following Painting & Sculpture :**
- (i) Padmapani Bodhisattva (Ajanta Cave No.1)  
 Mural Painting  
 Circa 5<sup>th</sup> Century A.D.
- (ii) Mara Vijay (Ajanta Cave No. 26)  
 Sculpture in stone.  
 Circa 5<sup>th</sup> century A.D.

- Unit-3: TEMPLE SCULPTURE, BRONZES AND : 36 Periods**  
**INDO-ISLAMIC ARCHITECTURE**  
 Artistic aspects of Indian Temples  
 (6<sup>th</sup> Century A.D. to 13<sup>th</sup> Century A.D.)
- (1) **Introduction to Temple Sculpture**  
 (6<sup>th</sup> Century A.D. to 13<sup>th</sup> Century A.D.)
- (2) **Study of the following Temple-Sculptures :**
- (i) Descent of Ganga (Pallava Mahabalipuram Tamilnadu period) Stone  
 Circa 7<sup>th</sup> Century A.D.
- (ii) Ravana shaking Mount Kailash (Rashtrakuta Ellora, Maharashtra)  
 Stone Circa 8<sup>th</sup> Century A.D.
- (iii) Trimurti (Elephanta, Maharashtra) Stone Circa 9<sup>th</sup> Century A.D.
- (iv) Lakshmi Narayana (Kandariya Mahadev Temple) (Chandela, Khajuraho, M.P.) Circa 10<sup>th</sup> Century A.D.
- (v) Cymbal Player Sun Temple (Ganga Dynasty, Konark, Orissa)  
 Stone, Circa 13<sup>th</sup> Century A.D.
- (vi) Mother & Child (Vimla-Shah Temple, Solanki Dynasty, Dilwara, Mount Abu, Rajasthan) White Marble Circa 13<sup>th</sup> Century A.D.
- (3) **Bronzes**
- (i) Introduction to Indian Bronzes
- (ii) Method of casting (solid and hollow)
- (4) **Study of the following South Indian Bronzes : 12 periods.**
- (i) Nataraj (Thanjavur Distt., Tamilnadu)  
 Chola period (12th Century A.D.)  
 Collection: National Museum, New Delhi)
- (ii) Devi (Uma)  
 Chola period (11th Century A.D.)  
 (Collection: National Museum, New Delhi)
- (5) **Artistic Aspects of the Indo-Islamic Architecture 12 Periods.**
- (i) Introduction
- (6) **Study of the following architectures: 12 periods.**
- (i) Qutab Minar, Delhi
- (ii) Taj Mahal, Agra
- (iii) Go Gumbaj of Bijapur

FINE ARTS  
CLASS-XI (PRACTICAL)

Time : 6 Hours

Unitwise Weightage 70 Marks

Units		Marks
1.	Nature and Object Study	25
2.	Painting Composition	25
3.	Sessional Work	20

**Unit 1: Nature and Object Study** **25 Marks**

**60 Periods**

Study of two or three natural and geometric forms in pencil with light and shade from a fixed point of view; Natural forms like plants, vegetables, fruits and flowers etc., are to be used. Geometrical forms of the objects based on geometrical forms like cubes, cones, prisms, cylinders and sphere should be used.

**Unit 2: Painting Composition**

(i) Simple exercises of basic design in variation of linear geometric and Rhythmic shapes in primary and secondary colours to understand designs as organized visual arrangements. **15 Marks**

**36 Periods.**

(ii) Sketches from Life and Nature

**10 Marks**

**24 Periods.**

**Unit 3: Sessional Work**

(a) Five selected Natural and object study exercises drawing in any media done during the session including minimum of two still life exercises. **10 Marks**

**24 Periods.**

(b) Two Selected works of paintings done during the year. **10 Marks**

**10 Marks**

**24 Periods.**

These selected works prepared during the course by the candidates and certified by the school authorities, as the work done in the school will be placed before the examiners for assessment.

**Note:** The timetable to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

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FINE ARTS  
CLASS-XI (PRACTICAL)

Time : 6 Hours

70 Marks

(Visual art activities in terms of materials, media and techniques)

**Subject matter:**

**Unit 1:** Subject matter: Sketching from life, natural objects and man-made objects. Drawing from different objects such as:- Trees, clouds, rivers, hills, flowers different fruits, birds, animals different human forms and human anatomy. Geometrical forms of objects based on geometrical forms like cubes, prisms, cylinders and sphere. Different paintings of landscape such as townscape and rural scenes etc.

**Unit 2:** Natural study:- Various forms of nature of pencil, colour etc. both indoor and outdoor.

**Unit 3:** Perspective:- Simple and dimensional laws of visual perception, used in perspective and common-sense problems based on the concept of two and three dimensions.

**Unit 4:** Still - life drawing and paintings:- Still-life drawing and painting basing on different objects such as: fruits, vegetables, flowers, flower vase and plates with two draperies in different colours (one in dark and other in light tone) are also to be included for background.

**Unit 5:** (A) Elements of arts:- 1. Lines, 2. Form, 3. Space, 4. Light and dark, 5. Colour, 6. Texture. (B) Principles of arts:- 1. Balance, 2. Dominance, 3. Rhythm, 4. Opposition, 5. Transition. (C) Principles of composition:- 1. Unity, 2. Harmony, 3. Balance, 4. Rhythm, 5. Emphasis and Proportion, 6. Abstraction and stylisation. (D) Creativity in visual art: The elements of the visual art are six viz:- 1. Line, 2. Value, 3. Perspective, 4. Volume, 5. Colour, 6. Texture.

**Unit 6:** Collage (Collage making):- Mixed media collage-pasting other materials like rag, button, cloth cuttings and tearing methods.

**Unit 7:** (A) Colour theory:- 1. Primary colours, 2. Secondary colours, 3. Intermediate colours, 4. Tint, 5. Cool colours, 6. Warm colours, 7. Complementary colours and 8. Analogous colours etc.

(B) Pigment colours:- 1. Blue, 2. Red, 3. Yellow, 4. Orange, 5. Green, 6. Violet, 7. Brown, 8. White and 9. Black (Explanation of the given above colours are necessary)  
(C) Some pictorial peculiarities of colour.

**Unit 8:** Drawing and painting: Tools and media:- pencil, pen and ink, brush, pastel colour, water colour, poster colour, acrylic colour, oil colour. Papers:- Cartridge paper, Hand-made

paper (smooth, medium and rough), Oil sketching paper, Oil canvas cloth (smooth, medium and rough texture) Easel:- Outdoor study and indoor study. Drawing board:- Half imperial size and imperial size, Drawing pin (thumb pin) Vehicles: Turpentine and Linseed oil etc.

#### ART APPRECIATION

Appreciation of picture composition, colour and its combination, introduction of general colour theory. Selected works of old masters and contemporary artists may be discussed (slides pictures are to be shown with epidiascope and projector)

#### SHOWING OF ART

Films, slide, reproduction of old masters and modern masters appropriate to the age group.

#### FIELD TRIPS

Visit to Museums, art exhibitions, art galleries and places of artist etc. (Inside and Outside Manipur).

#### DISPLAY OF ART WORKS AND EXHIBITIONS

Exhibition of student's work should be organised from time to time.

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#### FINE ARTS CLASS-XII (THEORY)

*One Paper*

*Time : 1 Hour*

*30 Marks*

#### Unitwise Weightage

Units		Marks
	<b>History of Indian Art</b>	
Unit-1	The Rajasthani and Pahari Schools of Miniature Painting	10
Unit-2	The Mughal and Deccan Schools of Miniature Painting	10
Unit-3	The Bengal School of Painting and Modern Trends in Indian Arts	10

#### Unit 1: The Rajasthani and Pahari Schools of Miniature Painting 24 Periods

(16th Century A.D. to 19th Century A.D.)

Introduction to Indian Miniature Schools : Western-Indian, Pala, Rajasthani, Mughal, Central India, Deccan and Paharai.

#### (A) Rajasthani Schools :

- (1) Origin and Development
- (2) Schools - Mewar, Bundi, Jodhpur, Bikaner, Kishangarh and Jaipur.
- (3) Main features of the Rajasthani Schools.
- (4) Study of the following Rajasthani Painting

Title	Painter	School
Maru-Ragini	Sahibdin	Mewar
Raja Aniruddha Singh Heera	Utkal Ram	Bundi
Chaugan Players	Dana	Jodhpur
Krishna Playing flute and dancing gopals	Nuruddin	Bikaner
Radha (Bani-Thani)	Nihal Chand	Kishangarh
Bharat meets Rama at Chitrakoot	Guman	Jaipur

#### (B) The Pahari Schools :

- (1) Origin and Development
- (2) Schools - Basohli and Kangra.
- (3) Main features of the Pahari Schools
- (4) Study of the following Pahari Paintings:

Title	Painter	School
Krishna with Gopis	-	Basohli
Raga Megha	-	Kangra

**Unit 2: The Mughal and Deccan Schools of Miniature Paintings**(16th Century A.D. to 19th Century A.D.) **24 Periods****(A) The Mughal School :**

- (1) Origin and Development
- (2) Main features of the Mughal School
- (3) Study of the following Mughal paintings.

Title	Painter	School
Krishna lifting Mount Govardhan	Miskin	Akbar
Babar crossing the river Sone	Jagannath	Akbar
Jahangir holding the picture of Madona	Abul Hassan	Jahangir
Falcon on a birth rest	Ustad Mansoor	Jahangir
Kabir and Raidas	Ustad Faquirullah Khan	Shahjahan
Marriage procession of Dara Shikoh	Haji Madni	Provincial Mughal (Oudh)

**(B) The Deccan School:**

- (1) Origin and Development
- (2) Main features of the Deccan School
- (3) Study of the following Deccan Paintings

Title	Painter	School
Raga Hindola Ahmednagar	-	Ahmednagar
Chand Bibi Playing Polo (Chaugan)	-	Golconda

**Unit 3: The Bengal School and the Modern trends in Indian Art : 24 Periods**

- (A)
- (1) A. New Era in Indian Art - an Introduction  
B. Study of the following painting  
(i) Rama Vanquishing the pride of the ocean - Raja Verma
  - (2) Evolution of the Indian National Flag (First - 1906, Middle -1921 and Final 1947 stages) : Study of the form and the colour scheme.
- (B)
- (1) Introduction to the Bengal School of Painting  
(i) Origin and development of the Bengal School  
(ii) Main features of the Bengal School
  - (2) Contribution of Indian artists in the struggle for National Movement
  - (3) Study of the following Paintings of the Bengal School.  
(i) Journey's End – Abanidranath Tagore  
(ii) Parthasarthi – Nandalal Bose  
(iii) Radhika – M.A.R. Chughtai

**(C) The Modern Trends in Indian Art:**  
Introduction

- (1) Study of the following Paintings:
  - (i) Magician - Gagendranath Tagore
  - (ii) Mother and Child - Jamini Roy
  - (iii) Woman Face - Rabindranath Tagore
  - (iv) Three Girls - Amrita Sher Gill
- (2) Study of the following pieces of Sculpture:
  - (i) Triumph of Labour - D.P. Roychowdhury
  - (ii) Santhal Family - Ramkinker Vajj
- (3) Study of the following Works of Contemporary Indian Art  
(A) Paintings :
  - (i) Mother Teresa - M.F. Hussain
  - (ii) Birth of Poetry - K.K. Hebbar
  - (iii) Gossip - N.S. Bendre
  - (iv) Untitled - G.R. Santosh
  - (v) Diagonal - Tyeb Mehta
- (4) Graphic prints:
  - (i) Whirlpool - Krishna Reddy
  - (ii) Children - Somnath Hore
  - (iii) Devi - Jyoti Bhatt
  - (iv) Of Walls - Anupam Sud
  - (v) Man, Woman and Tree - Laxma Goud
- (5) Sculptures:
  - (i) Standing Woman - Dhanraj Bhagat
  - (ii) Cries Unheard - Amar Nath Sehgal
  - (iii) Ganesha - P.V. Jankiram
  - (iv) Figure - Sankho Chaudhuri
  - (v) Chatturmukhi - Aekka Yada Giri Rao

Note: The names of artists and their art work as listed above are only suggestive and in no way exhaustive. Teachers and students should expand this according to their own resources. However, the question will be set from the above mentioned art works only.

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FINE ARTS (PAINTING)  
CLASS-XII (PRACTICAL)  
Time : 6 Hours

**One paper** **70 Marks**

**Unitwise Weightage**

Units		Marks
1.	Nature and Object Study	25
2.	Painting Composition	25
3.	Sessional Work	20

**Unit 1: Nature and Object Study** **25 Marks**  
**60 Periods**

Studies on the basis of exercises done in Class XI with two or three objects and drapery for background. Exercises in pencil with light and shade and in full colour from a fixed point of view.

**Unit 2: Painting Composition** **25 Marks**  
**60 Periods**

Imaginative painting based on subjects from Life and or Nature in water and poster colours with colour values.

**Unit 3: Sessional Work** **20 Marks**  
**48 Periods**

- (a) Five selected Natural and object study exercises in any media done during the session, including minimum of two still life exercises. (10)
- (b) Two selected works of paintings done by the candidate during the year. (10)

These selected works prepared during the course by the candidates and certified by the school authorities as the work done in the school will be placed before the examiners for assessment.

**Note:** The timetable to be so framed as to allow the students to work continuously for minimum of two periods at a stretch.

**Guidelines for Evaluation of Practical**

**Marking Scheme :**

**Part I: Nature and Object Study** **25 marks**

(i) Drawing (composition) 10

(ii) Treatment of media/colour 10

(iii) Overall impression 5

**Part II: Painting (Composition)** **25 marks**

(i) Compositional arrangement including emphasis on the subject. 10

(ii) Treatment of media colour 10

(iii) Originally and overall impression 5

**Part III: Sessional Work** **20 marks**

(i) Five selected Nature and object study exercise in any media including minimum of two still lives. 10

(ii) Two selected painting compositions prepared on the basis of life and nature 10

Note : Sessional work will be evaluated on the same pattern.

**Format of the Question :**

**Part I: Nature and Object Study**

Draw and paint the still-life of a group of objects arranged on a drawing board before you, from a fixed point of view (given to you), on a drawing paper of half imperial size in pencil/colours. Your drawing should be proportionate to the size of the paper. The objects should be painted in realistic manner with proper light and shade and perspective etc. In this study the drawing board is not to be included.

Note: A group of objects to be decided by the external and internal examiners jointly as per instructions. The objects for Nature study and object study are to be arranged before the candidates.

**Part II: Painting**

Make a Painting-Composition on any one of the following five subjects in any medium (Water/pastel, Tempera, Acrylic) of your choice on a drawing-paper of half imperial size, either horizontally or vertically. Your composition should be original and effective. Weightage will be given to a well composed drawing, effective use of media, proper emphasis on the subject matter and utilization of full space.

Note : Any five subjects for Painting Composition are to be decided by the external and internal examiners jointly as per instructions and to be mentioned here strictly just before the start of the examination for Part-II.

**3. (A) Instruction for the selection of the objects for Nature study and Object Drawing**

1. The examiners, are to select/decide two or three suitable objects in such a way so that Natural and Geometrical forms may be covered in the group of objects:

- (i) Natural-forms-large size foliage and flowers, fruit, and vegetables etc.
- (ii) Geometrical forms made of Wood/Plastic/Paper/Metal/Earthen etc. such as cube, cone, prism, cylinder and sphere.

2. Objects should be selected generally of large (suitable) size.
3. An object relating to nature, according to the season and location of the examination centre, must be included in the group of objects. The natural-objects should be purchased/arranged only on the day of the examination so that its freshness may be maintained.
4. Two draperies in different colours (one in dark and other in light tone) are to be included for background and foreground, keeping in view the colours and tones of the objects selected.

**B. Instruction to decide the subjects for Painting-Composition.**

1. The examiners, are to select/decide the five subjects suitable for Painting Composition.
2. The subjects should be so designed that the candidates may get clear-cut ideas of the subjects and they can exercise their imagination freely, because it is not important what you do, but how you do it.
3. The examiners are to free to select/decide the subjects, but these should be according to the standard of Class XII and environment of the school/candidates. Some identified areas of the subjects for Painting-Composition are given below, in which some more areas may also be added.
  - (i) Affairs of family friends and daily life.
  - (ii) Affairs of family Professionals.
  - (iii) Games and Sports activities.
  - (iv) Nature
  - (v) Fantasy
  - (vi) National, religious, cultural, historical and social events and celebrations.
4. General Instruction to the examiners :
  - (i) Candidates should be given one hour break after first three hours.
  - (ii) Work of the candidates, for parts I, II and III is to be evaluated on the spot jointly by the external and internal examiners.
  - (iii) Each work of part I, II and III after assessment is to be marked as examined and duly signed by the external and internal examiners jointly.

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FINE ARTS  
CLASS-XII (PRACTICAL)

**Time : 6 Hours**

**70 Marks**

**(Visual art activities in terms of materials, media and techniques)**

**Subject matter:**

- Unit 1:** Subject matter: Sketching from life, natural objects and man-made objects. Drawing from different objects such as:- Trees, clouds, rivers, hills, flowers, different fruits, birds, animals, different human forms and human anatomy. Geometrical forms of objects based on geometrical forms like cubes, prisms, cylinders and sphere. Different painting of landscape such as townscape and rural scenes etc.
- Unit 2:** Natural study:- Various forms of nature in pencil, colour etc. both indoor and outdoor.
- Unit 3:** Perspective:- Simple and dimensional laws of visual perception, used in perspective and common-scene problems based on the concept of two and three dimensions.
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(B) Pigment colours:- 1. Blue, 2. Red, 3. Yellow, 4. Orange, 5. Green, 6. Violet, 7. Brown, 8. White and 9. Black (Explanation of the given above colours are necessary)  
(C) Some pictorial peculiarities of colour.
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and rough texture) Easel : Outdoor study and indoor study. Drawing board:- Half imperial size and imperial size, Drawing pin (thumb pin) Vehicles: Turpentine and Linseed oil etc.

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### FIELD TRIPS

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### DISPLAY OF ART WORKS AND EXHIBITIONS

Exhibition of student's work should be organised from time to time.

### PRESCRIBED TEXTBOOKS FOR CLASSES XI AND XII:

1. Indian Painting
  - Percy Brown
  - (YMCA Publishing House, Massey Hall, Jai Singh Road Near Parliament Street, New Delhi - 110001)
2. The Art Heritage of India
  - E.B. Havell
3. Story of Indian Art
  - S.K. Bhattacharya
  - (Atma Ram & Sons, Kashmiri Gate, Delhi - 110006)
4. Indian Artists through the ages
  - R.K. Chopra
  - (R.K.C. Publications, H-49, Raghu Nagar Pankha Road, New Delhi - 110045)

### REFERENCE BOOKS FOR CLASSES XI AND XII:

1. Paint Still Life
  - Claretta While yet to be revised
  - (Walter T. Foster Publication)
2. Art of Drawing
  - Grumbacher Library Wook
  - (Walter T. Foaster Publication)

3. Collage
  - Dixi Hall
  - (Walter T. Foster Publication)
4. On Techniques
  - Leon Frank
  - (Walter T. Foster Publication)
5. More Trees
  - Fredrick Gardner
  - (Walter T. Foster Publication)
6. How to Draw and Paint Textures of Animals
  - Walter J. Wilweding
  - (Walter T. Foster Publication)
7. How to Draw and Paint Animal Expressions
  - Walter J. Wilweding
  - (Walter T. Foster Publication)
8. Art of the Pencil
  - Borough Johnson
  - (Sir ISAAC Pitman & Sons Ltd., New Delhi)
9. Design for you
  - Ethel Jane Beitler
  - (John Wilary & Sons Ltd., New Delhi)
10. Complete Book of Artist's Techniques
  - Dr. Kurt Herbers
  - Thomas and Hudson, London

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