

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

IN THE NAME OF ALLAH, THE ALL-MERCIFUL, THE ALL-COMPASSIONATE

ART AND MODEL DRAWING

10



**PUNJAB CURRICULUM AND
TEXTBOOK BOARD, LAHORE**

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ABOUT THIS BOOK

This book is prepared according to the approved curriculum of Punjab curriculum and text Book Board for the subject of Art and Model Drawing grade 10. The data presented in this book fulfills the requirement of practical utilization of the subject, its practice and relevant history of art, design and architecture in Pakistan.

For better understanding of its aims and objectives this book can be divided into two parts. The first half (from Chapter 1 to 4) is aimed to provide adequate knowledge and understanding of practical aspects of the subject: like drawing, painting, design and sculpture making. The second half (from 5 to 7) is aimed to enhance the knowledge about art of sculpture, architectural relief, pottery, ceramics and crafts in Pakistan.

Following is presented a short description of each chapter:

Chapter 1 is about the practice of drawing on advance level observing the shape of human figure and portrait. This chapter provides multiple exercises for practice of drawing in several different ways which can enhance the skills of the students and make them understand that how can they achieve the desired visuals through practice of drawing with different materials.

Chapter 2 is about painting practice of an advance level. Students can enhance their knowledge about making of portrait and landscape paintings. This chapter also presents multiple exercises for practice of both categories of paintings with different materials.

Chapter 3 is about the practice of graphic design focusing the advance level of poster making and illustrations of different kinds.

Chapter 4 is bases on the practice of sculpture making through multiple exercises in several different ways.

Chapter 5 provides information abut sculpture and architectural relief in Pakistan along with short notes on the two sculptors from Pakistan.

Chapter 6 is focused to provide information about history of pottery and ceramics in Pakistan along with short notes on two ceramist from Pakistan.

Chapter 7 is narration of Pakistani craftsmanship. It provides general information about metal craft, coinage, armor and wood work.

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Chapter # 1

DRAWING AND SKETCHING II

Note: Through the exploration of drawing materials like pencils, charcoal and graphite sticks student will learn more advance level of understanding with material, techniques and creation of shape and form with more observational skills. In this chapter the main exercises will be the basic level of making portrait and life drawing.

1.1. Basic Shading Techniques

Shading helps to transform the simple of any object into a proper form the object. It helps to create a kind of depth to a flat surface. (See instruction for the use of pencils and making shades with pencils in Chapter 2)

Observe the following basic techniques for pencil strokes and practice them to achieve different shades with pencils (Figure 1.1 to 1.3).

Experimenting with these strokes students will learn the control over pencil its strokes. Moreover, the following image will guide them to observe the use of pencil tip with its different kinds of effects.

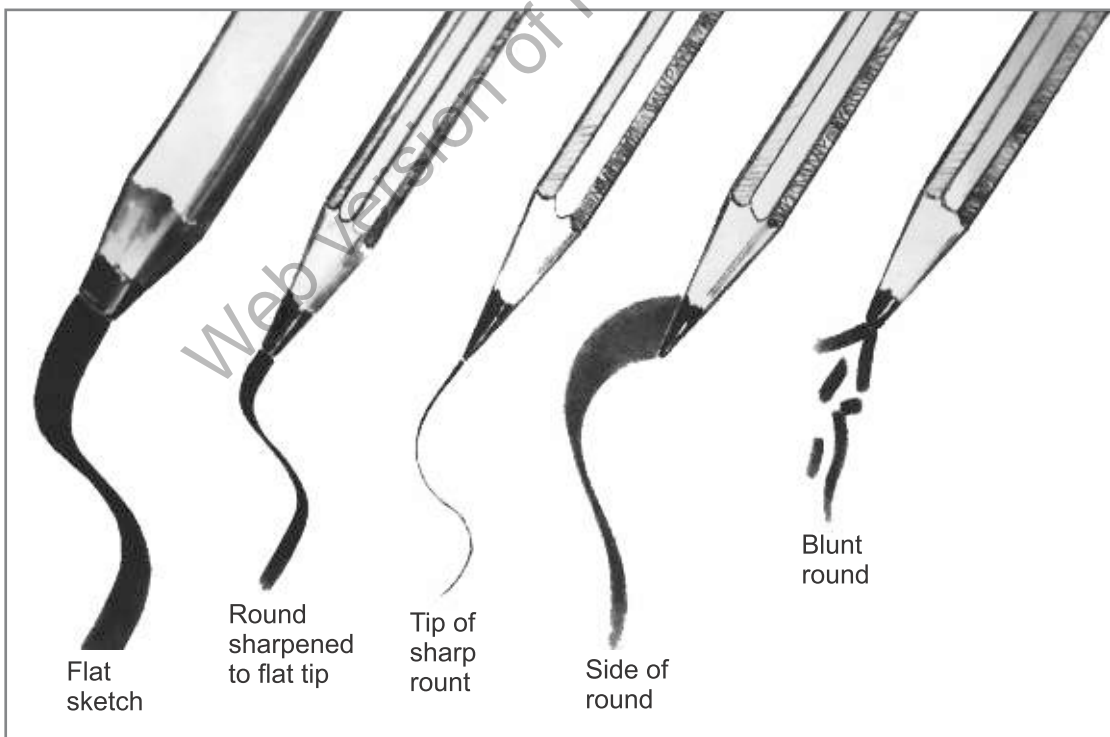
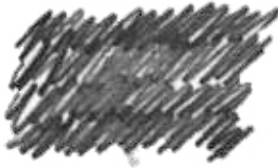
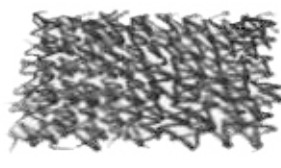


Figure 1.1 Different techniques of using pencil tip

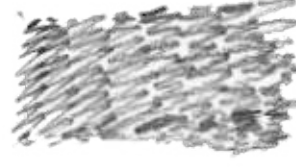
Soft Pencil Marks



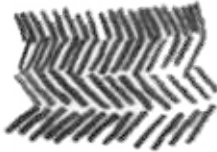
2B- Horizontal rows of scribbled shading



Scribbled lines implying a knitted texture and shadow.



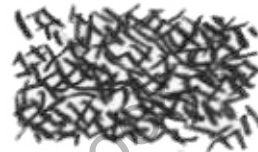
Vertical scribble, creating a soft texture and shading



3B- Heave herringbone texture.



Smudged tone (with the finger) to create atmosphere.



Random marks marking implying a rough texture.



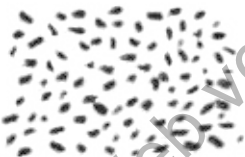
4B- A pushed zigzag line using the side of the pencil..



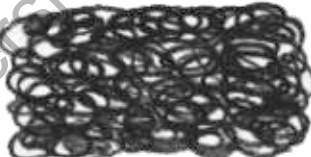
Rows of vertical scribble, progressing from dark to light



Regular dashes of tone.



5B- Irregular dots, creating an implied texture, perhaps a gravel path.



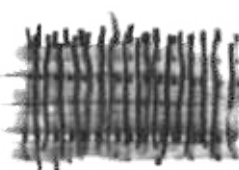
Wooly scribble creating a textured surface.



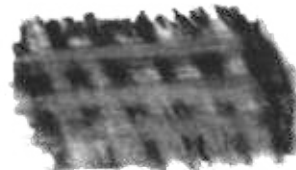
Open zigzag lines create tone and texture.



6B- Layer of graphite rubbed diagonally to create atmospheres.



Vertical lines rubbed horizontally and then vertical lines drawn over the top to create a woven texture.



Tone rubbed vertically and then horizontally to create a woven texture.

Figure 1.2 Different shading techniques achieved by pencils and charcoal

Graphite Wooden Pencils

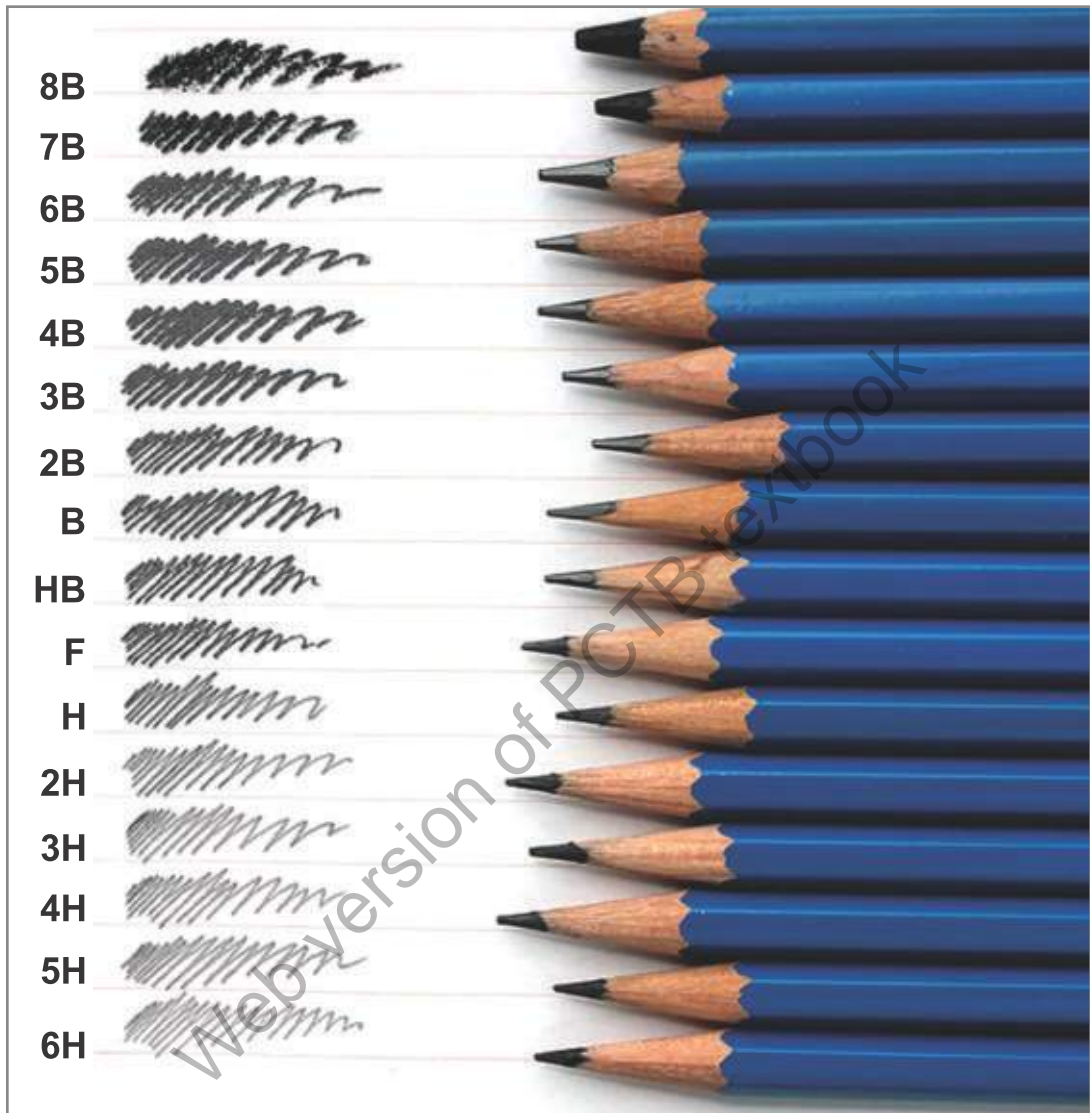


Figure 1.3 Tones of different numbers of pencils

1.2. Portrait Drawing

A portrait drawing is the depiction of a head or face of a particular person, animal or it can be a group. Traditionally people sit in front of the artist for a portrait drawing or painting but nowadays people do not sit for a long time and artists can use a photograph for reference. Internationally there are several portraits which got worldwide fame and considered some of the best portraits in the world like Mona Lisa by Leonardo da Vinci 1517 (Figure 1.4), A girl with pearl earring by Vermeer 1665 (Figure 1.5) and Portrait of Madam X by John Singer Sargent 1884.



Figure 1.4 Leonardo da Vinci, *Mona Lisa*, oil on canvas, 77x33cm, Louvre, Paris, France, <https://www.wikiart.org/en/leonardo-da-vinci/mona-lisa>



Figure 1.5 Johannes Vermeer, *A girl with pearl earring*, oil on canvas, 44.5 cm x 39 cm, Mauritshuis, The Hague, Netherlands, https://en.wikipedia.org/wiki/Girl_with_a_Pearl_Earring

In Pakistan there are several artists who are practicing portrait with great skill and got name in this field. Some of them are Saeed Akhter (Figure 1.6), Musrrat Hasan (Figure 1.7), Iqbal Hussain (Figure 1.8), Rahat Naveed Masaud (Figure 1.9), Maliha Azmi Agha (Figure 1.10) and Ali Azmat (Figure 1.11) etc.



Figure 1.6 Saeed Akhter, *Portrait drawing*, charcoal on paper, <http://infoupdate.org/saeed-akhtar-junglekey-in-image/>



Figure 1.7 Musarrat Hasan, *A group portrait*. Oil on canvas, Artist's own collection P-7 Gulberg



Figure 1.8 Iqbal Hussain, *Self Portrait*, oil on canvas,
<https://paintersofpakistan.wordpress.com/2014/04/10/iqbal-hussain/>



Figure 1.9 Rahat Naveed Masud, *Self Portrait*, oil on canvas, Artist's own collection
98Q Phase 2 DHA Lahore



Figure 1.10 Maliha Azmi Agha, *A self portrait*, acrylic on canvas, Hamail Art Gallery Lahore



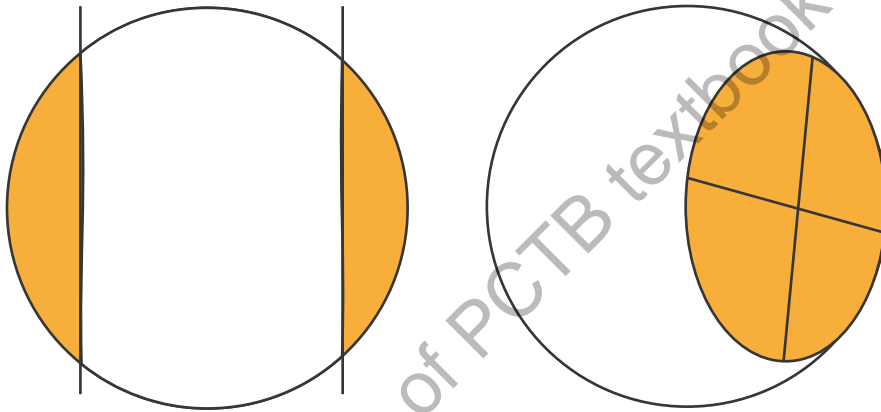
Figure 1.11 Ali Azmat, *A portrait*, charcoal on paper, Artists own collection,
https://artciti.com/exhibition/charcoal?product_id=4903

1.3. Making of Portrait Drawing

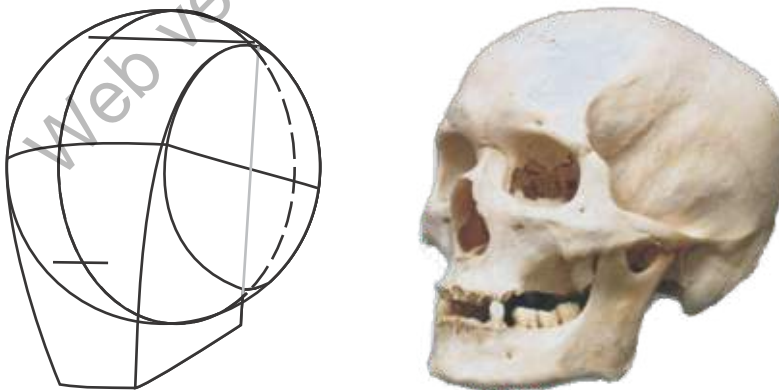
Portrait Practice #1 Learning the Basic Shape of Head

Students will learn the normal proportion of a face using the basic guidelines given below for understanding the basic structure and making a proportionate portrait.

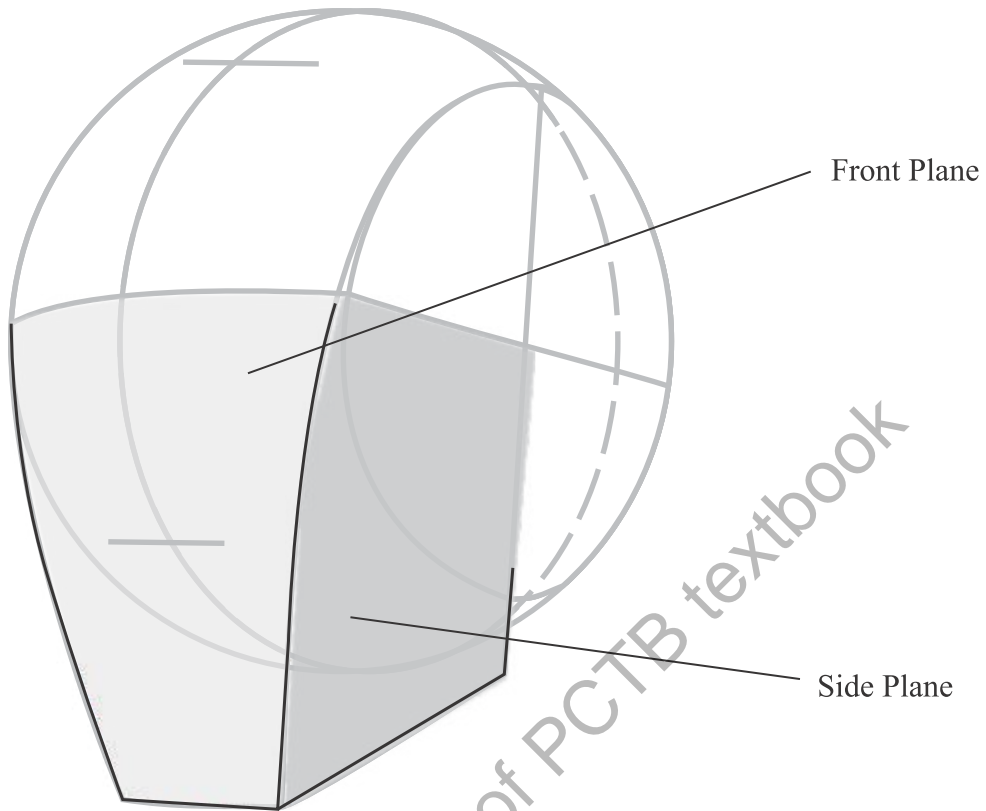
Portrait can be depicted from different directions like front side portrait, side profile portrait, three quarter portraits etc., but for learning how to draw a portrait the practitioner must get to know the basic structure of a head.



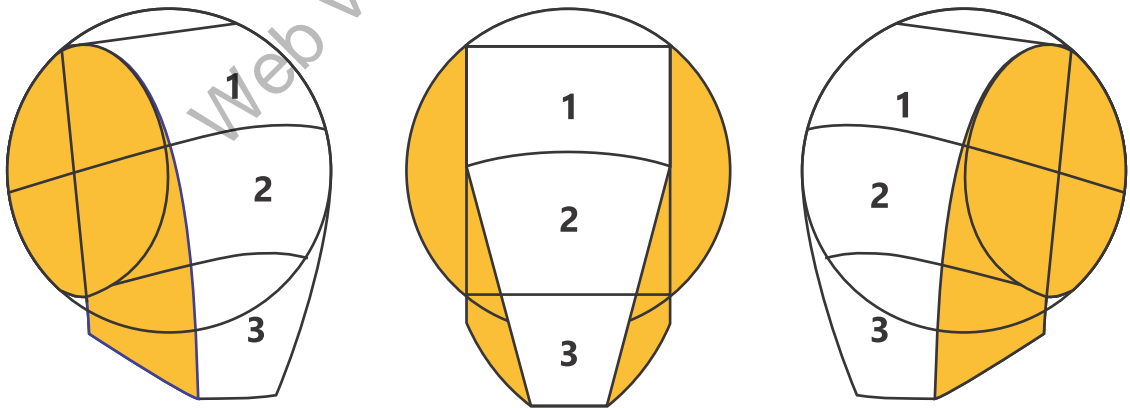
1. Observe the basic shape of a head looks like a ball that needs to be flattened on the sides for making a front view of a head.



2. The head is not flat. It is three dimensional. Like the ball given in the image 1. Now in this image observe the shape of skull and basic form of head. The large ball like circle is for cranial mass and the parts like nose, lips and chine are outside this circle. (observe the image to understand the division and structure from the side view)



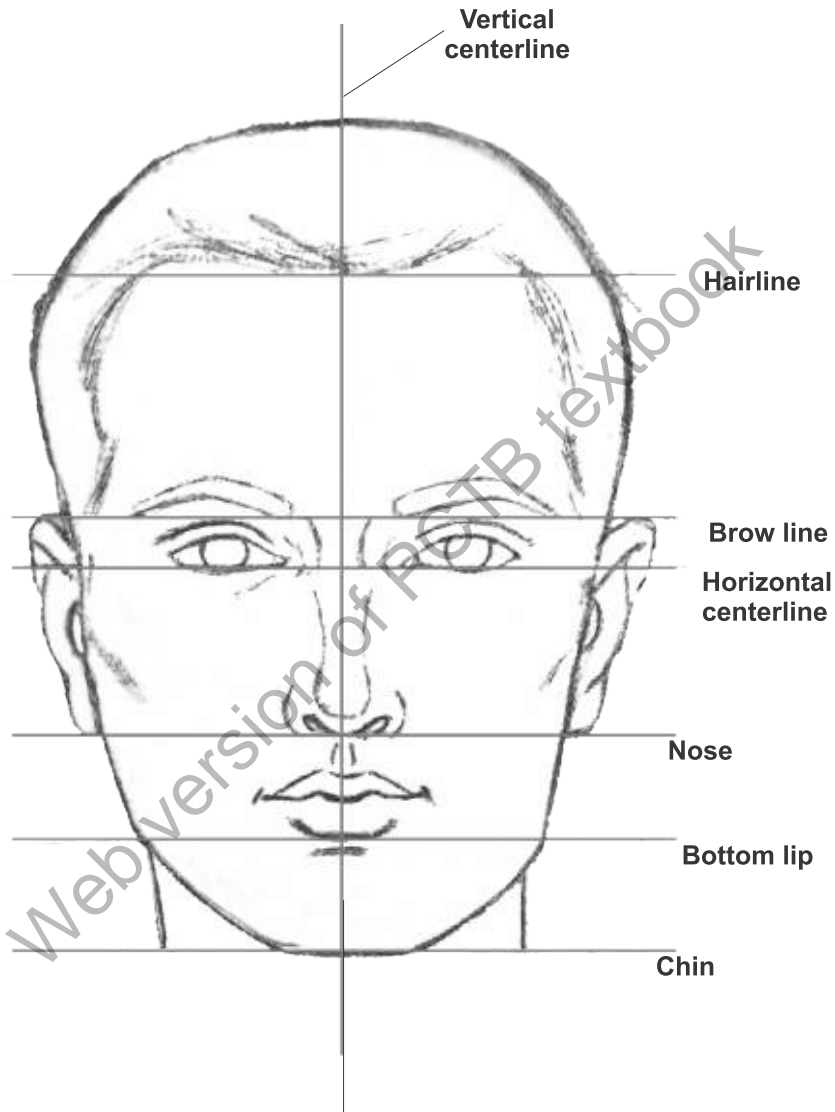
3. This image further explains the front and side planes of the face.



4. This image is showing the side and front planes of the face from different directions. Front view and side views.

Portrait Practice # 2

Learning the basic Proportions of Front View Portrait

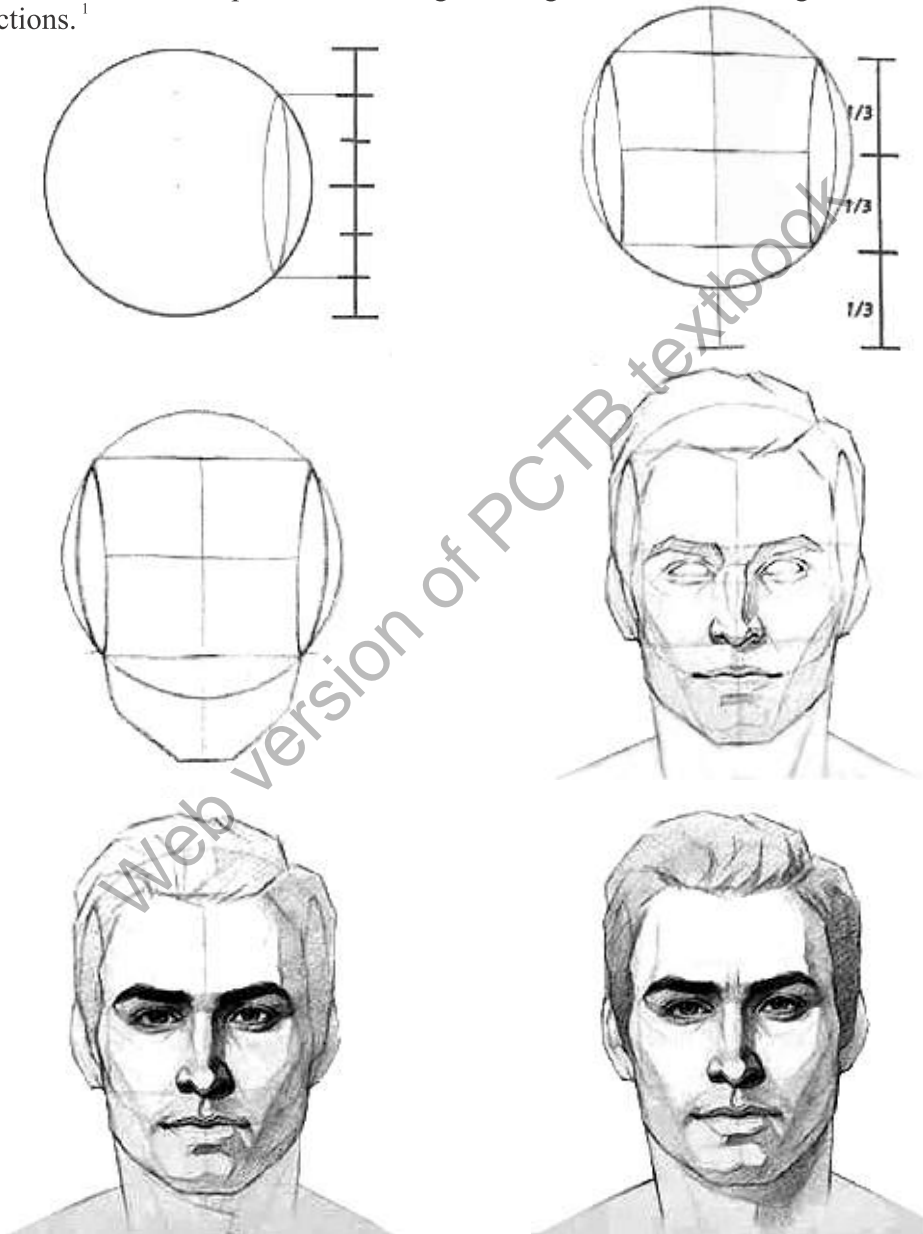


This image shows the division of the head, half horizontally and half vertically. The red lines are the top and bottom points of head. The eyes are just on the central horizontal line. Now the half division of the bottom portion (chin to eyes) shows where end of the nose will be. Once more see the half division of the area (bottom of the nose to chin) for ending point of lips. The hair line is one third down from the top of the head to eyes portion and eye brows will be on the line just above the ears. Eyes are centered between the vertical central line and side of the head.

Portrait Practice # 3

Front view

Students will observe and practice the basic division of the feature according to the normal proportion of a front side portrait observing the image below and learning from the previous instructions.¹



A portrait Drawing Practice by Cuong Nguyen

¹Cuong Nguyen, A Vietnam- American Artist, <https://www.icuong.com/bio>

Portrait Practice # 4

Front view

This time the teacher will arrange a live model to develop live observational skills or will assign the students to collect some photographs of family or friends as a reference of frontal view of portrait. More over the students can consult some of the photographs given below.



Figure 1.12 Muhammad Ali Jinnah (رحمۃ اللہ علیہ)

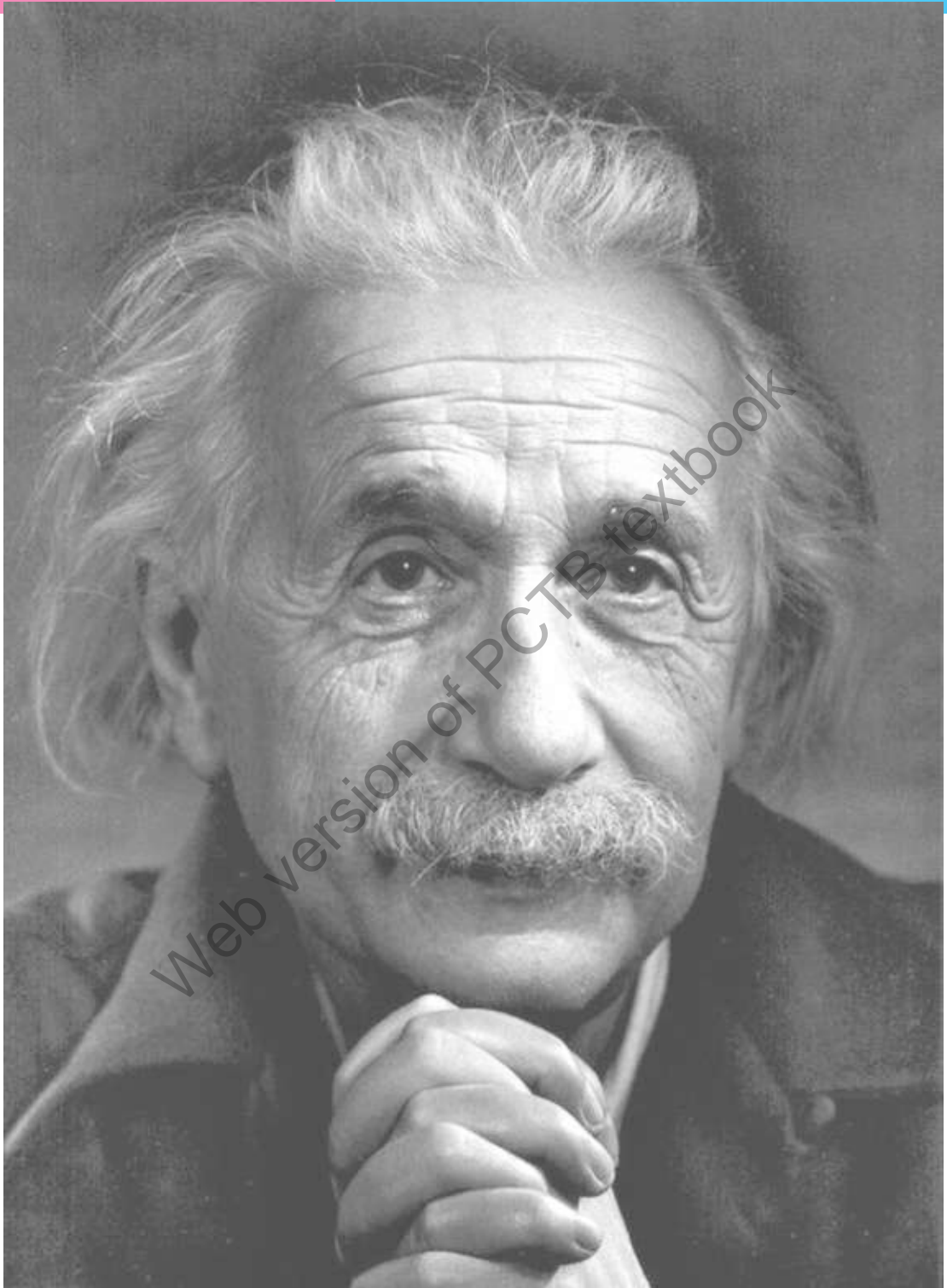
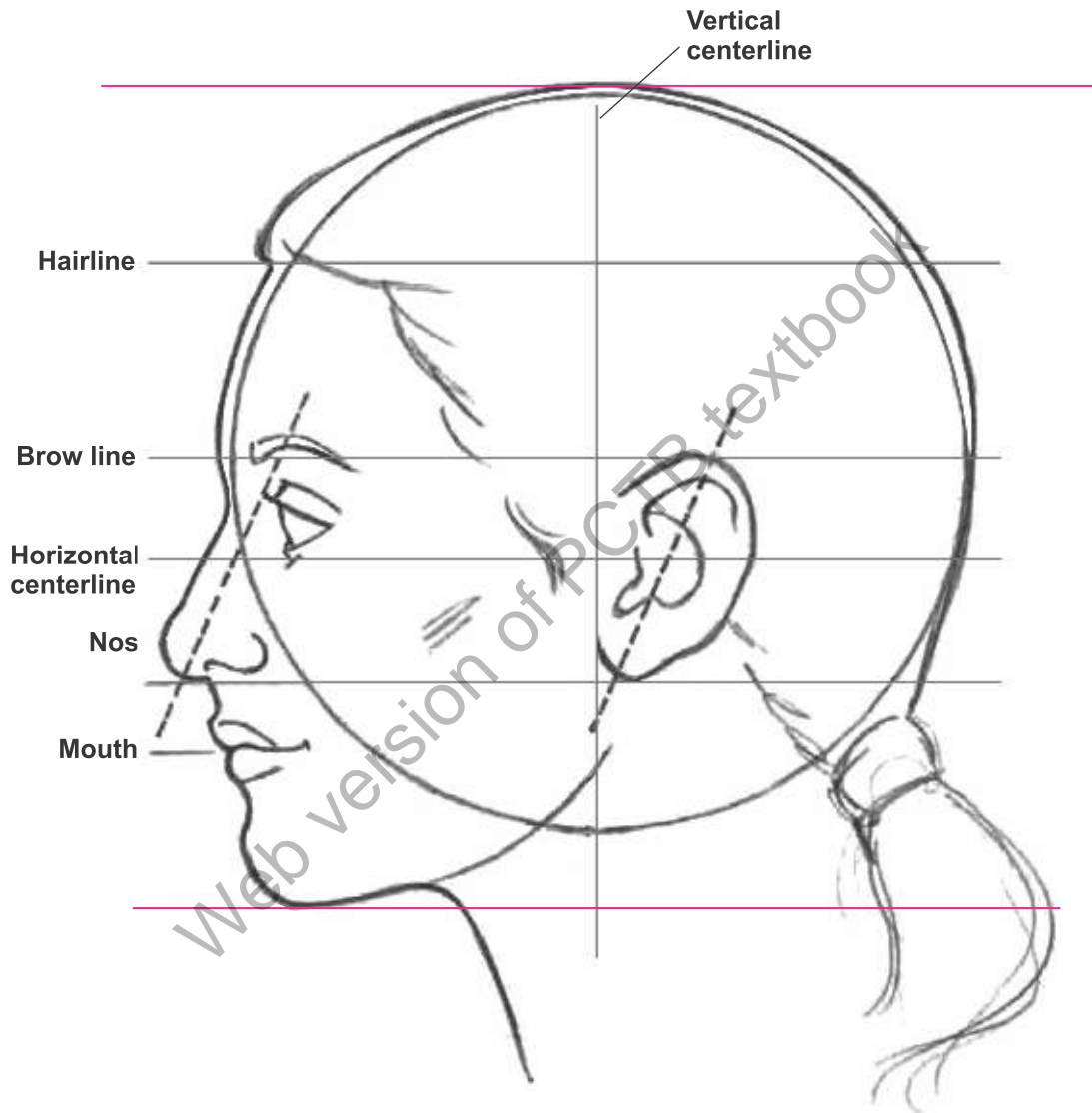


Figure 1.13 Albert Einstein

Portrait Practice # 5

Learning the Basic Proportions of Side/Profile View

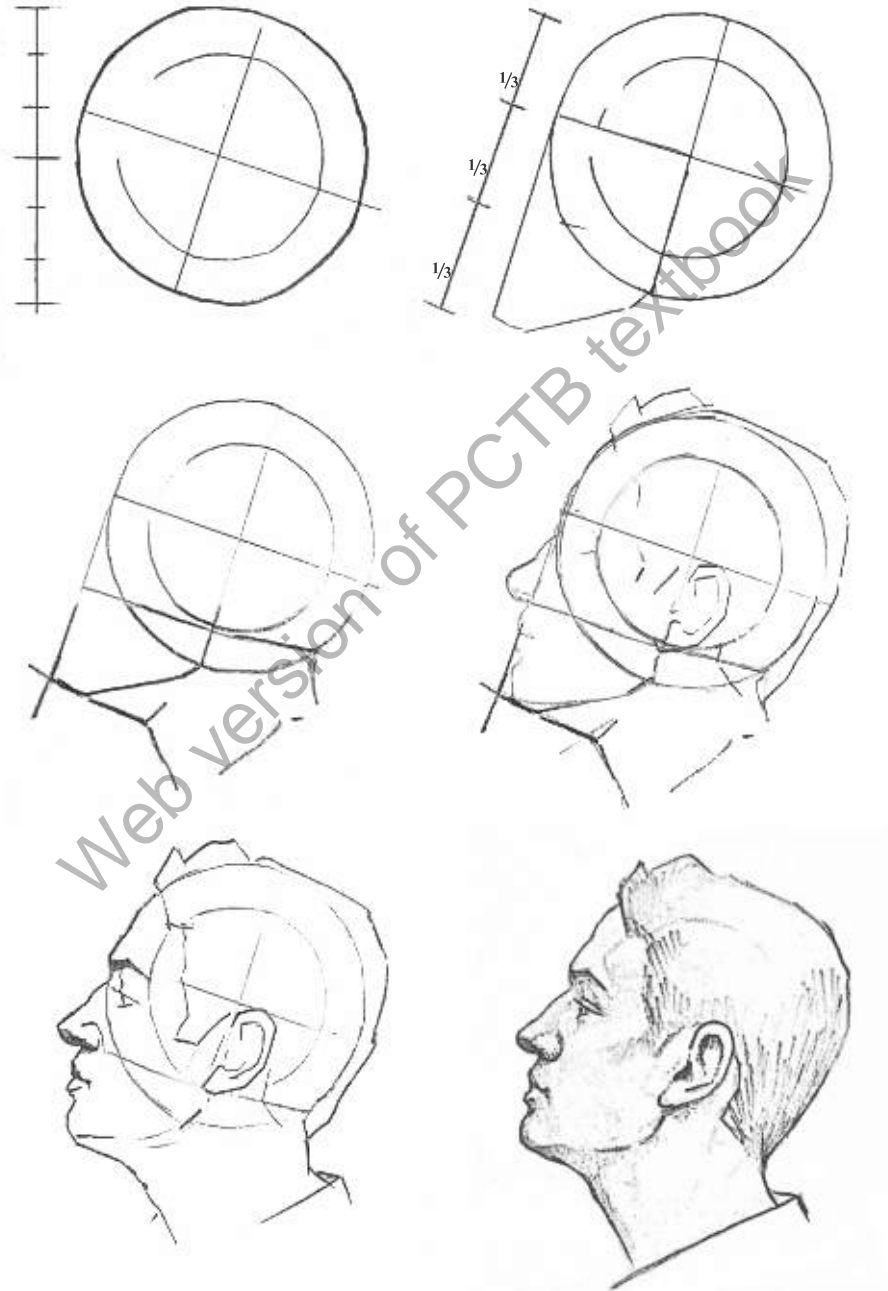


To draw a head in profile, start with the large circle for the cranial mass. The nose, chin and lips all fall outside the circle whereas the eyes and ears remain inside. The dashed slanted lines indicate the parallel slant of the nose and the ear. The ear is just behind the central vertical line, starting from the upper eyebrow horizontal line to downward nose bottom horizontal line. The division of the features is just like the frontal view.

Portrait Practice # 6

Profile View

The students will practice the following demonstration by Cuong Nguyen to learn the profile view of a portrait according to the normal proportions of head.



Portrait Practice # 7

Profile View

Students will learn the side profile portrait either from the live model or a selected photograph of family and friends. They can also consult the following images as references for practice.



Figure 1.14 A Filipino lady by Zhaoming Wu a Chinese artist



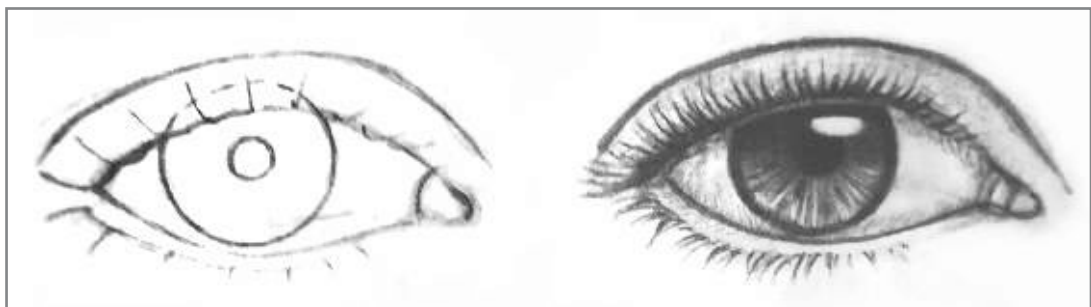
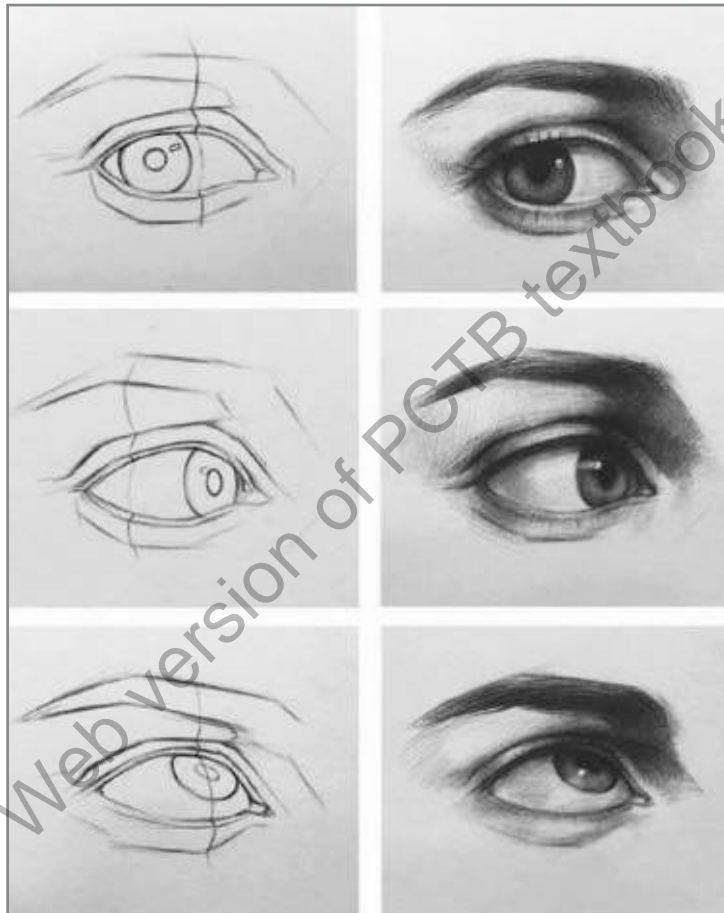
Figure 1.15 Faiz Ahmad Faiz , Photograph from Remembering the most celebrated poet Faiz Ahmad Faiz, Times International News Service, November 20, 2017, <https://tms.world/remembering-the-most-celebrated-poet-faiz-ahmad-faiz/>

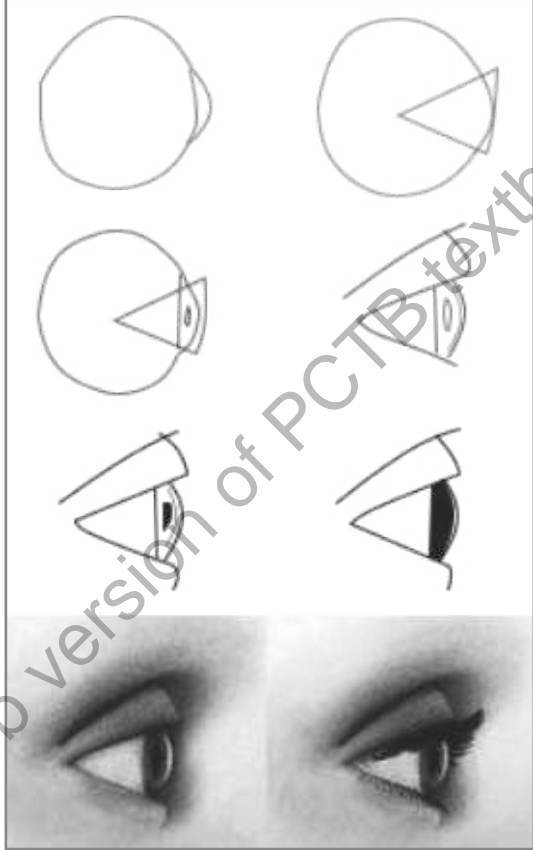
Portrait Practice # 8

Practicing the Facial Features

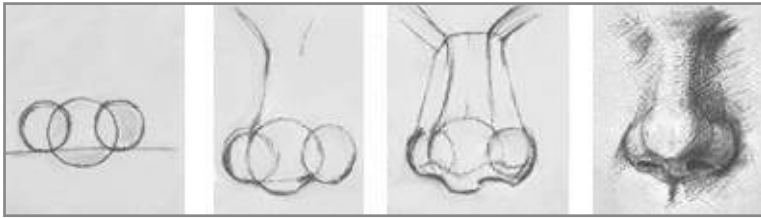
Students will practice the facial features several times according to the given references to get a complete understanding of the shapes and forms.

Eye Practice



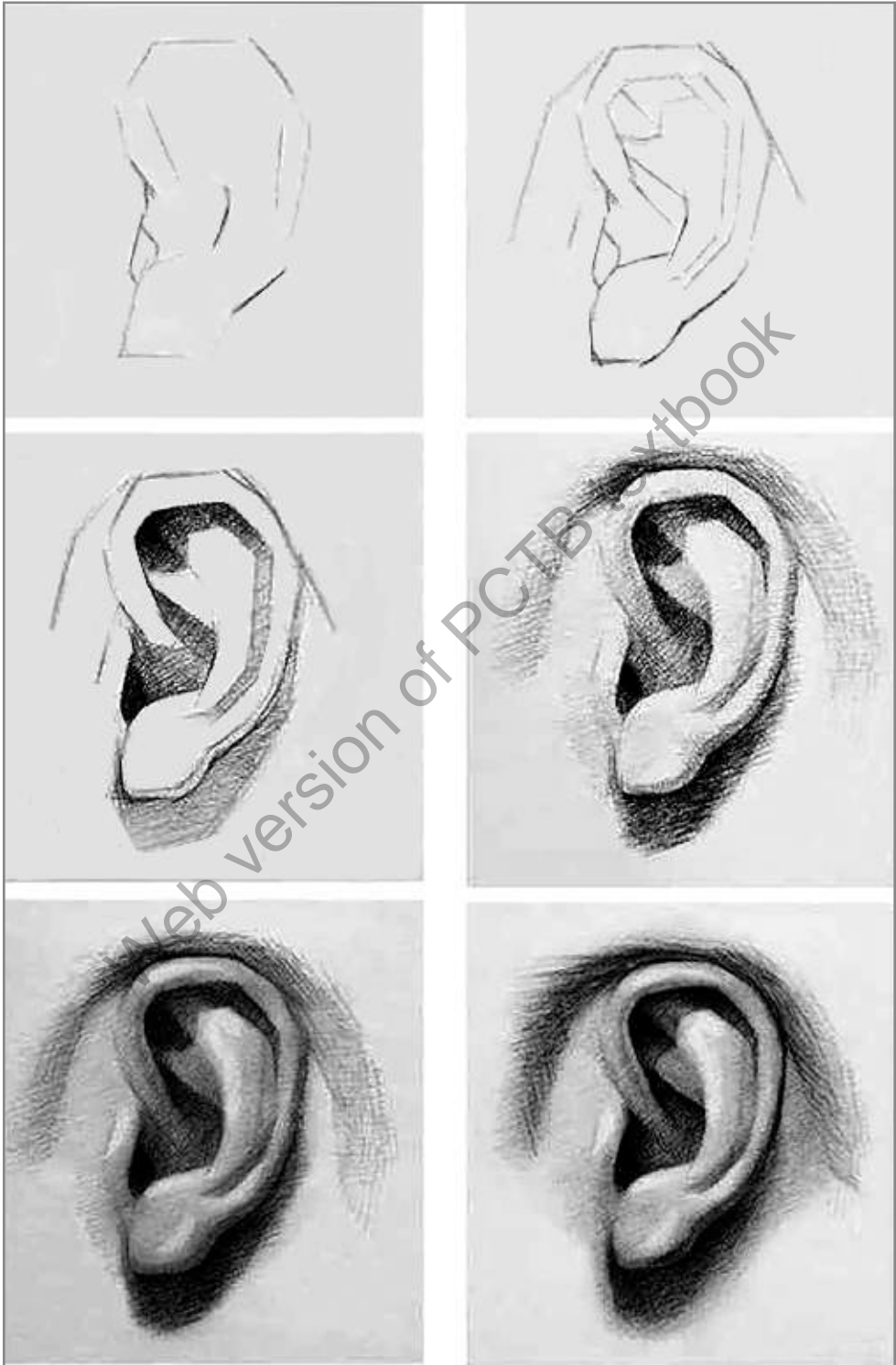


Nose Practice

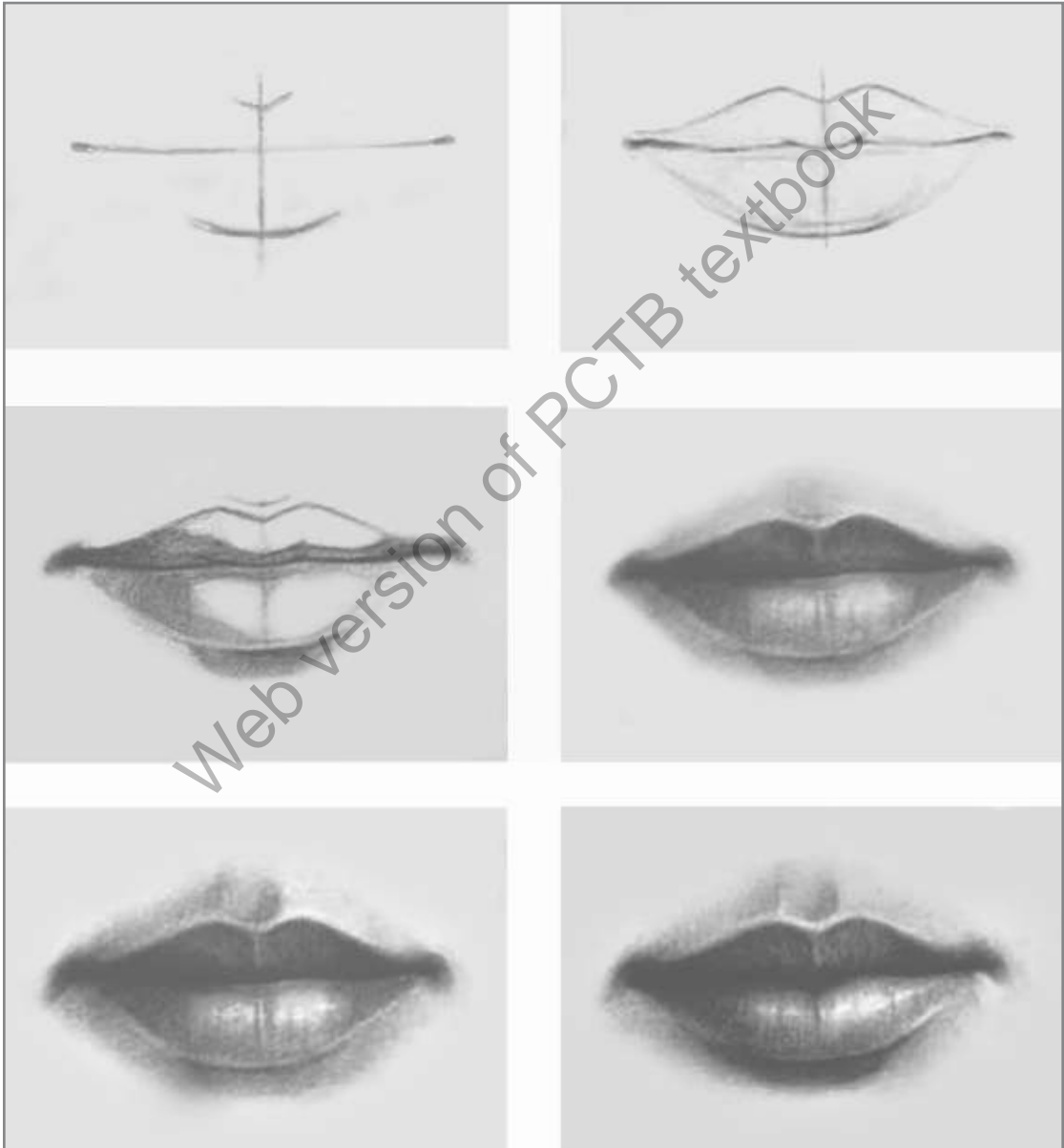
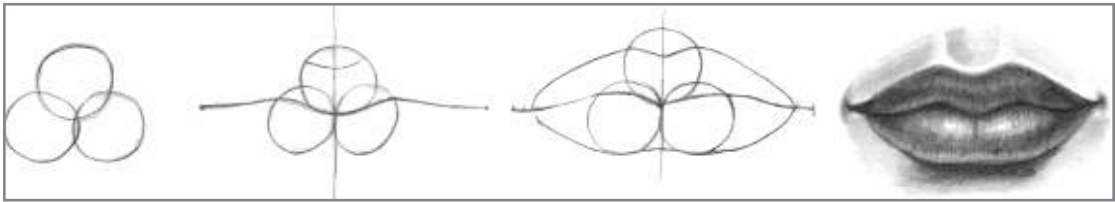


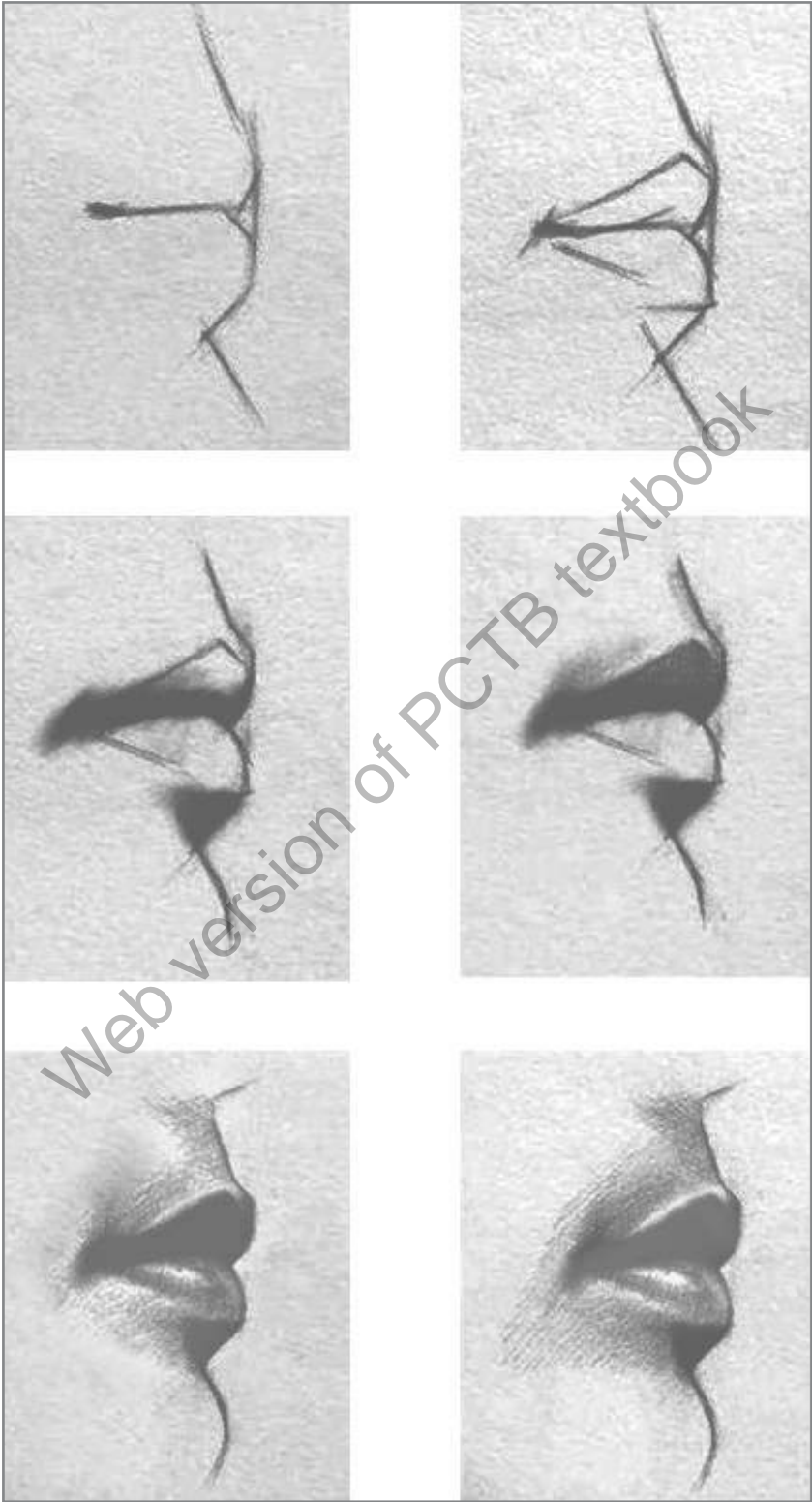
Web version of PCTB textbook

Ear Practice



Lips Practice





1.4. Life Drawing

Life drawing is a term which is commonly used to suggest human figure drawing. It is a very interesting subject for an artist. The study of human figure is very fascinating and meaning full for the artists and art lovers. It can be a way to understand and appreciate the form of human being.

Examples of life drawings

There are several examples of life drawings which were created by the western old masters to appreciate the human body form. Mostly the figurative representations of this kind are nude but various clothed life drawings are also worth mentioning. In Pakistan this subject is also equally famous among the artists community and we can find a wider range of life drawings in Pakistani art.



Figure 1.16 R M Naeem, Drawing,
pencil on paper, 2013
<http://www.rmnaeem.com>



Figure 1.17 Leonardo da Vinci, Virgin
and Child with St. Anne, The National
Gallery London



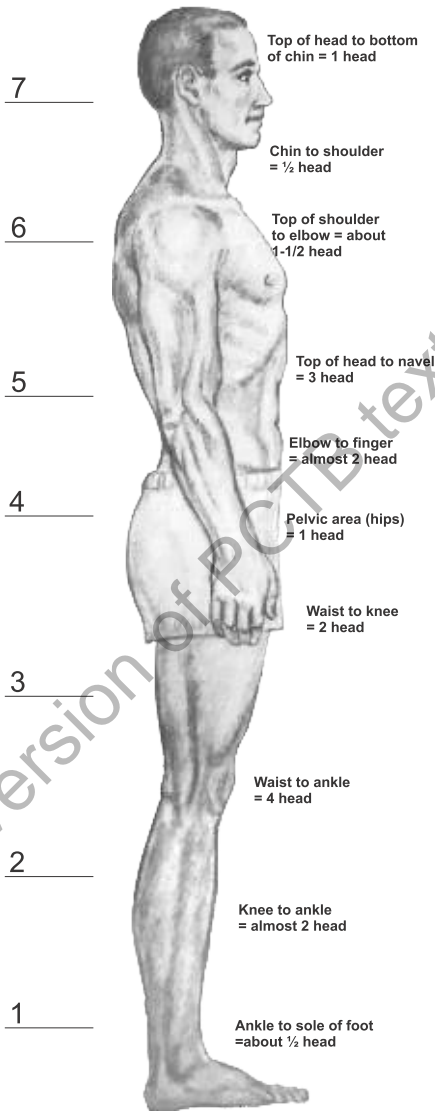
Figure 1.18 R.M Naeem, Sacristan, Pakistan. www.thefridaytimes.com



Figure 1.19 Tanveer Farooqi, Pen and Ink Drawing, Pakistan

Life Drawing Practice #1

Learning the Basic Proportions



Male proportions: The average male is approximately 7-1/2 heads high, these proportions vary with different body types.

Female Proportions: The average female is approximately 7 heads high, almost half a head shorter than male. Artists often elongate the female body proportions especially in fashion drawings. Generally female has narrow shoulders and smaller waist than male, but a bit wider hips.

Life Drawing Practice # 2

Learning the anatomy of human figure (Skeleton structure and muscles studies)



The students may assign the full drawings of skeleton from side and front view to give them an understanding of the basic bone structure of human body. It will enhance their skill to capture the accurate shape and forms of human body.

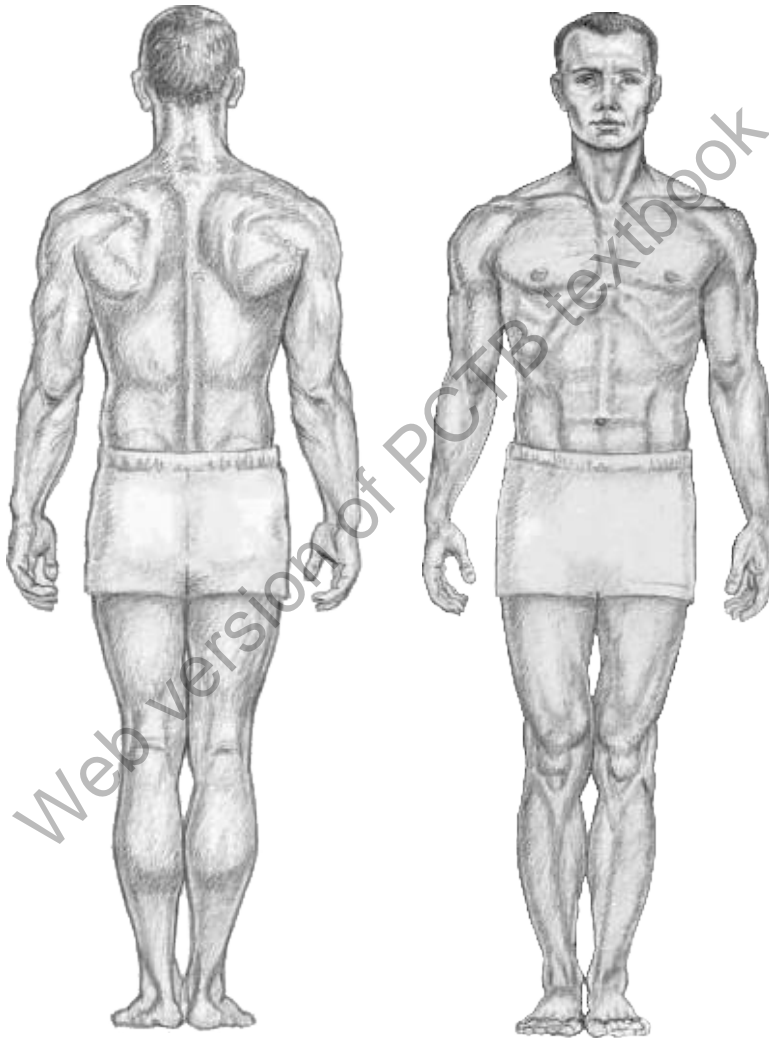
Apart from the above practice, students can practice the following exercises which show the skeleton with outline of human figure.



Life Drawing Practice #3

Study of Muscles

After practicing the skeleton and silhouette of human figure students will practice a study of muscles of male figure from front and back. This practice will lead them to observe the structure of human figure with live models.

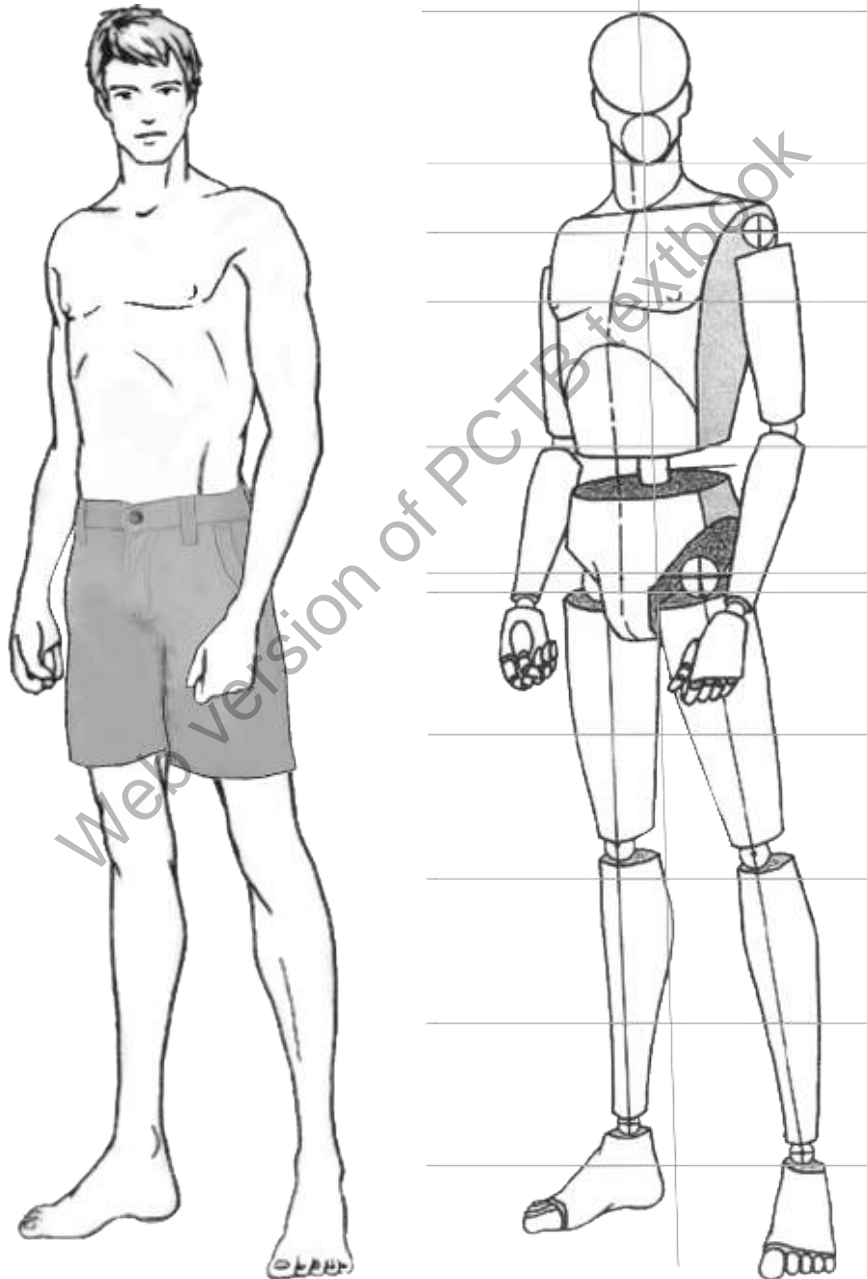


Front side: The torso muscle from neck to the shoulders, across the chest, down and around the rib cage, then from the hips to the legs, control the movement of the body and give a body form to the skeleton.

Back side: The muscles in the back of the torso generally extend across the body rather than up and down as in the front. They hold the body erect, stretching tightly across the back when the limbs move forward.

Life Drawing Practice # 4

Students will practice the exercises of making a human figure box structure to get a more understanding of the basic structure and form of body.



Life Drawing Practice # 5

After several exercises of drawing the basic structure of the human figure along with the understanding of body form and muscles, now the teacher may arrange a live model for standing posture study. For this exercise the following practice will help them to do it easily.



1. Select a photograph of a standing figure and follow the progression of the drawing details.



Figure 1.20 Warren Chang, Life drawing, Charcoal on paper, 23x17,
<https://warrenchang.com/worksroom/227883#/>

Life Drawing Practice # 6

Standing figure in Pencil drawing and watercolours

The following demonstration is taken by a Gaon Art Academy.



1. Draw a standing figure with a soft pencil capturing the details of clothes, observing the body structure and source of light.

²<https://m.blog.naver.com/PostView.nhn?blogId=una1573&logNo=221343773478&navType=tl>



2. Using water colour washes to the details of clothes and darker tones enhance the quality of drawing and observation.

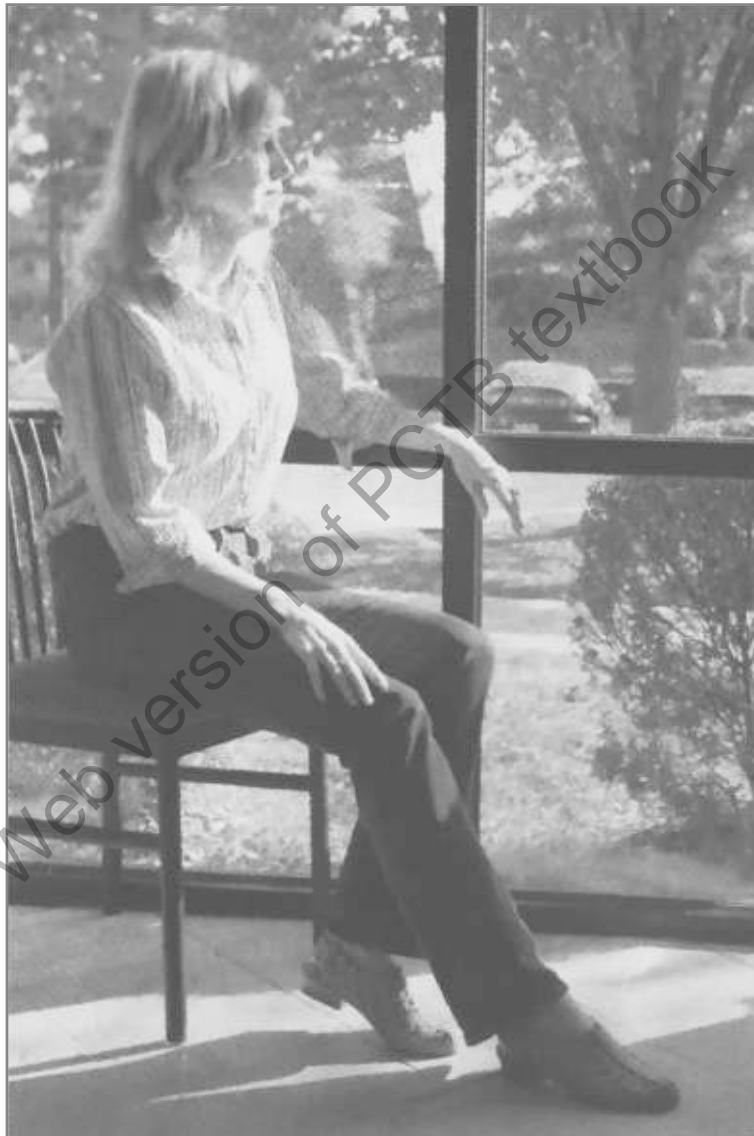


3. Add darker tones of colour washes defining the areas into shadow; render the details of hair, face and shoes to give it a complete look.

Life Drawing Practice # 7

Seated Figure in pencil

The students will practice a life drawing with a seated model male or female. For this exercise the following practice will help the students to do it effectively.



1. An important aspect of life drawing is the source of light. Whenever the model or any person is seated for a life drawing, light plays very important role to create the body structure, its shape, atmosphere and depth in the drawing. Choose a place near to the window for sitting on a chair or arrange one sided light on the model.



2. Draw the basic posture of seated model in soft light tone pencil. The face of the model is in profile view according to her glance towards window which is the exact source of light.



3. Shift your pencil from soft light to soft darker pencil and some of the details in hair, face and body observing the effect and play of light.



4. Shade the skin using light diagonal strokes except the area where the light is strongest. Draw the strips of the shirt according to the body structure beneath the clothes. Add details to the fold and curves of the clothes leaving the lightest area blank on paper. Draw the direction of shadows on the floor and add a little darker tone with pencil shading on the areas which are in the shade.



5. Switch to the darker tone B pencil with sharp tip and add some details to the face, hair and shirts stripes with darker strokes. Enhance the colour of jeans with darker strokes of B pencil observing the body shape and leaving the reflective light area a bit lighter. Add shades to the chair, shadows, backside floor dado and finally shoes leaving the lighter area. The shadow underneath the shoes will be a bit darker which will be gradually lighter because of the effect of reflective light.

Life Drawing Practice # 8

Seated Figure in Watercolour

Following demonstration is taken from Gaon Art Academy.³



1. Draw the selected seated posture in softer tone light pencil, marking the details of clothes and other objects.



2. Observing the lighter and darker areas of the figure and clothes, gradually develop the shades or tones of skin and clothes with lighter washes.

³<https://m.blog.naver.com/PostView.nhn?blogId=una1573&logNo=221343773478&navType=tl>



3. Add darker strokes to the areas which are in shadow especially beneath the stool, on trousers and floor.



4. Enhance the skin tone with some fresh orange, pinks and peach. Enhance the details of clothes by adding more value of colours. Create reflective dark shadows on wall and reflection on the floor.



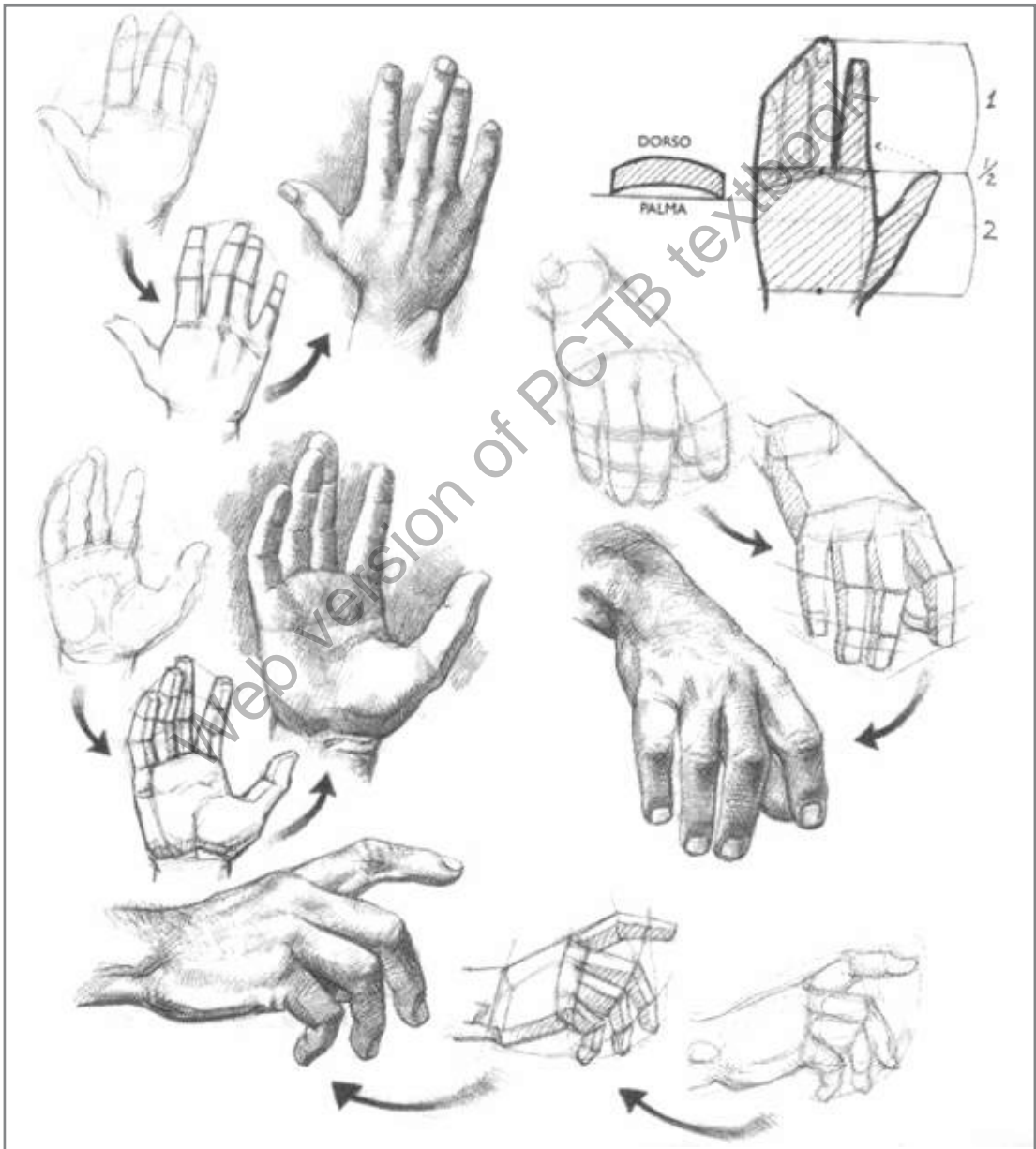
5. To finalize your drawing add some high lights of hair, face, nails and stool with the tip of fine soft water colour brush, some darks on the jeans jacket and broader water colour brush strokes to the wall and floor.

Life Drawing Practice # 9

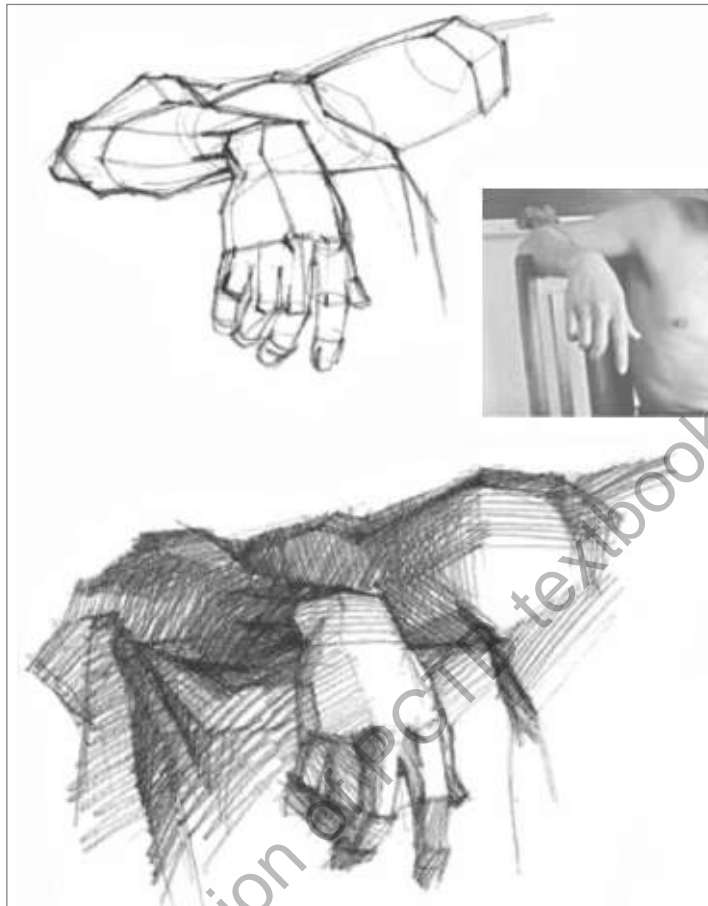
Practice of Body Parts

The practice of body parts; hands, legs, torso and feet will enhance the quality of life drawing practice by the students and will develop their skill and observation.

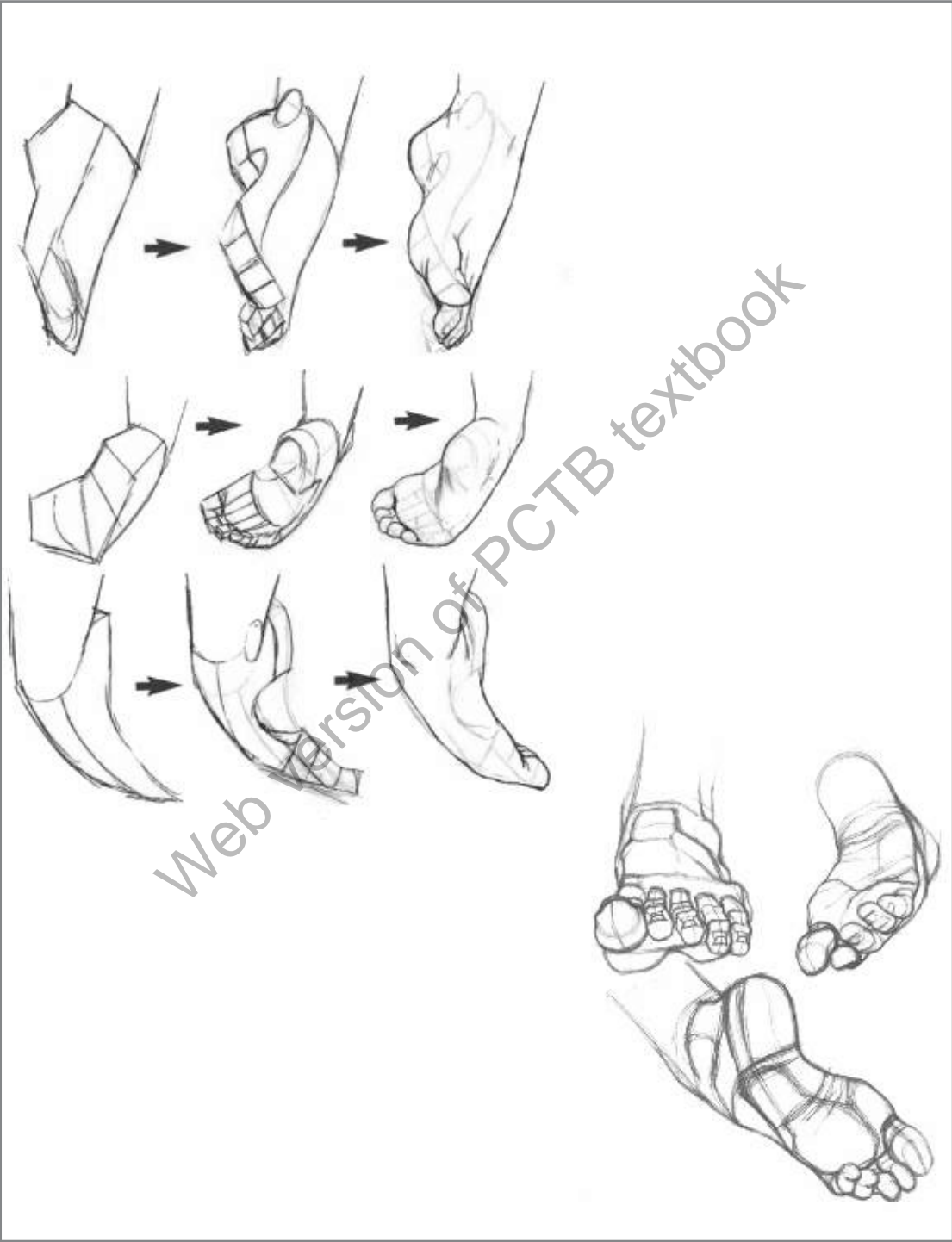
Practice of Hands

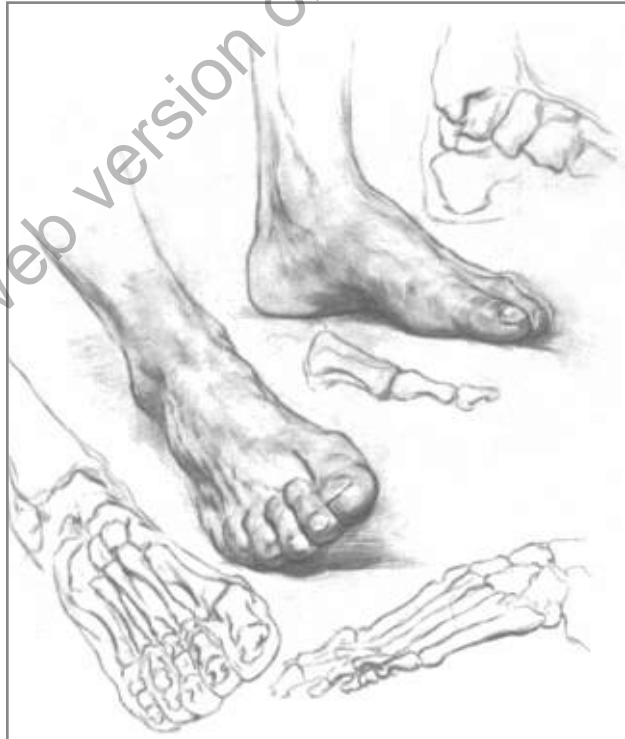


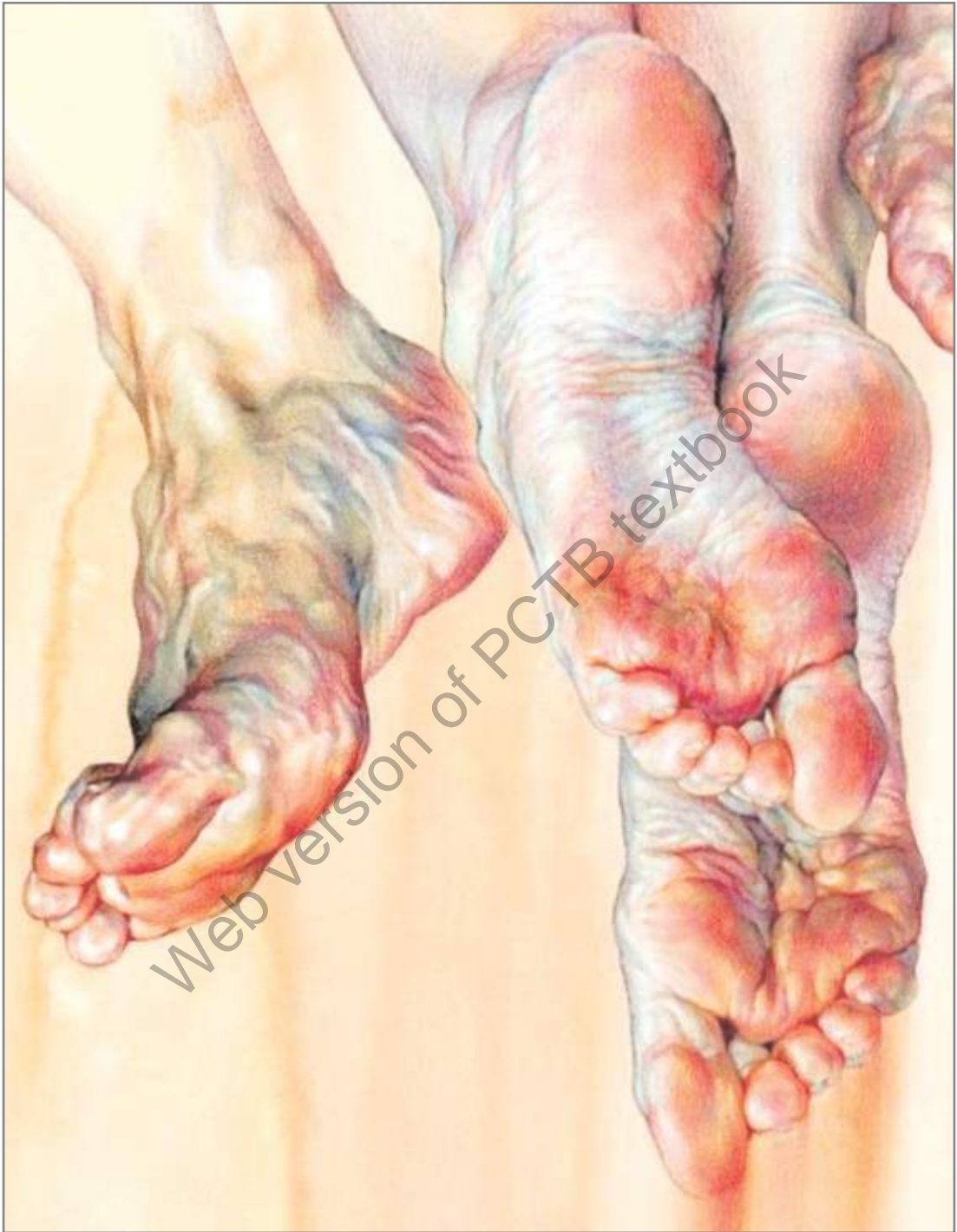




Practice of feet

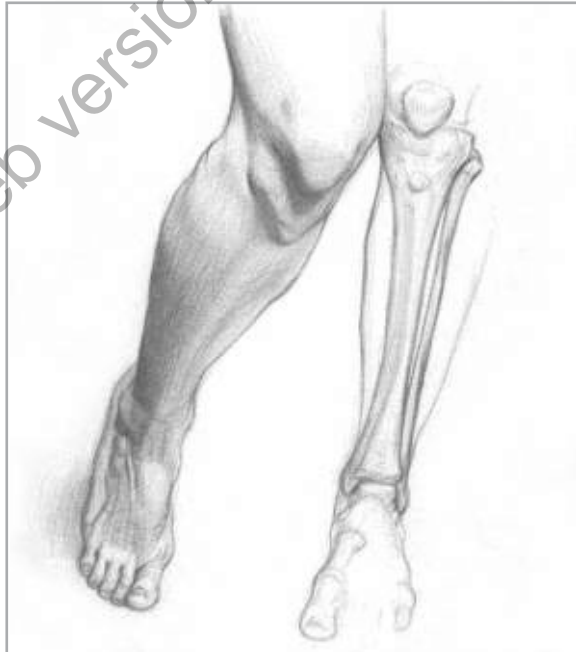


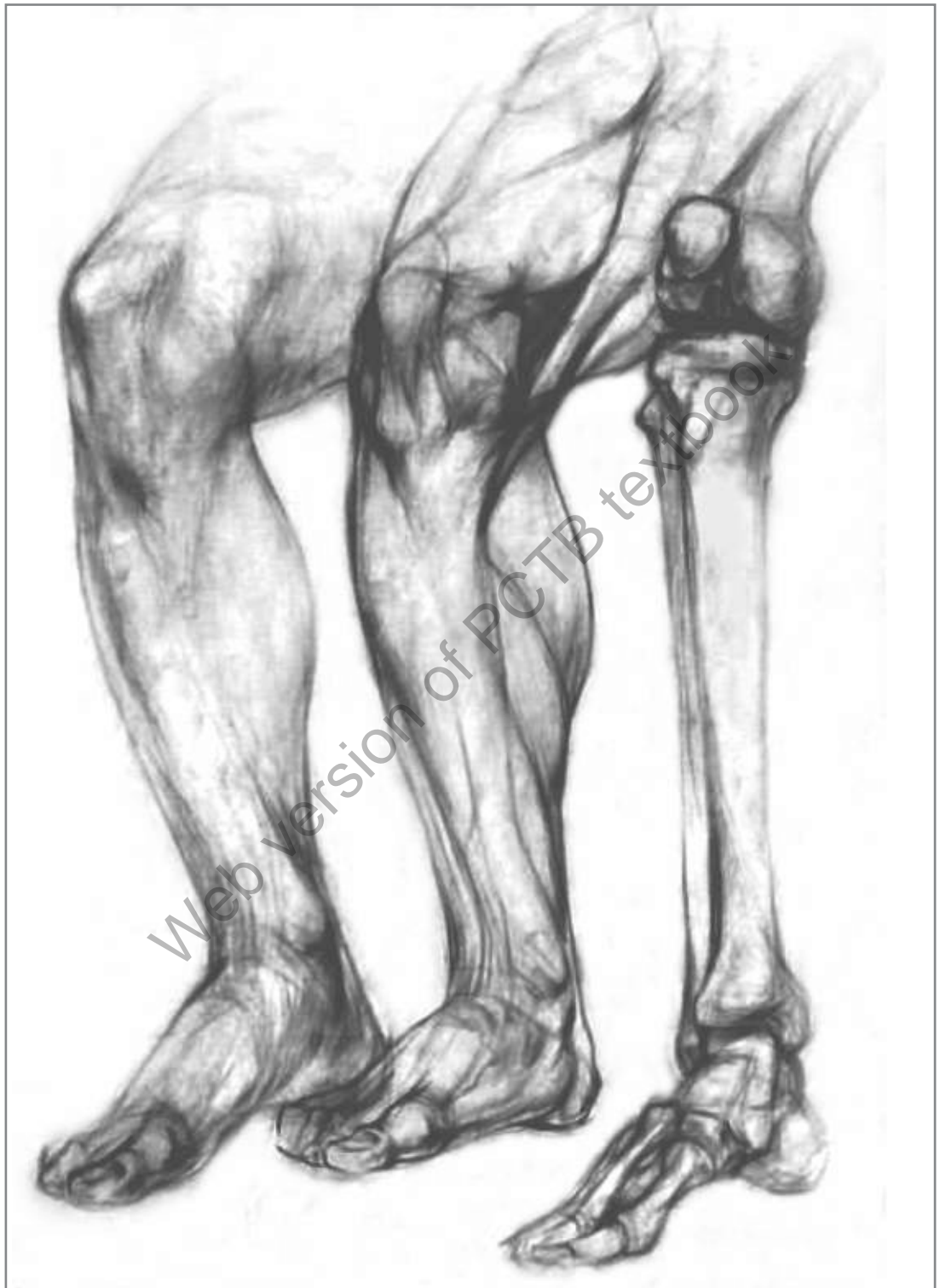




A drawing by Wanjin GIM, He is a Korean artist that is currently working and living in Seoul. He started his career under the nickname "Willey's".

Exercise of legs





Exercise of torso





Chapter # 2

PAINTING PRACTICE -II

In the book of grade 9 (Chapter No.3 Painting Practice –I) painting was introduced with the basic information of this field with examples. Now this chapter will provide an advance level of practice with different mediums like watercolour, poster colour, pen and ink and pastels. In this chapter students will focus on the learning of portrait making and landscape painting with more precision, observation and skill.

2.1. Portrait painting

Portrait in watercolour

The students will learn portrait painting in watercolour technique from the early drawing sketch to step by step application of watercolour strokes. These exercises will enable the students to make their paintings meaningful and impactful so that they can utilize their skill and talent to create expressive and valuable pieces of art.

These exercises will develop an understanding and self exploratory quality in the students and they will learn complete portraits, application of watercolour, colour mixing, adding highlights, darks with watercolour washes and creation of various textures with the observation and practicing the given assignments.

Watercolour Portrait Painting Practice # 1

For this practice students will paste a watercolour sheet on drawing board and fix it with paper tap so that the paper could not get wrinkled after the application of watercolour washes. For this exercise teacher may give a demonstration for wet on wet technique.

Material required:

1. Bottle of rubber solution or masking liquid
2. Watercolours
3. Fine tip soft brushes
4. Watercolour paper
5. Masking paper tap
6. Drawing board

Now students will follow the step by step process of watercolour portrait according to the following demonstration by Sandrine Pelissier.⁴

⁴Sandrine Pelissier, How to paint a watercolor self portrait from a reference picture, <https://paintingdemos.com/self-portrait-at-the-window-step-by-step-demonstration/> (accessed on 20th June 2017)



1. Before starting colour application, make a complete sketch of your subject with a lighter tone pencil with less pressure on it.



2. Apply some rubber solution or masking liquid to the area which needs to be highlighted on the face, because with the application of more water it will be difficult to get highlights on the required area without it.



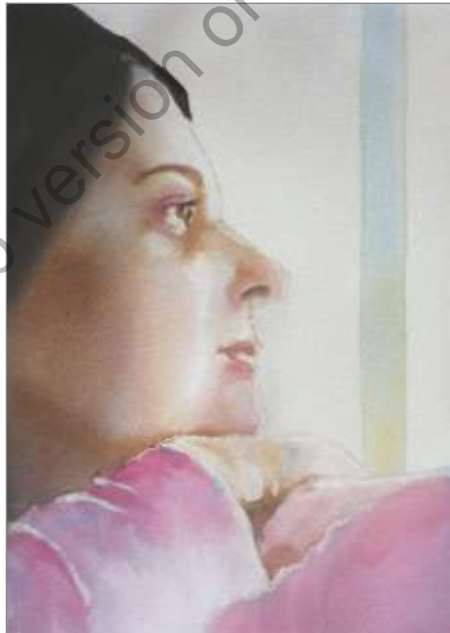
3. Apply washes of cobalt blue and purple and light orange colour after mixing a plenty of water in them. Observe the lucidity and flow of water on the paper some tones will be automatically achieved with the mixing of colours on wet surface. Let the painting dry completely.



4. Now apply the second wash observing the tones of skin and clothes of the subject.



5. Add more contrasting a bit darker washes on the darker areas of face and clothes. Add purple plus black colour washes on the hair.



6. Elaborate the features with fine tip brush and darker tones on eyes, nostrils, lips, hands lower side, jaws area and neck. Also apply a thin wash with mixture of green, cobalt blue and yellow ochre in the background defining some window in the background.



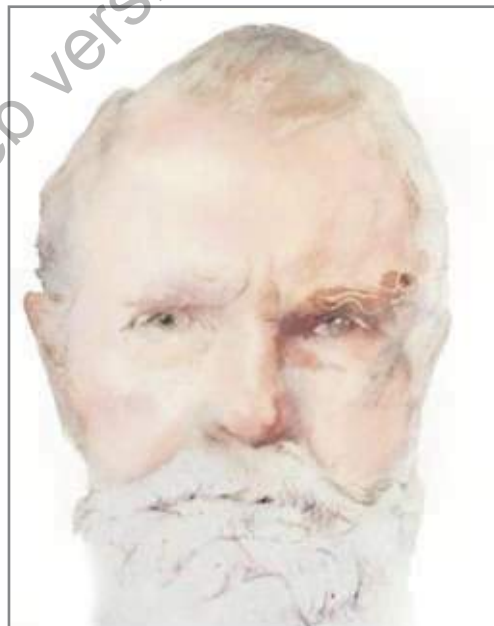
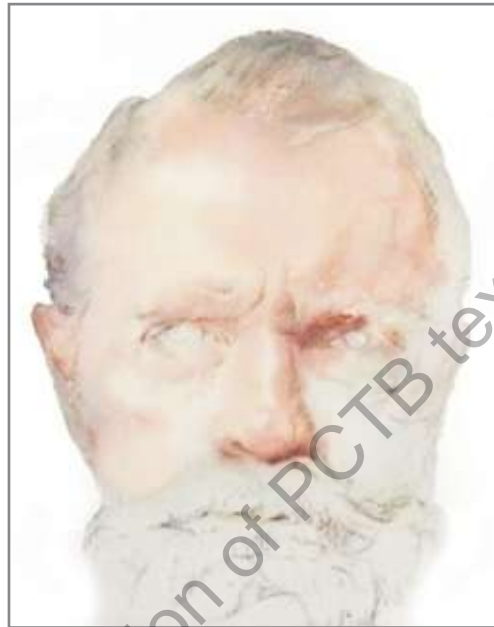
7. Add more washes of the above motioned mixture of colours in the background and let it get dry completely, then remove the rubber solution layer; you will find white surfaces as highlighted area.

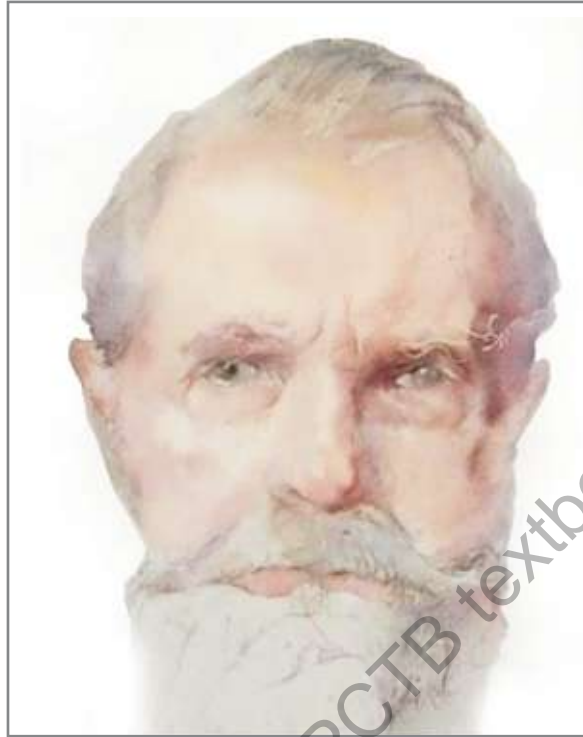


8. Finalize the portrait, softening the edges and defining the features with some addition of fresh tones of yellow, pinks and oranges on skin.

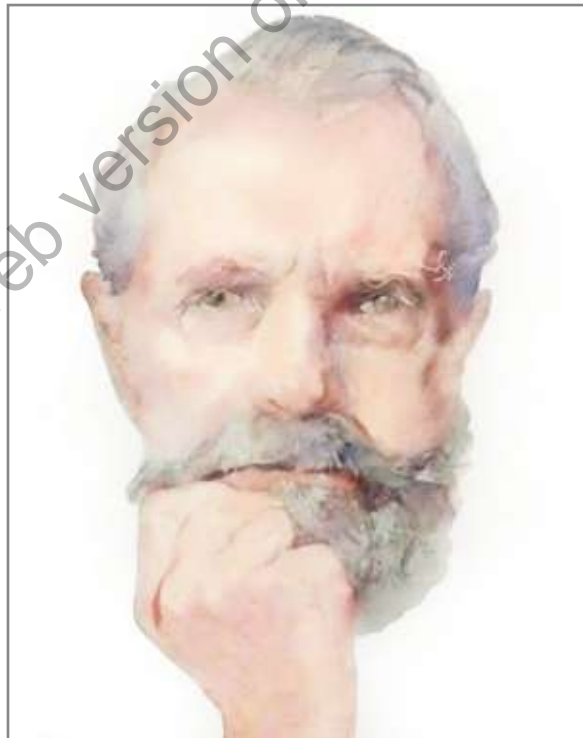
Watercolour Portrait Painting Practice #2

For this exercise students will observe the last complete image to get the feel of the exact character and follow the gradual progression of water colour applications and details of the features. This time they will learn self exploratory treatment for lucidity of colours on surface and selection of tones by observation.

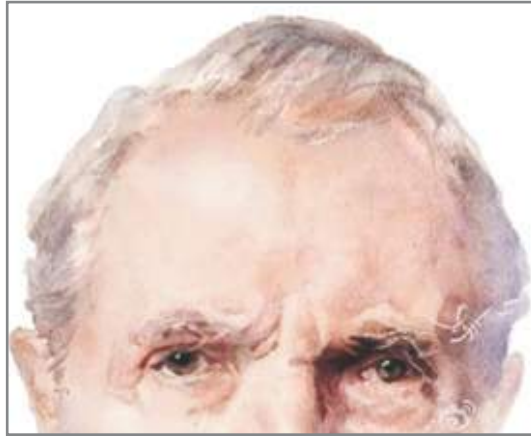




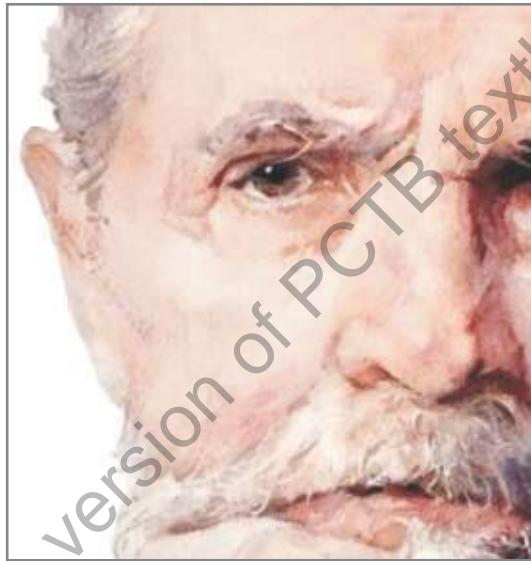
3



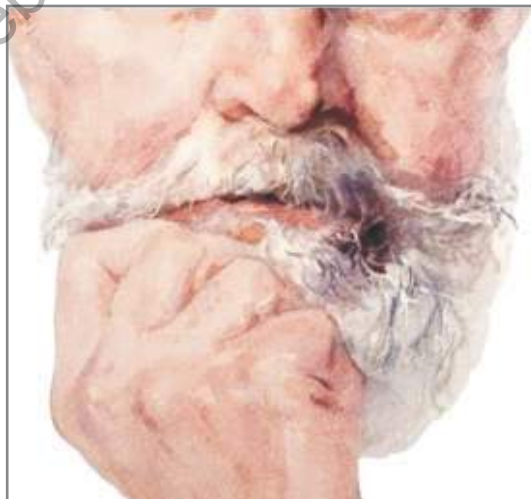
4



5

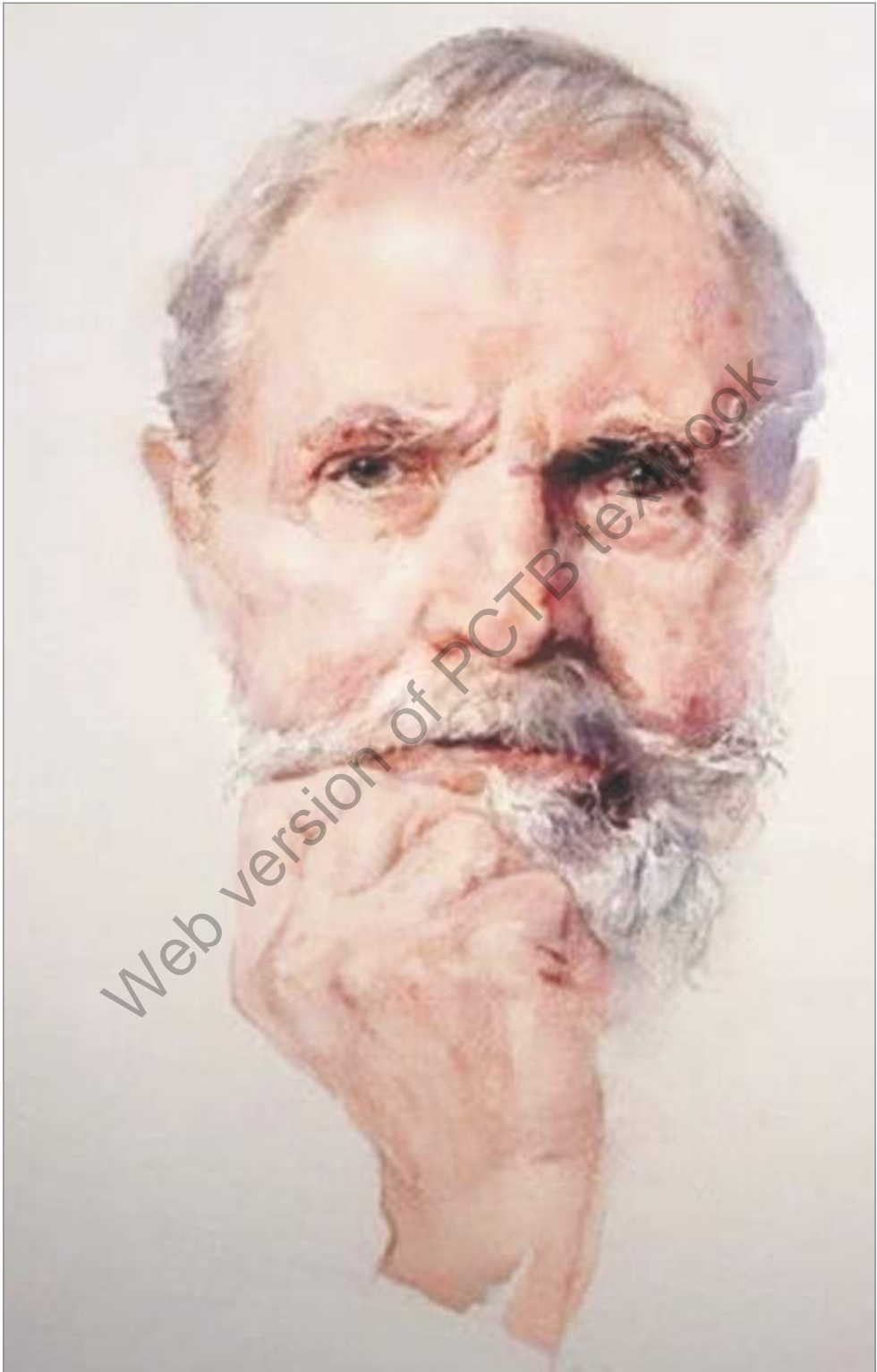


6



7

Web version of PCTB textbook



Watercolour Portrait Painting Practice #3

For this exercise students will also observe the last complete image to get the feel of the exact character and follow the gradual progression of water colour applications and details of the features. This time they will learn self exploratory treatment for lucidity of colours on surface and selection of tones by observation.



1



2





4



5

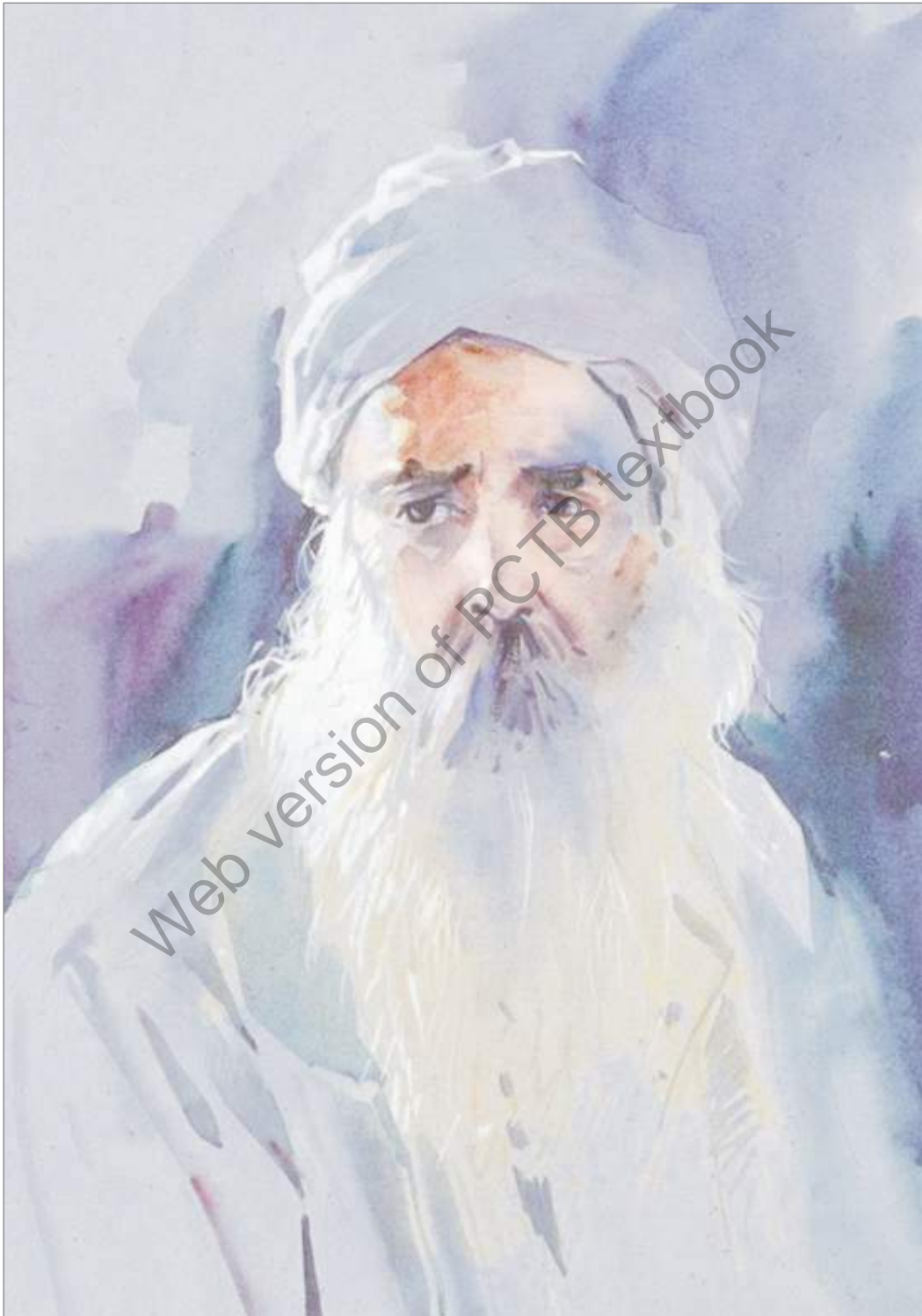


Watercolour Portrait Painting Practice #4

Now the students will observe the process in more precise way. They will practice to get accuracy of technique and develop their own understanding to get the desired effect.



Try the following image also



Pastel colours Portrait Painting Practice # 5

Pastel is a dry medium of painting and comparatively a quick one. It is usually available in chalk or stick form as soft pastels and hard pastels. It can also be available in pencil form by different companies. Soft pastels are considered as of artist's quality and for beginners and early drawing sketching before starting colouring with soft pencils the hard pastels can be used.

For following exercise the materials required are:

1. Gray colour Pastel sheet
2. Hard pastel of brown tone for early sketching
3. Soft pastels
4. Fixative

Following demonstration is by Cuong Nguyen⁵



1.

First complete the drawing using hard pastel of brown tone defining the darker areas as well.



2.

Now add the highlights with soft white pastel observing the anatomical details of the face and features. Merge the white colour pastel with the tip of the finger where the third tone is required and leave the extreme highlights white.

⁵Cuong Nguyen on <https://www.instagram.com/p/Ba01bzsh8z6/>



3.

Now apply yellow green colour for base of the skin and define the features with white pastel. Add some details of the features with burnt umber and sienna tone. Leave the shadow of forehead as blank gray sheet. Add some black shade to the dark area of P cap and hair.



4.

Now add the peach colour, Naples yellow, and flesh tint to enhance the skin tone observing the light and features of the face.



5.

For defining the features and refining the edges of the profile face, add some greens and grays to the beard area, neck and below the eyes to give it a life like impact.



6.

Finalize the portrait with re-touches of highlights, darkest darks, and fresh tones of vermilion, peach and pinks to the skin

Pastel colours Portrait Painting Practice # 6

This exercise is similar in nature to the previous one. Practice the same steps from drawing with hard pastel and rendering of the features, darks and highlights with soft pastels. Follow the steps given below.⁶



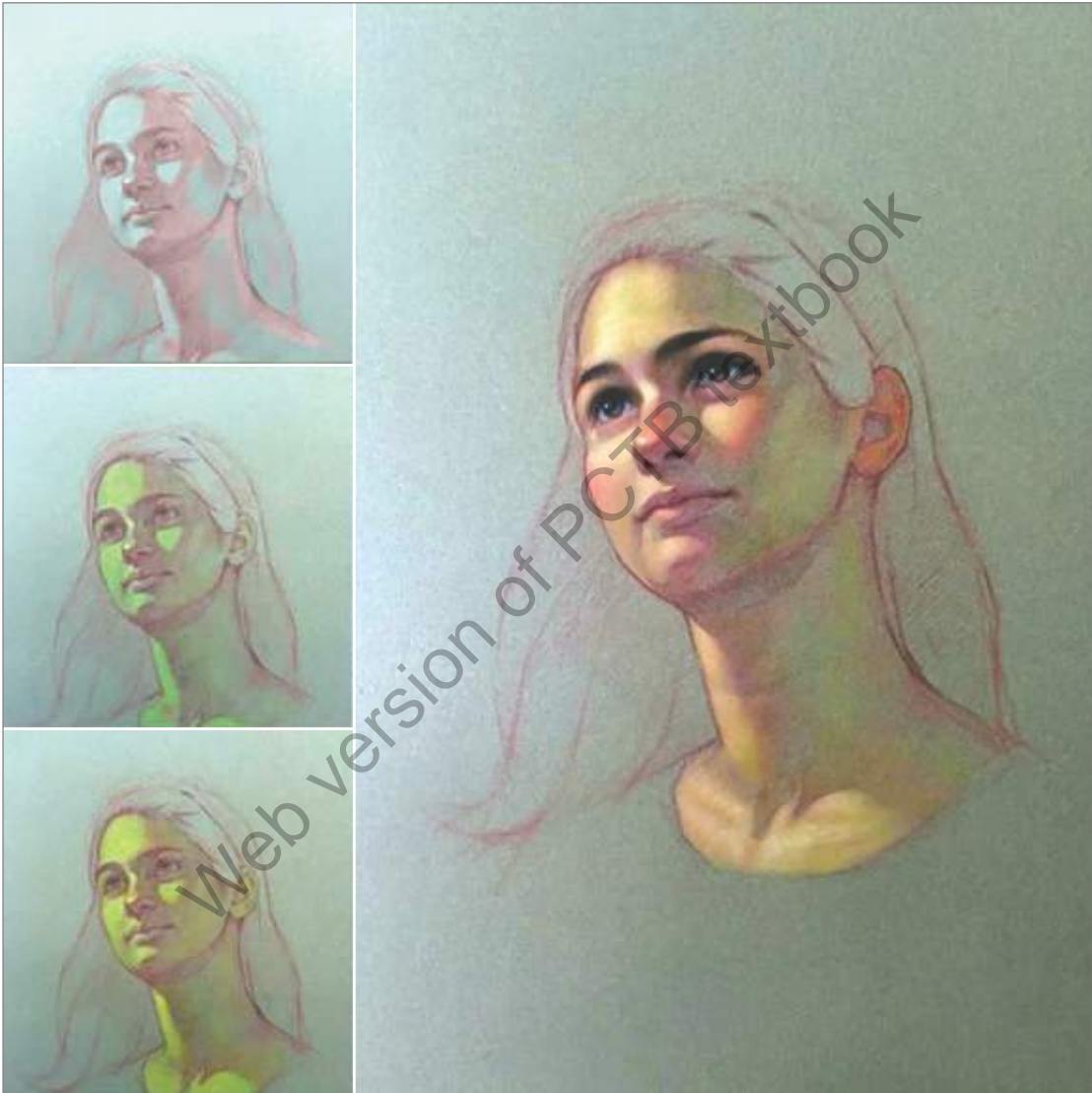
⁶Cuong Nguyen on <https://www.instagram.com/p/Ba01bzsh8z6/>



5

Pastel colours Portrait Painting Practice #7

This exercise will also be practiced in similar manner. Students will practice it more accuracy and precision.⁷



⁷Cuong Nguyen on <https://www.instagram.com/p/Ba01bzsh8z6/>



Figure2.1 Shahin Aldhahir, portrait painting, oil on canvas,
<https://www.artelista.com/en/artwork/5072729839211928-differentsmile.html>



Figure 2.2 portrait of a child in oil painting,
<https://www.opaonlineshowcase.com/winners/144>

2.2. Landscape paintings

This time students will learn the landscape painting by exploring the possibilities of texture and tones by handling of the medium with more precision and skill. For this practice students will try the medium of watercolour and pastel.

Basic Perspective

Before going ahead with these exercises student must learn how to create depth and realism in their paintings by knowing the information about basic perspective, linear perspective and Arial perspective, for the reason that “the brilliance of colour and use of accurate brush strokes will never succeed because of flawed draftsmanship.”⁸ The law of perspective teach us how to present three dimensional world on a two dimensional surface. It looks a bit difficult because of its geometrical nature but once we get its understanding, it becomes simpler to see and observe the things around us.

The first thing which needs to be clear that is, what is horizon. In the context of perspective the horizon is just a horizontal line at our eye level (when we see straight in front of us from our view point while it can be changed according to the body position; sitting, standing or laying down , see figure 2.5). At the sea or in a dead plain land (Figure 2.3 an 2.4), we can see a true horizon line where the sky meets the level of earth and water.



Figure 2.3 True Horizon line at sea



Figure 2.4 True Horizon at dead plain

⁸Ray Campbell Smith, Perspective: Learn How to Create Depth and Realism, Great Britin: Search Press, 2001, p6

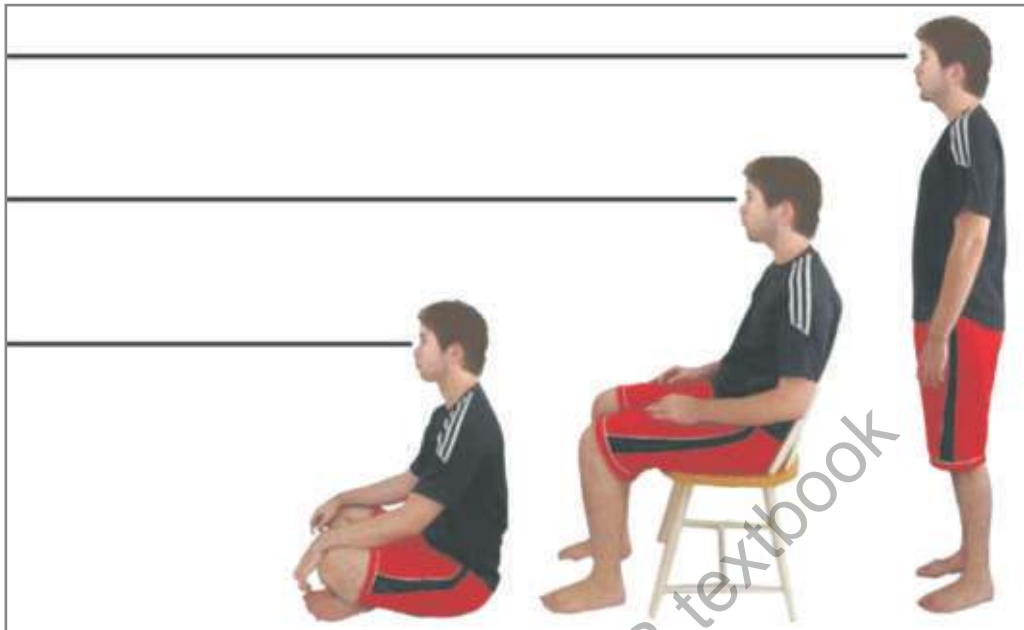


Figure 2.5 Eye Level

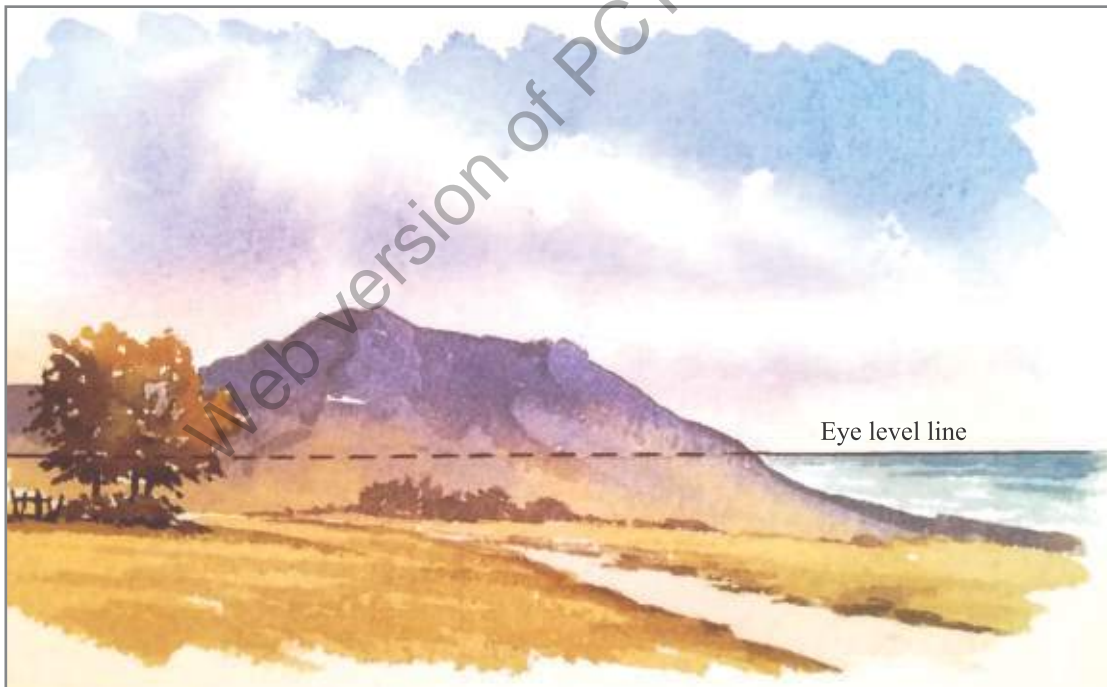


Figure 2.6

In the above image (Figure 2.6) the stretch of sea indicate the eye level line, without it we can manage to measure where a horizontal line from our eyes to the hills would meet the hills (shown by the dotted line)

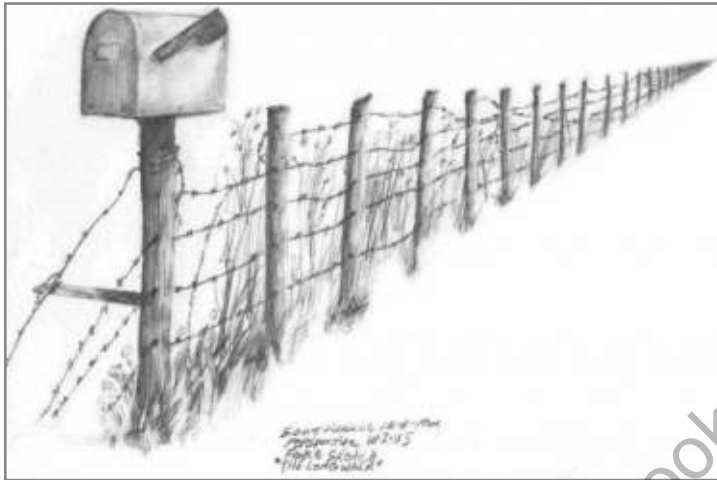


Figure 2.7

The concept of the perspective is based upon the fact that the objects appear in front of us get smaller when at the distance. We can observe this fact with these images. The above drawing is showing a row of vertical sticks all in line and of equal height (Figure 2.7). Observe the sticks are getting smaller and thinner at gradual distance until they disappear altogether. The place where they disappeared we call it vanishing point (VP). Now observe the image below which show similar kind of row in the form of railway track (Figure 2.8). Now the lines are horizontal and gradually getting thin and smaller towards VP. This vanishing point is our eye level.

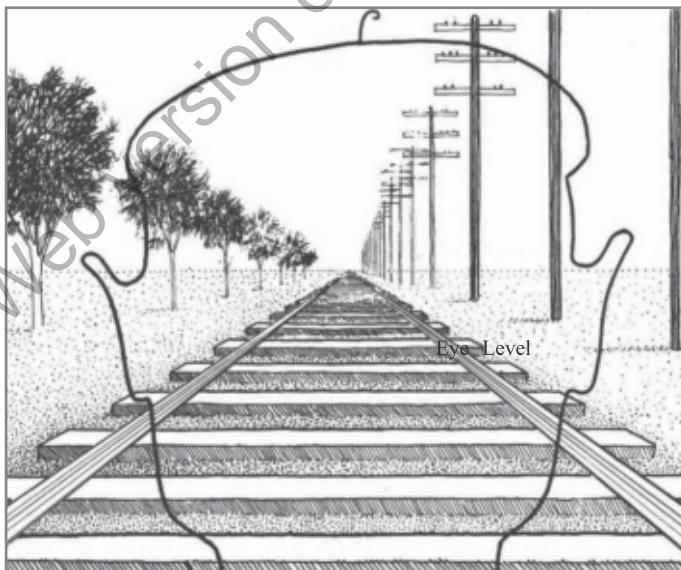


Figure 2.8

So we can say that all the objects in our surrounding according to the perspective get shorter gradually at distance and the drawing lines from below and above eye level meet the VP or eye level line, the horizon line. Observe the image given below (Figure 2.9).

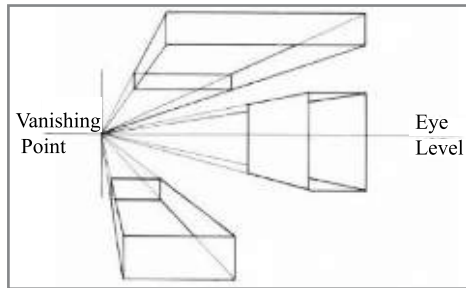


Figure 2.9

Observe the boxes at below and above eye level to get a clear understanding of the perspective. This kind of perspective is called one sided perspective. The angular construction of the perspective lines in any of the visual created with drawings or paintings is called linear perspective. Another type of perspective is called Arial Perspective.

Arial Perspective shows a gradual fading of the tones at distance which can be observed in a vast land with mountains with vegetations or rocky hills. The colours will be fading or getting grayish or of lesser value heading towards the horizon line or VP. Observe the fact with the pictures given below (Figure 2.10 and 2.11).



Figure 2.10 See the gradation of greens at the distance



Figure 2.11 See the tonal variation or gradation of tones from more to lesser value while getting into the distance.

To sum up the description of perspective we can say that according to the rules of perspective we see the things get shorter and faded away at the gradual distance.

The above discussion and information about the perspective of depth will help the students to practice the angles of the lines and variety of the tones in their landscape paintings. Learning the rules of perspective enable them to create depth and realistic approach in their works.

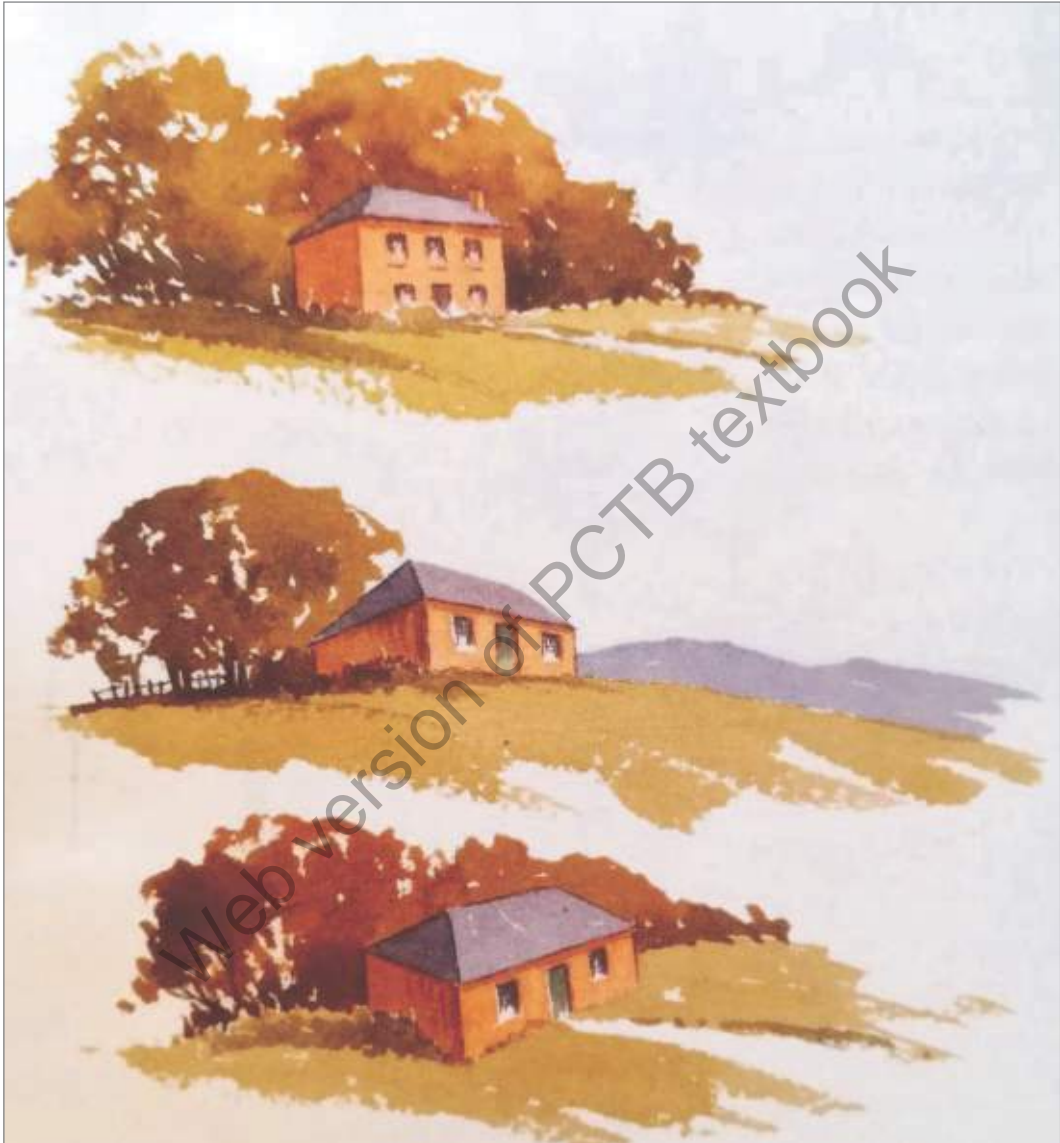


Figure 2.12

Observe and practice a simple exercise of linear perspective (Figure 2.12) through quick watercolour sketches of a small house from different viewpoints (above eye level, at eye level and below eye level).⁹

⁹<http://portraitartistsaustralia.com.au/browse-portrait-artists/hona-regina/>

Watercolour Landscape Practice # 1

At this stage the students will practice the perspective study through live observation of any spot in their surroundings. Teacher may arrange an outdoor visit for this kind of exercises. The following images and progression of watercolour landscape painting will help them to create the depth and handle the technique.



1.

Choose a photograph for perspective study and a landscape painting. Start with the drawing of lighter tone pencil and indicate the building structure according to the perspective. Start adding lighter tone colour washes from the background and gradually add darker and fresher tones towards the foreground observing the steps given ahead.



2



3





5



6





Watercolour Landscape Practice # 2

Now the students will practice independently by choosing the spot outside their class rooms and practice it with a complete understanding of perspective but this time an Arial perspective. This practice will also enhance student's sensitivity towards handling the tonal variation in watercolour painting. Moreover, they can observe and practice the following paintings for Arial perspective study.



Figure 2.13 Watercolour Painting



Figure 2.14 Watercolour Painting

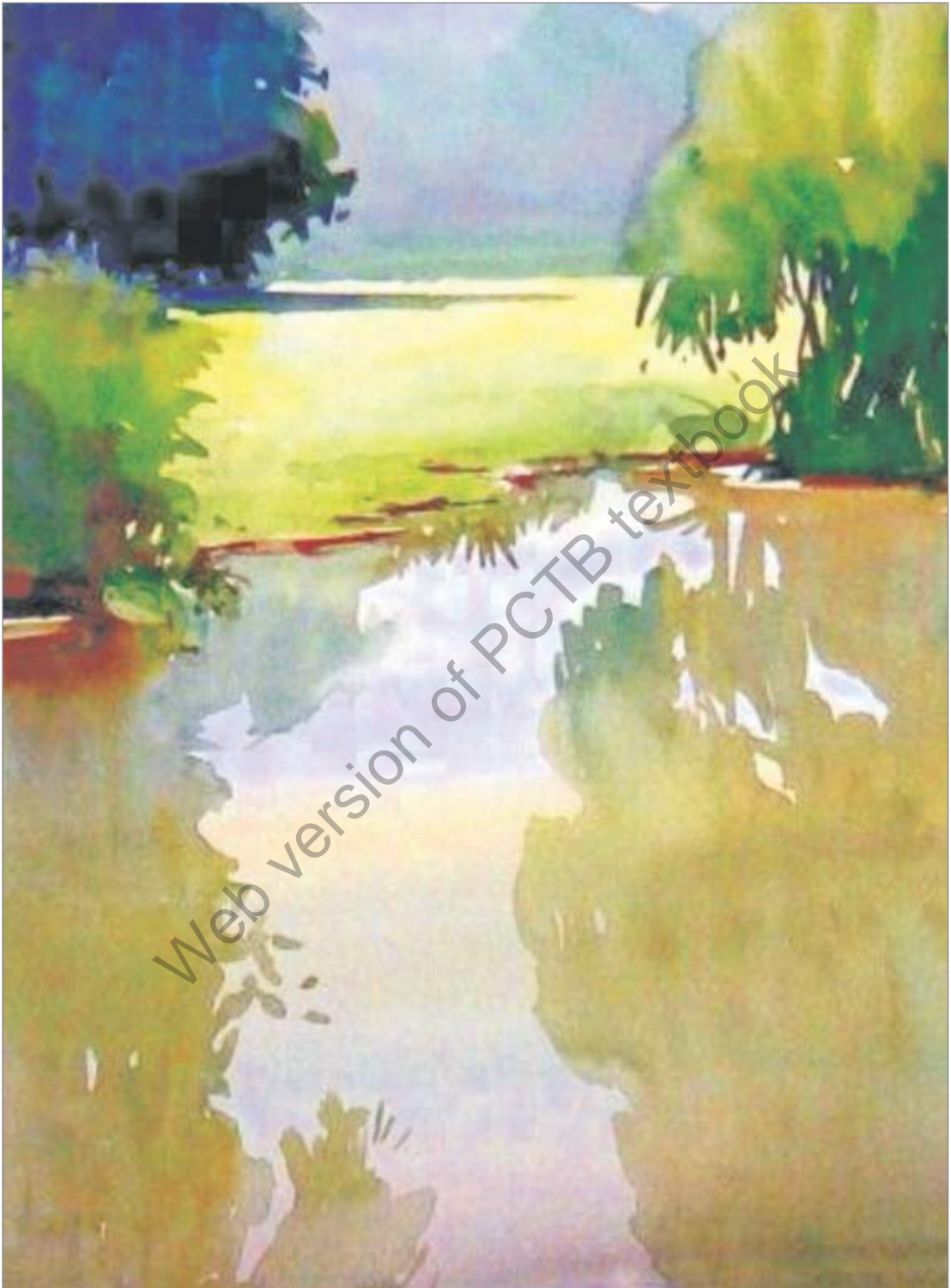


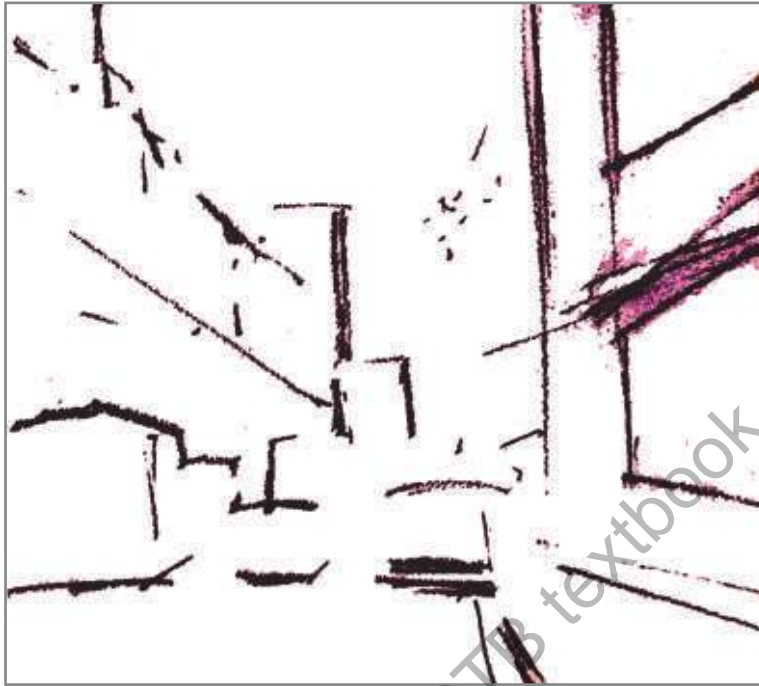
Figure 2.15 Watercolour Painting

Pastel colour Landscape Practice # 3

To study the perspective an urban landscape is considered an ideal location for the observation of lines and tonal variation at the distance. Teacher may arrange an outdoor tour to market place nearby the school where students can observe the cityscape and make their own quick sketches and pastel colour paintings. Moreover the following exercise will be beneficial for study of such kind.

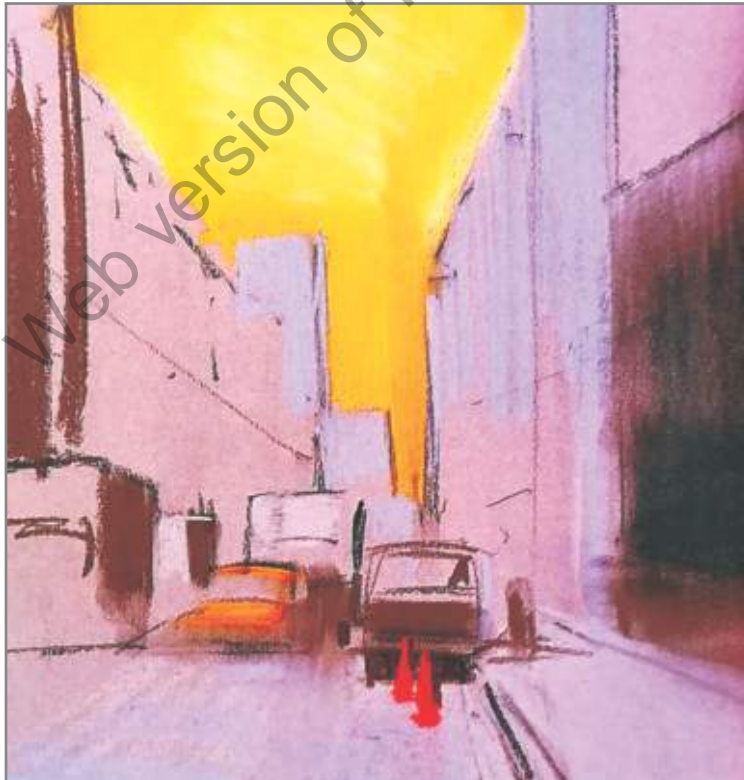


1. Select a photograph to an urban location and follow the steps given a head.



2

Make a precise quick sketch with help of nay darker colour pastel or the black one.



3





5



6



7

Mix Media Landscape Practice # 4

The students will also try some mixed mediums with the combination of two or more than two techniques of painting. Observe the flowing mixed media for such kind of practice.



Figure 2.16 Landscape with watercolour, pen&ink



Figure 2.17 Landscape with watercolour, pen & ink



Figure 2.18 Landscape with watercolour and pastels

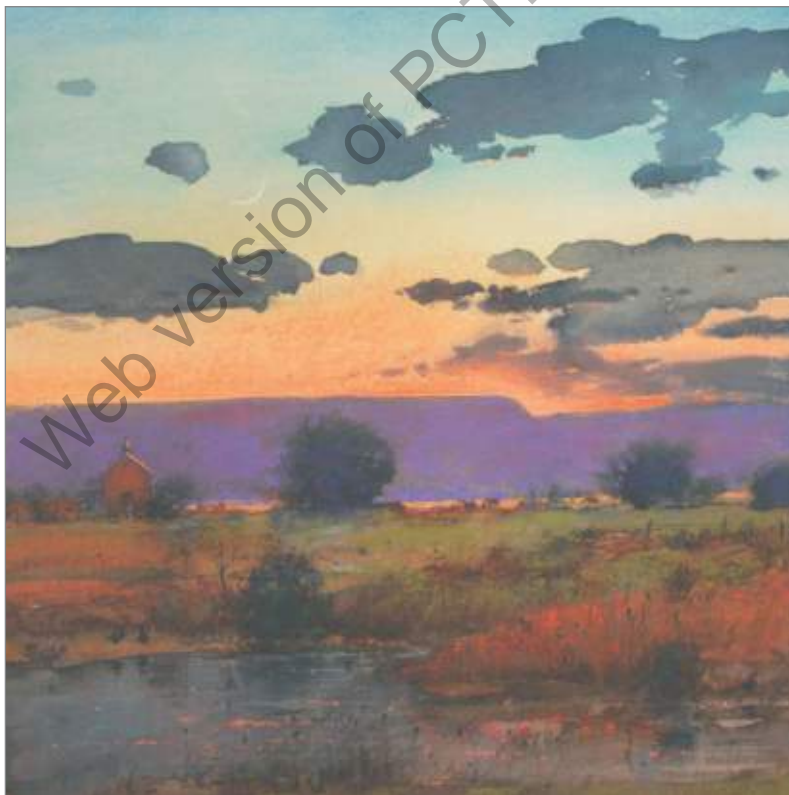


Figure 2.19 Landscape with watercolour and pastels

Chapter # 3

GRAPHIC DESIGN

The basic information of graphic design is provided in the grade 9 book chapter No. 4. This chapter will be focused on the practice of posters and illustrations. The students will explore an advance level of possibilities of utilizing their skills of calligraphy, various painting techniques and drawing in the making of posters and illustrations.

3.1. Posters

Poster making is an important and prominent part of graphic design. It can be digitally designed and printed on various kinds of surfaces or created by using the skill of drawing, painting and calligraphy with aesthetic sensibility and precision. A typical poster presents both pictorial and textual element but it may be either completely textual or wholly pictorial. It should be communicative, informative and attractive. Usually posters are used for many purposes.

Making of Posters

At this stage students will utilize their learning from the exercises of drawing, painting and calligraphy. They can also present their experiments with mixed media. Following will be the poster categories which will be the focus of poster making exercises for this chapter.

1. Pictorial compositions for poster making (utilizing the skill of drawing and painting techniques)
 2. Textual compositions (utilizing the calligraphic skills both in Urdu and English language)
- To conduct this kind of exercises the teacher will announce various topics or may consult the list of topics given in grade 9 book chapter No. 4. Students can create posters manually by hand practice utilizing their skills of paintings and drawing or they may perform this task using the computer software like Photoshop, CorelDraw or paintbrush.

Pictorial compositions for poster making

Poster 1 (Figure 3.1) is presenting a powerful example of pictorial content of poster making. The whole composition is based on a simple image of a child who is lifting up extra weight which should not be allowed at this age group. The image is expressive and communicative because it can explain the purpose of this poster very clearly just by showing a picture of a child. More over the colour selection is very eye-catching and its sharp contrast is making it more dramatic and effective.

Another example of complete pictorial contents in poster making is number 2 poster (Figure 3.2). In this poster the image is dictating the side effects of using social media by new generation. This is again a very fine example of all pictorial contents for poster making. Moreover the examples from 3 to 8 are also of the same category (Figure 3.3 to 3.8). These

examples will help the students for creating their own powerful symbols or imagery which can present the messages without using the textual contents into the posters.



Figure 3.1 Pictorial Poster 1, Child Labor, prepared through PhotoShop



Figure 3.2 Pictorial Poster 2, Disadvantages of Electronic Media for kids, prepared through watercolour and pen and ink



Figure 3.3 Pictorial Poster 3, Importance and impact of cleanliness, prepared through PhotoShop



Figure 3.4 Pictorial Poster4 Disadvantages of Electronic Media for kids, prepared through computer added program

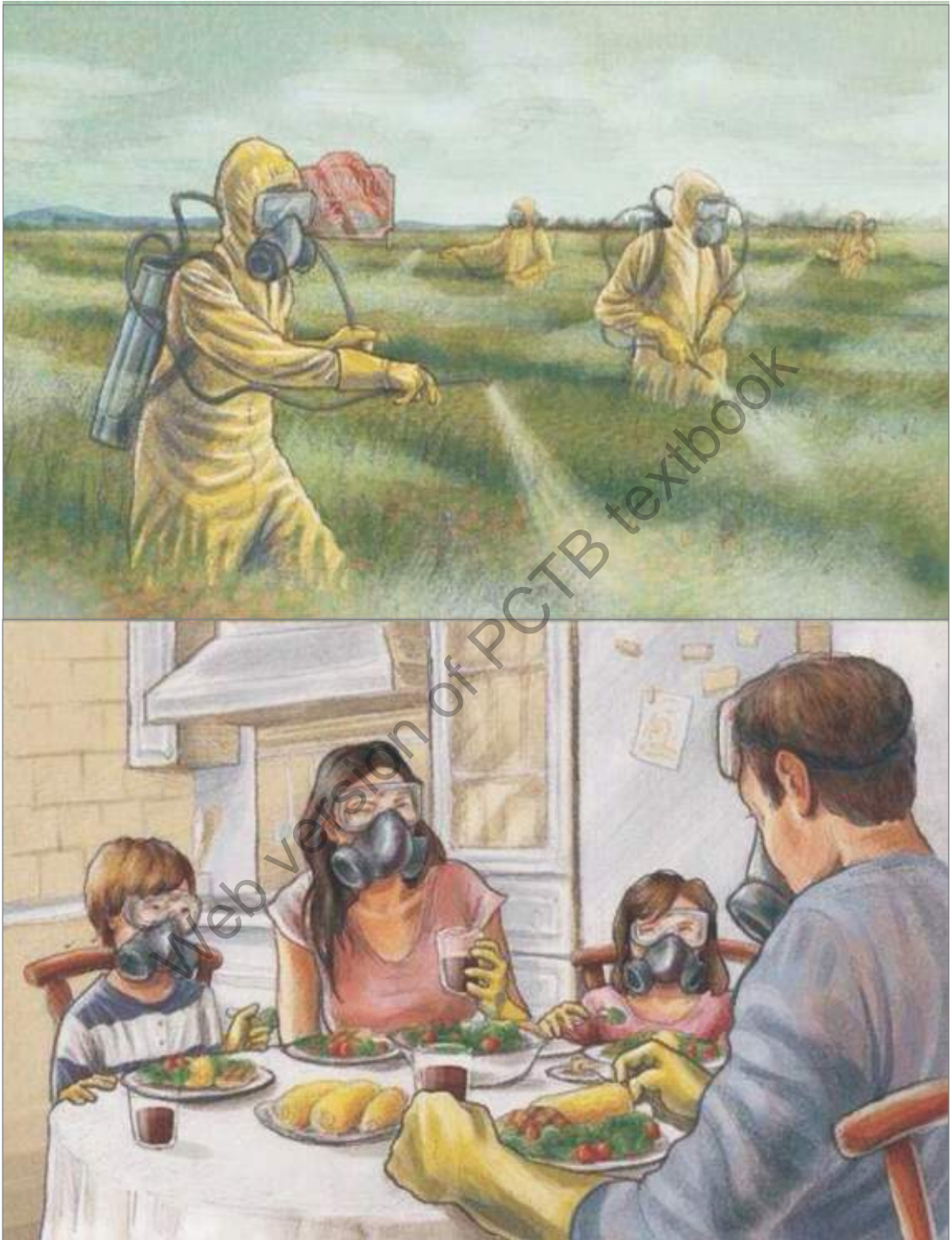


Figure 3.5 Pictorial Poster 5, A challenge to live a healthy life in today's environment, Watercolours, pencils and marker



Figure 3.6 Pictorial Poster 6, Drought, prepared through computer added program



Figure 3.7 Pictorial Poster 7, Stop Smoking, prepared through computer added program



Figure 3.8 Pictorial Poster 8, Stop Smoking, Prepared through PhotoShop

Textual Compositions for Poster Making

This category of posters (Figure 3.9 to 3.14) is more flexible in handling because the students will just need a communicative slogan, word or phrase to give the underline idea of the poster. It can be elaborated with different motifs, graphics and colour contrasts. Following are some examples of posters which show the wholly textual contents in poster making. Students will observe them and practice their posters composition with only textual contents.

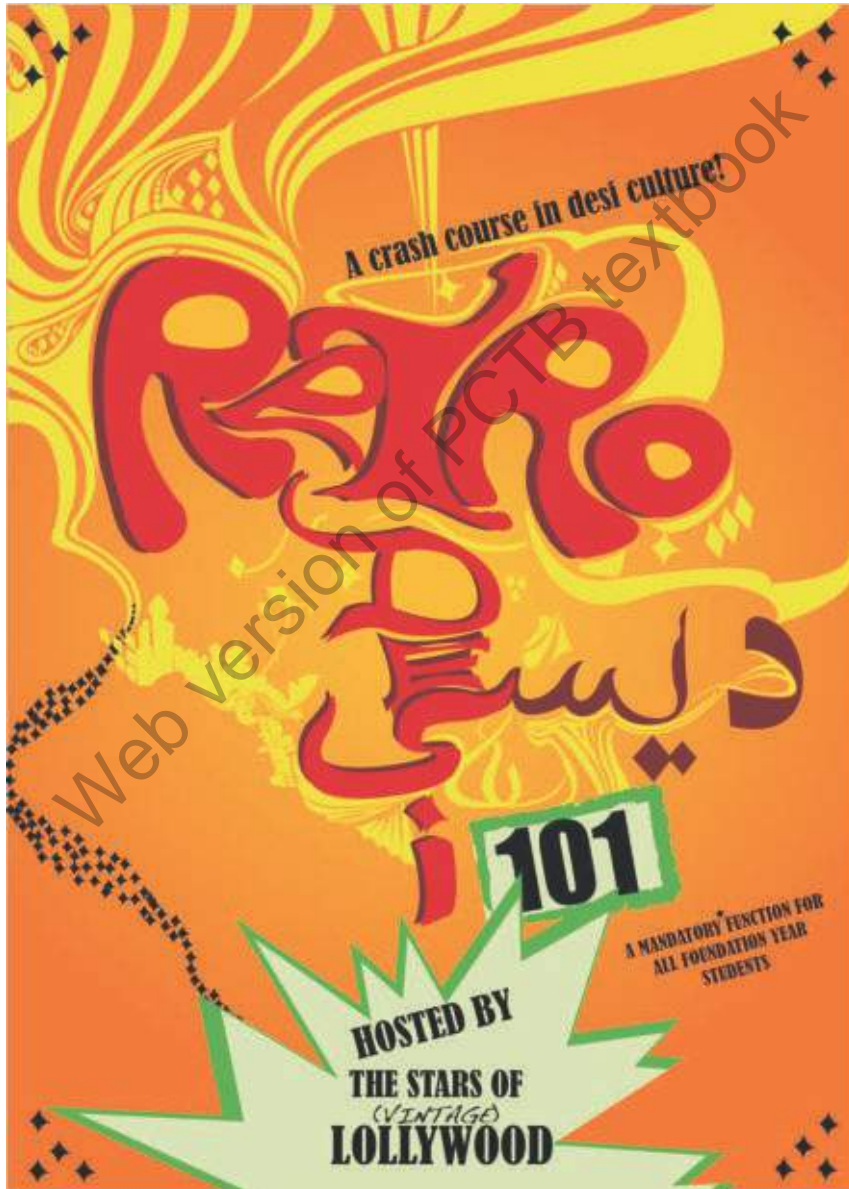


Figure 3.9 Textual Poster 1, prepared through PhotoShop



Figure 3.10 Textual Poster 2, prepared through computer added program



Figure 3.11 Textual Poster 3, prepared through computer added program



Figure 3.12 Textual poster 4, prepared through computer added program

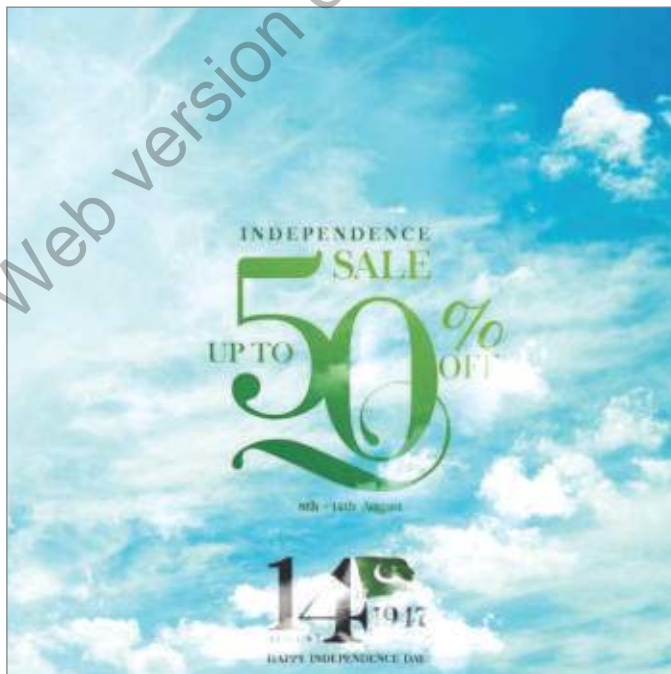


Figure 3.13 Textual Poster 6, prepared through computer added program

3.2. Illustrations

Illustration means a pictorial representation which can be explanation or interpretation of a text (story, poem, novels, history, and scientific knowledge), a concept or any past incident. Illustrations are usually created for making of story books, posters, teaching materials, video games magazines or news papers etc.

There are several kinds of illustrations and some of them are:

1. Scientific illustrations
2. Story books illustrations (comics for children, novels, poetry and dramas etc.)
3. Picture books illustrations
4. Fashion illustrations
5. Technical illustrations (architectural illustrations, archeological illustrations, illustrations etc.)

Examples #1 of illustrations

For this stage students will learn some basic level of illustrations for story books, picture books, or nursery rhymes of the children. The example number 1 is showing a very basic concept of illustration for a story book of children. One can observe the incident or event written in text is explained in picture form also. Children can learn the lesson from the text and visuals at a same time. Moreover such kind of pictures which are presented as a narration of the text enhances a child's interest in the story and ultimately gets the lesson easily (Figure 3.14 to 3.17).

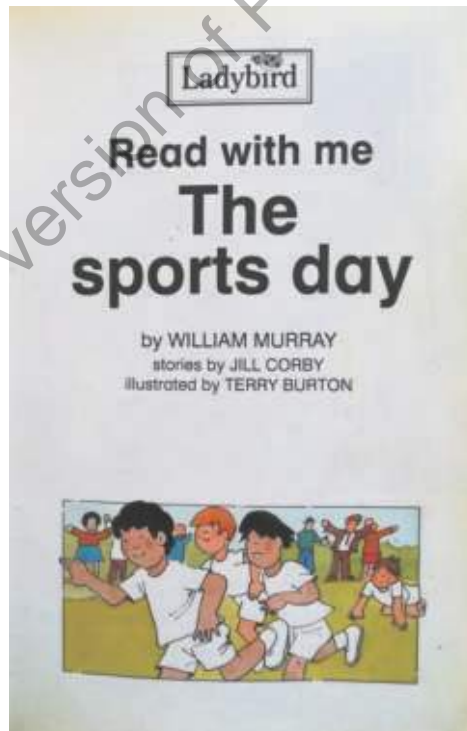


Figure 3.14 Example No.1,book illustration, Title page, Murray. William, Read with me: The Sports Day, (London: Ladybird Publications, 2011)

Kate and Tom are at home with Father. They have to get ready for school. "it's our sports day," Kate tells Tom. "I know," he says: "We have lots to take to school."



"Have you got all your things?"

Father asks them, "tom, here are your sports things and here are your other things. Kate, here are your sports things and your other things.

Now, have you got your lunch boxes?" he asks.

4

The teacher says that everyone must do some work before the sports. She says that Suki and John have to read. Kate and Tom can make dogs like the ones in the book. They must all do some work before they have sports.



6

Figure 3.15 Example No.1, pages 4 and 6, Murray. William, Read with me: The Sports Day, (London: Ladybird Publications, 2011)

They take all the chairs outside.



"Put them here, please. Ready for the dads and mums to sit and see the sports. Mark, put it here, please. You must listen to what I say."



9

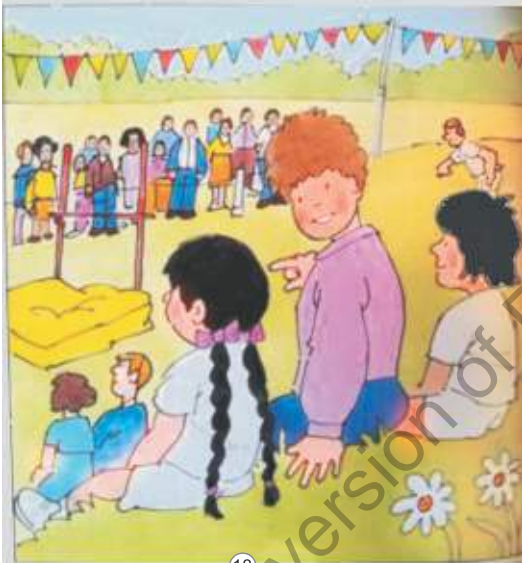
"Just one more thing before you go." The teacher says. "You must not be sad if you don't come first. One of you will be first and all the others will have lots of fun. We will all have lots of fun at our sports today."



10

Figure 3.16 Example No.1, pages 9 and 10, Murray. William, Read with me: The Sports Day, (London: Ladybird Publications, 2011)

The teacher tells them that the big girls and boys have to jump as high as they can to get over. She sits with them and says. "If we sit here, we can see everything."



18

All the boys and girls have done work. They are pleased with their budget and they are ready to go homes.



But before they go, they must take everything into school. The two girls help to take the ropes in, and the two boys help to take the nets in. Everything has to go in before the boys and girls can go home.

Now everything is in school and every one can go home.

40

Figure 3.17 Example No.1, pages 18 and 40, Murray. William, Read with me: The Sports Day, (London: Ladybird Publications, 2011)

Example # 2

This example is from the category when the artists make illustration for any poetic verse or nursery rhymes. In this case they choose the most interesting part or the main characters to represent the situation. Following are some examples of illustrations of nursery rhymes (Figure 3.18 to 3.22).



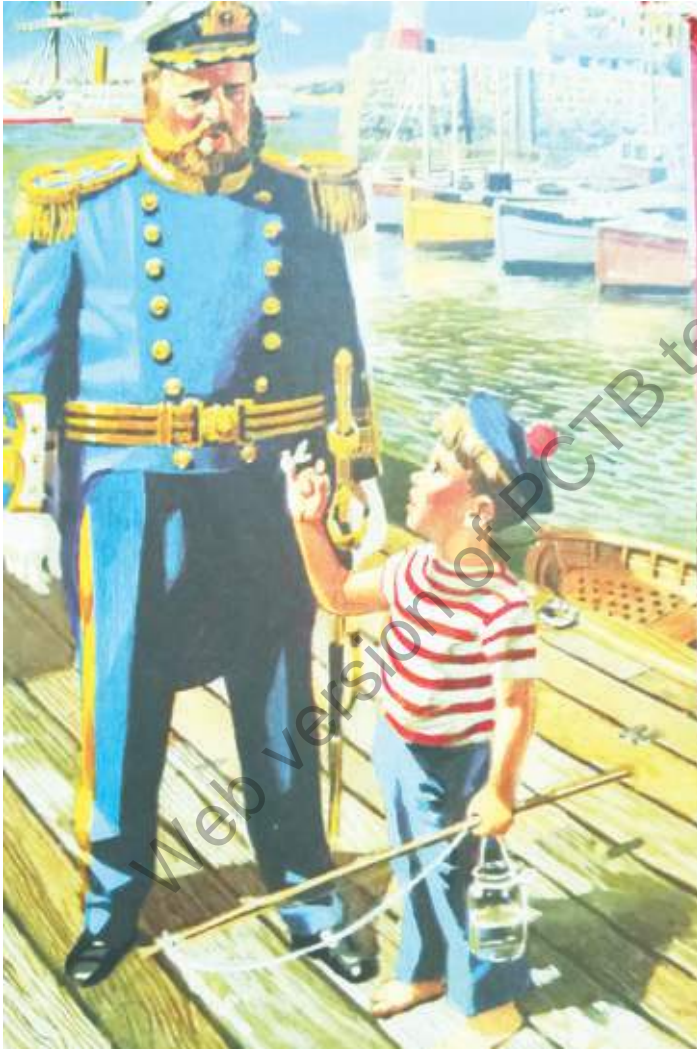
“Jack and Jill
Went up the hill
To fetch a pail of
water
Jack fell down
And broke his
crown,
And Jill came
tumbling after.”¹

Figure 3.18 Example No.2, Illustration by Frank Hampson, Jack and Jill, in A second Book of Nursery Rhymes, (England: Wills and Hapworth Ltd., Loughborough, 1966)



“Little boy blue,
Come blow your horn,
The sheep's in the meadow,
The cow's in the corn.”

Figure 3.19 Example No.2, Illustration by Frank Hampson, Little boy blue, in A second Book of Nursery Rhymes, (England: Wills and Hapworth Ltd., Loughborough, 1966)



“One, two, three,
four, five
Once I caught a fish
alive,
Six, seven, eight,
nine, ten,
Then I let it go again.
Why did you let it
go?
Because it bit my
finger so
Which finger did it
bite?
This little finger on
my right.”

Figure 3.20 Example No.2, Illustration by Frank Hampson, One, Two, in A second Book of Nursery Rhymes, (England: Wills and Hapworth Ltd., Loughborough, 1966)



Figure 3.22 Example No.2, Illustration of Rhyme, Cock a Doodle Doo, <https://www.pinterest.com/pin/91620173646058288/?lp=true>

Practice of Illustrations # 1

Make an illustration of any nursery rhyme (teacher may assign some poem or rhyme of Urdu language or in English).

Techniques: the students can use one of the following medium for this practice

1. Drawing
2. Water colour technique
3. Pastel colours
4. Poster colours
5. Mix media

Size: 10 X 20 inches

The students can also practice with digital media using CorelDraw, Photoshop, and Paintbrush

Practice of Illustrations # 2

Make a series of illustrations relevant to any story book or picture book for children (teacher may assign a particular story, story book or picture book in Urdu language or in English).

Techniques: the students can use one of the following medium for this practice

1. Drawing
2. Water colour technique
3. Pastel colours
4. Poster colours
5. Mix media

Size: 10 X 20 inches

The students can also practice with digital media using CorelDraw, Photoshop, and Paintbrush.

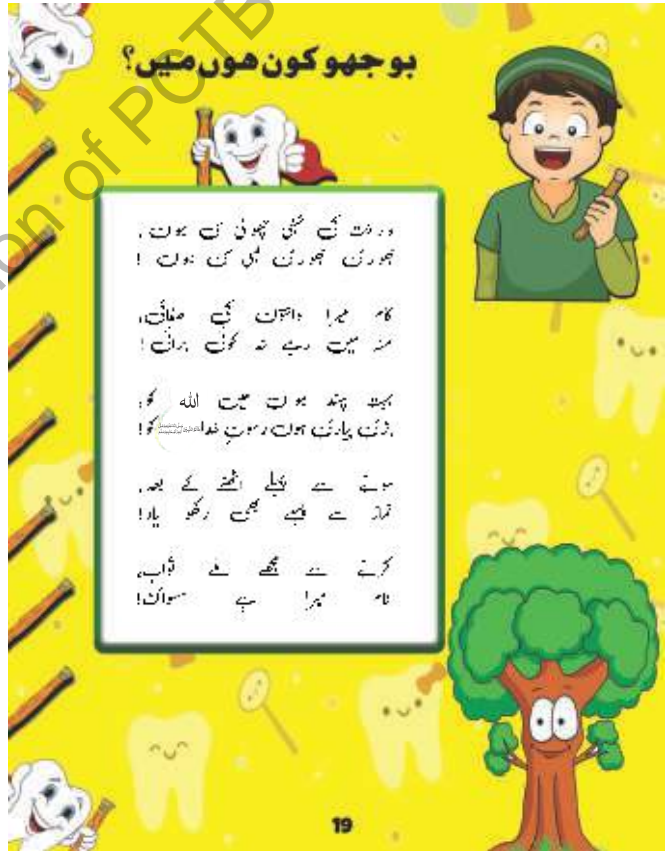


Figure 3.23 Example No.2, Illustration of Urdu Rhyme, Chirriya Ghar,
<https://www.pinterest.com/pin/555350197780107860/?lp=true>

Chapter # 4

SCULPTURE MAKING

4.1. Introduction

Sculpture is one of the oldest branches of Visual Arts. It is three dimensional form of a visual representation. It is also called plastic art. Usually the known sculptural forms are carvings in stone and wood (chiseling and removing of the material to make the visual); this is also called relief sculpture, the round sculpture (three-dimensional representation of visuals using clay, stone, wood, metal, paper and many other materials). Now a days, there is a complete freedom to choose the material and process of sculpture making and as a result there is a vast variety of sculpture making by welding, joining, mixing, molding and casting procedures.

Commonly we can find sculpture in the following types:

1. Free standing round sculpture: it can be in any material like clay, stone, any metal, bronze, copper, glass, wires, plaster, fiberglass etc. For having a complete look of the type of sculpture one must walk around it.

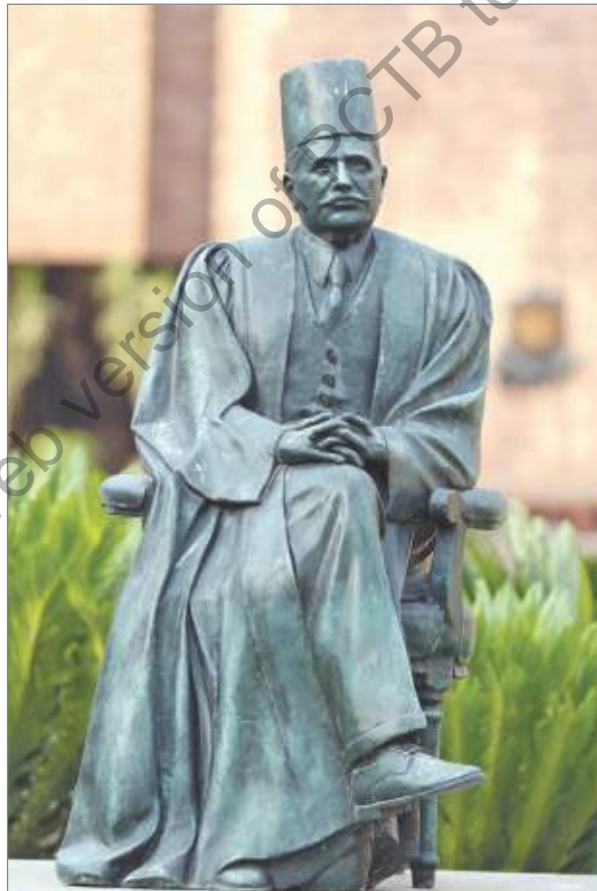


Figure 4.1 Round Sculpture: A Fiberglass sculpture of Allama Muhammad Iqbal (رحمۃ اللہ علیہ), The national Poet of Pakistan, at Alhamrah Art council the Mall Road Lahore

2. Relief Sculpture: this type of sculpture is produced from a flat surface and can be viewed entirely from the front. Making of relief sculpture is usually practice through three kinds of methods.

i) Base-relief: in which the design is managed in slightly raised surface from a flat background.

ii) Sunken relief: it is also known as intaglio relief. In this process the artists create designs by carving out the flat background surface; either the design appears in the carved-out area or the untouched area of the background.

iii) High relief: in this category the design of figures are prominently and dramatically raised from the flat background and artists can show more than two levels of the raised designs.



Figure 4.2 Bas-Relief, depicting the portraits of Muhammad Ali Jinnah (رحمۃ اللہ علیہ) and his sister Fatima Jinnah by Koasar Jahan Ara and Team, National Monument of Pakistan Rawalpindi.



Figure 4.3 High Relief, Schist relief depicting wine consumption and Corinthian column, Gandhara regions Pakistan

One of the most common usages of sculpture in the world since the ancient period is religious. Ancient Neolithic sculpture like Venus of Willendorf, Egyptian reliefs and round sculpture, Mesopotamian and Sumerian sculpture, Indus seals and terracotta figurines, Hindu sculpture, Buddhist sculpture and Jain sculptures are the examples which are mostly associated with the religions. In modern times there are several practices of this art form. It is used for artistic expression, embellishment of architectural surfaces and environmental art.



Figure 4.4 Sunken Relief, Details of ancient Egyptian sunken relief depicting the god of Nile, Hapy and Hieroglyphs.



Figure 4.5 Gilgamesh and a lion, a sculpture form Mesopotamian culture

Making of Sculpture

Initially the students will focus on creating three dimensional basic forms using the materials like clay and paper. They will learn how to make a simplified three dimensional compositions with basic shapes both in clay and paper. Students will observe three dimensional shapes in the image given below for such practices.

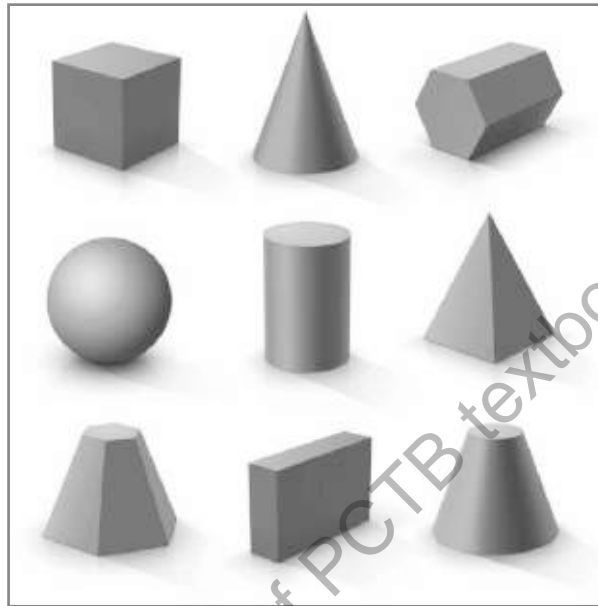


Figure 4.6 Three dimensional shapes

Sculpture Practice #1 Making of Cubes

For this exercise the following material will be required:

1. Corrugated Sheet or Mount board
2. Paper cutter or seizers
3. Adhesive liquid or UHU tube
4. Pencil and scale

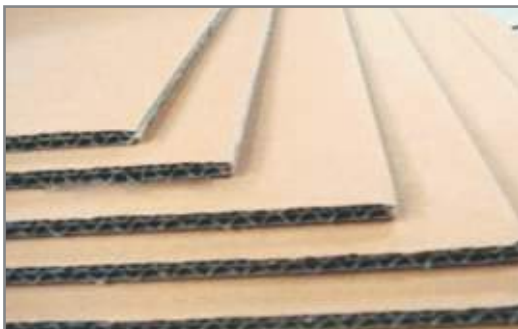


Figure 4.7 Corrugated Sheet



Figure 4.8 Mount Board



Making of Cubes

1. Draw six equal squares on a piece of corrugated sheet with pencil as given in the image.



Making of Cubes

2. Cut the negative area with the help of paper cutter or seizers and putting pressure on the pencil to remark the lines for easy folding of the sheet, observe the image.



Making of Cubes

3. Make cubes by joining the edges with UHU glue or liquid adhesive. Try to make more than three cubes of different sizes.



Making of Cubes

4. Observing the examples arrange your cubes in a three dimensional composition of a paper sculpture. Students may apply colors to give the final touches to this kind of sculpture.



5. Students can also explore the possibilities of making three dimensional compositions with more textures, different shapes and materials (like in clay, paper mache etc.)



Figure 4.9 Example of making sculpture with different shapes

Sculpture Practice #2

Making of three dimensional pencil jar (cylinder form) in clay

Material:

1. One bag of modeling or refined terracotta clay
2. Wooden clay roller
3. Roller pin with handle
4. A piece of scholar paper sheet
5. Paper cutter
6. Small pouch of sand
7. A tile with emboss pattern or any surface with a relief kind of impression or design
8. Piece of paper core tube or cheap price plastic sanitary pipe
9. A small pot with a thin mixture of clay and water
10. Small brush
11. A burin needle (a tool for making relief sculpture)
12. A working table



Making of three dimensional pencil jar (cylinder form) in clay

1. Take a big ball of clay and make it smooth to remove the air bubbles by pressing, smoothing and folding it.



Making of three dimensional pencil jar (cylinder form) in clay

2. Make a slab using the wooden clay roller



Making of three dimensional pencil jar (cylinder form) in clay

3. Cut the paper sheet according to the desired size and then cut the clay slab according to the paper with paper cutter or knife.



Making of three dimensional pencil jar (cylinder form) in clay

4. Put that piece of clay slab on a textured surface



Making of three dimensional pencil jar (cylinder form) in clay

5. Slightly dab the surface of clay slab with a pouch holding sand in it.



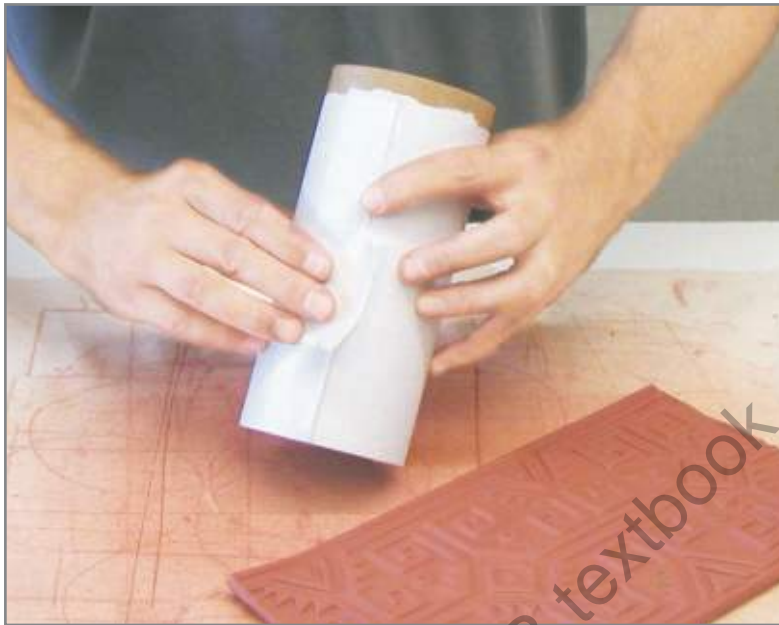
Making of three dimensional pencil jar (cylinder form) in clay

6. To get better results, then press the slab slightly with help of Pin roller.



Making of three dimensional pencil jar (cylinder form) in clay

7. Now carefully remove the clay slab from the textured surface. Observe the picture that how neatly the impression is made on the clay slab through this method.



Making of three dimensional pencil jar (cylinder form) in clay

8. Take a piece of paper core tube or plastic sanitary pipe and cover it with the paper.



Making of three dimensional pencil jar (cylinder form) in clay

9. Roll the textured clay slab around the paper covered tube or pipe.



Making of three dimensional pencil jar (cylinder form) in clay

10. Turn to stand it carefully on the flat surface of the working table.



Making of three dimensional pencil jar (cylinder form) in clay

11. Make some rough carving line at inside the joining points of clay slab. It will help to join it



Making of three dimensional pencil jar (cylinder form) in clay

12. Apply the thin mixture of clay and water with the help of a soft brush on the rough edged of slab so that it could be fixed properly.



Making of three dimensional pencil jar (cylinder form) in clay

13. To fix the joint use a slight pressure of finger tips to ensure the strong fixing of joint carefully and do not demolish the design pattern. Then leave it for a few second.



Making of three dimensional pencil jar (cylinder form) in clay

14. When you make it sure that you have fixed the joint neatly and successfully then remove the inner paper core tube or plastic pipe.



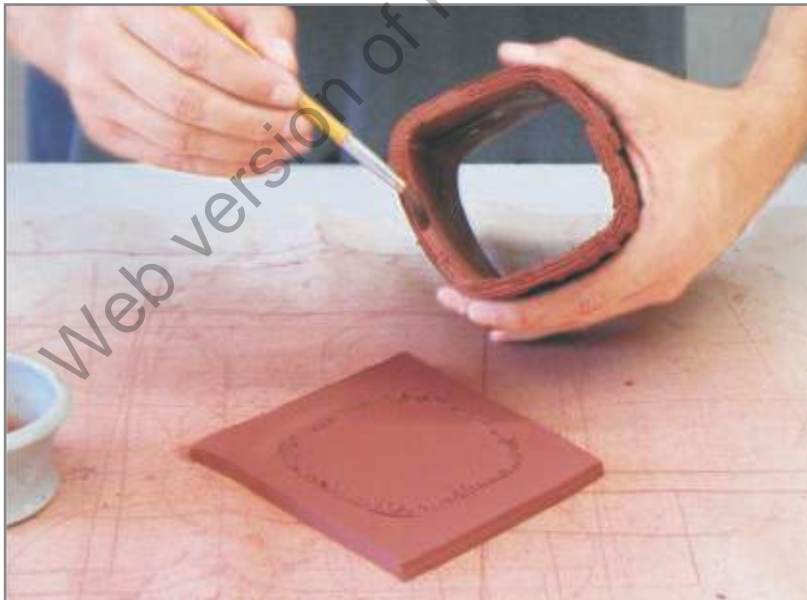
Making of three dimensional pencil jar (cylinder form) in clay

15. You may leave it round cylinder form or give it a square shape until it is wet and flexible according to the given image.



Making of three dimensional pencil jar (cylinder form) in clay

16. Prepare another small slab to make the bottom base of the object and put your cylinder shape on it. Mark the base with the help of burin needle (observe the picture).



Making of three dimensional pencil jar (cylinder form) in clay

17. Hold the cylinder form in your hand and apply thin mixture of clay and water with the help of brush to the bottom area and mark on the base slab so that it could be joined properly.



Making of three dimensional pencil jar (cylinder form) in clay

18. Then cut the extra base slab.



Making of three dimensional pencil jar (cylinder form) in clay

19. Make it more refine with help of burin needle and a wet sponge



Making of three dimensional pencil jar (cylinder form) in clay

20. Make a small round coil of clay and cut it in equal two pieces, make handles for the pot and fix it with the help of thin mixture of clay and water.



Making of three dimensional pencil jar (cylinder form) in clay

21. Let it dry completely and the pot may be sent for baking in the kiln so that it could become strong and durable.

Sculpture Practice # 3

Making of a Relief Sculpture 1 Sand Cast Relief of footprints

This method is a direct method for creating a relief form of any impression taken on the surface of sand. Students may experiment this technique with different other objects or hand impressions.

Material

1. An old sheet or plastic tablecloth (to protect your work surface).
2. A photo frame big enough to fit the number of prints you wish to use. (A small frame with just one print would look great too).
3. Sand
4. Plaster of Paris 1kg bag
5. Water for making the plaster
6. Cardboard to smooth the sand
7. Spray on sealer
8. Glue gun
9. Sea shells for decoration



1. Take a photo frame of your choice and size which suits your required size and numbers of footprints. It should be one inch deeper or more than that. Make it empty and cut a cardboard according to the size of frame.



2. Then cover the front of the frame with that piece of cardboard which you have prepared according to its size and turn it over to its back. You will find deeper surface to work on.



3. Now pour the sand into it and level the surface with help of a piece of cardboard.



4. Take foot prints on the surface of sand and make it sure that you are stamping the impressions neatly and deeply.



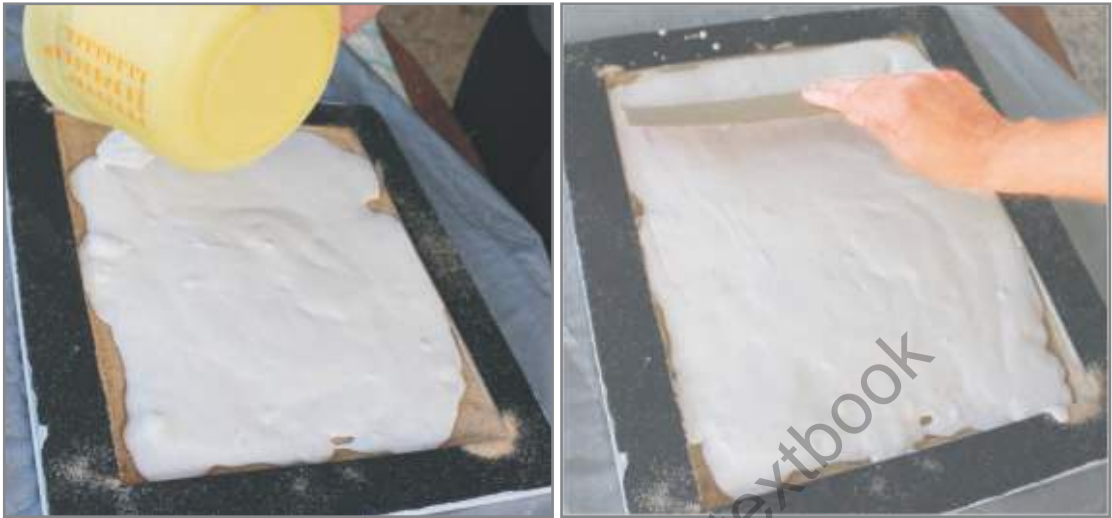
5. You may take one, two or more prints.



6. Now take a jar or any pot for mixing the plaster with water. Mix the plaster with almost double quantity of water in it.



7. Pour the prepared plaster on the taken prints carefully and slowly cover the prints and edges.



8. Cover the edges and level the surface of plaster with help of a piece of cardboard.



9. Leave it at the place of work for almost an hour so that it could be strong enough to be turned over the front side.



10. Turn the frame to front side you will find the footprints in relief form in plaster within the frame. Let it completely dry in the sun and decorate it with sea shells.



11. This relief can be a hanging on the wall.

Sculpture Practice # 4

Making of Round Sculpture of a Bird

Students may choose the bird of their own choice for this practice. Here is given an exercise of developing a parrot sculpture.

Material:

1. Terracotta clay one bag
2. Sculpture tools
3. Water and spray bottle



1. Take two pieces of clay one is small for making base and one to form the body structure of bird (parrot).



2. Observe the shape of bird and its base.



3. Make some rough lines with the help of wire brush from your tools of sculpture and take another smaller piece of clay, shape it in round form and join it on the rough surface of the base, and also make rough marks with wire brush in this piece. This little piece will be used to form the feet of the bird.



4. Join the body structure of the bird on the base piece and observe the middle smaller piece.



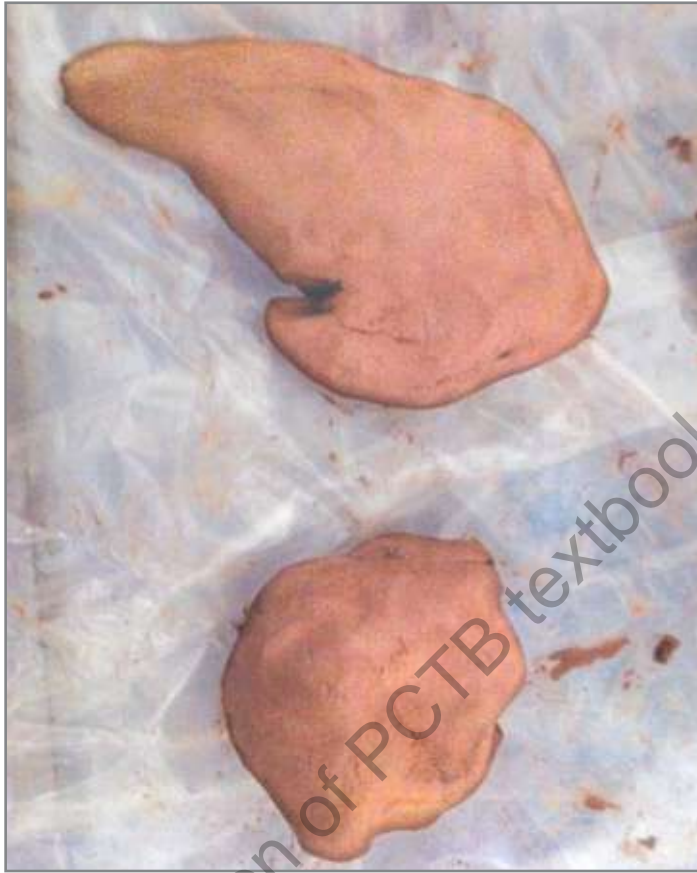
5. Observe step by step development of head. Mould the front part according to the shape of bird's beak, make upper and lower part of beak with small pieces of clay. Also formulate the forehead feathers with a flat piece of clay.



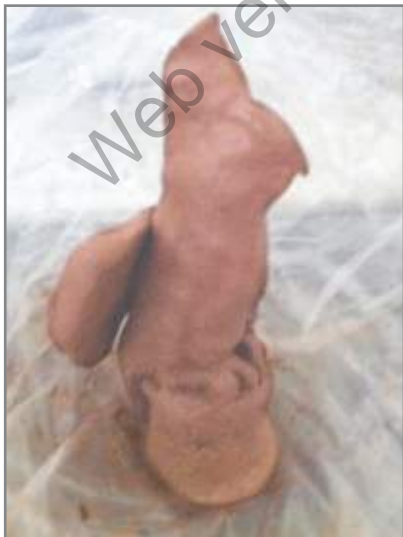
6. Observe the pictures for creating the head shape and adjust the clay softly with the help of your hands and fingers.



7. Now work on the feet with help of tools and carve out the bird's claws or feet. Work out from front, left and right sides.



8. Now create wings. Take two equal pieces of clay and form the wing shape.



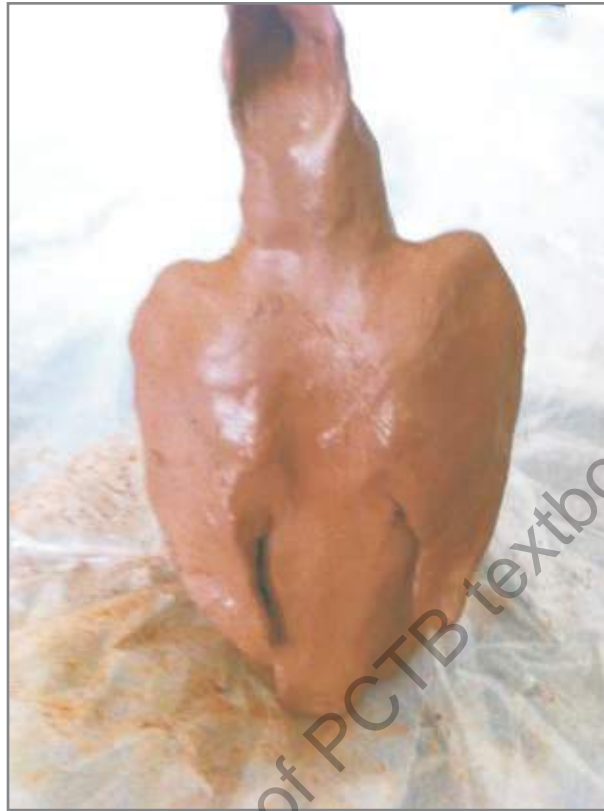
9. Join the wings on the back of bird's body, on both right and left sides.



10. Join the wings carefully with each other from birds back side.



11. Set the wings with the help of your palms and finger keeping in observation the shape of bird.



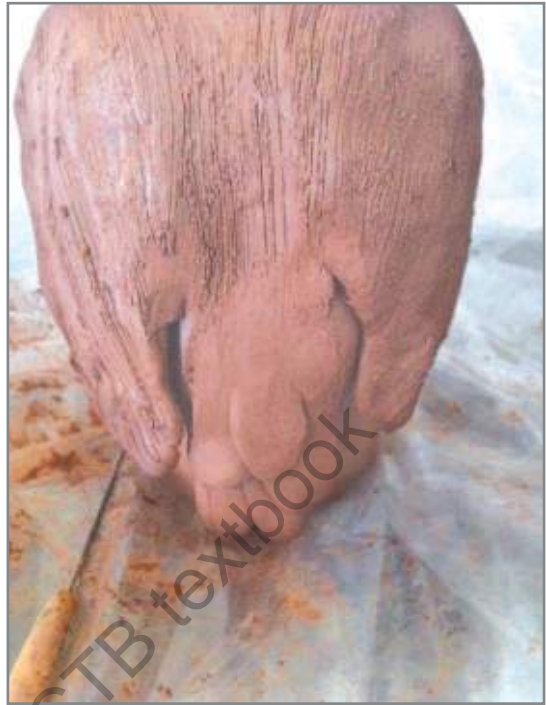
12. Join the wings carefully with each other from birds back side.



13. For details of small feathers make multiple small balls of clay and keep them moist with spray shower of water.



14. Now make rough lines on the whole structure of bird you have built for adding details on it.



15. Observe the steps to develop the small feathers on both wings and back of the bird.



16. Now turn your sculpture to its front and start working in same manners as you have done at its back.



17. Start covering from the lower side and formulate the feathers of legs.



18. Working from the lower side cover the front of the bird according to the given pictures.



19. Now work on the face of the bird and add smaller and delicate pieces to its face and forehead.



20. Observe the pictures for details of feathers.



21. After making feathers add equal small eye balls on both sides of head according to the picture.



22. Add more details of the feathers making lines with the help of tools. This practice will add a realistic look and an adorable appearance to your bird sculpture.



23. Finally refine the base and add some details onto it. Students may add their signature or name at its bottom.

Chapter # 5

HISTORY OF SCULPTURE & ARCHITECTURAL RELIEF IN PAKISTAN

This chapter explains some examples of sculptures and architectural relief from ancient past to the present historical monuments. It also presents two prominent sculptors from Pakistan and their contributions in this field.

5.1 Indus Valley Seals

Seal is a carved device, a form of relief sculpture which has embossed design, used to create impression on the surfaces like wax, clay or paper. Among the artifacts excavated in the Indus Valley, Seals are of great importance. They might have been used for trade purpose as stamps, for communicating messages, or as individual's signature.

The seals were carved in square, rectangle, circle, oval, cylindrical and disk like shape. Their sizes were as small as less than an inch to 1.25 inches. It is because of their small size that they are well preserved till after centuries, as compared to the other crafts of Indus Valley (Figure 5.1). Steatite stone (soapstone), limestone and marble. Most of the seals found are carved in steatite as it can be easily carved. Metal tools were used to cut and carve the stone. After carving, the stone was covered with alkali and then heated to create luster.

The design of the seal consists of two parts, one having the text and the other having the image. Some seals also have symbolic shapes like circles and dots, linear patterns, crisscross pattern or the Pipal leave. At the back of the seal is a hole which might have served the purpose of holding or wearing as a ring or pendant.

The carved images consist of the naturalistic figures of animals and sometimes stylized human figure. The animals depicted include tiger, elephant, one horned Indian rhinoceros, hare, crocodile, antelope, Brahman bull, unicorn and composite animal forms.



Figure 5.1 Seals and their impressions (sealing),

<http://blogs.discovermagazine.com/crux/2019/01/04/undeciphered-script-of-the-indus-civilization/#.XTbZN44zYs4>

Seal having a Unicorn

An ox with a single horn, known as unicorn, is the animal which appears in most of the seals (Figure 5.2). The depiction of a single horn suggests artist's awareness of the perspective and overlapping of the horns in the profile view. It has been carved in a naturalistic way showing the curves, contours and bulging of the muscles out of the plain surface. The text carved out on the upper side of the seals is not yet deciphered.



Figure 5.2 Seal depicting a Unicorn, <https://www.harappa.com/category/blog-subject/seals>

Seal with a Three-headed Animal

A square seal depicting a three-headed animal, carved in gray-brown steatite, is discovered from Mohenjodaro (Figure 5.3). The three animals shown are bull, unicorn and antelope, all of which also appear separately on the other seals. Two rows of script are also present beside the mysterious animal.



Figure 5.3 Seal with a Three-headed Animal

Seal with a Yogi Figure

A seated male deity has been carved on a square seal (Figure 5.4). The seated posture is that of a yogic position on a throne. The naturalistic form, in the seals consisting of animals, is not seen here. The human figure is carved in stylized way with no naturalistic rendition of muscles. The two arms covered with bangles rest on the knees, while the feet are pressed together and projecting beyond the throne's edge. The head is crowned with a head-dress which has two buffalo like curved horns, two projecting vertical points and three pipal leaves rising from its center. The whole figural composition is in symmetrical form. On both sides of the head-dress is the script not deciphered. The seal is carved in tan steatite.



Figure 5.4 Seal with a Yogi Figure, <https://www.harappa.com/category/blog-subject/seals>

5.2 King Priest

Some round sculptures found in the Indus Valley Civilization are of considerable importance because of the skillful technique. The material used were steatite, alabaster and limestone. One of the best examples carved in lime stone is a sculpture which is named as King Priest by some historians (Figure 5.5).

This sculpture consists of shoulders and head. The eyes are half-closed which suggests that the person was in meditation. The hair on the head and beard are carved in linear pattern, while the upper lips are shaved. The nose is long and continues directly from the forehead. Lips are broad and the forehead is low. A band tied on the head represents the dignitary status. The ears are simplified and has a hole for the earring. The drapery is embroidered with trefoil pattern, and covers one shoulder, while the other one is bare. The overall dress up depicts some religious connection.



Figure 5.5 King Priest, <https://www.harappa.com/slide/priest-king>

5.3 Fasting Buddha from Gandhara

The Buddhist art of Gandhara reached its peak during the Kushan period. Buddha is always depicted seated in some certain position of hands and legs, or standing in a static pose. Two types of sculptures were found in Gandhara Art¹⁰ (Figure 5.6).

1. High Relief (Round sculptures but attached with the background)
2. Low Relief

The sculptures were placed in the monasteries and stupas, and were meant to decorate the architecture or for the worship.



Figure 5.6 Fasting Buddha,
<http://mykoolcovercollection.blogspot.com/2013/01/pakistan-fasting-buddha-in-lahore-museum.html>

¹⁰Roy C. Craven, *A Concise History of Indian Art* (London: Thames and Hudson, 1976).

The sculpture of fasting Buddha is one of the finest examples of Gandhara art. It is made in schist stone, measures 84cm, and displayed in the Lahore Museum.¹¹

The sculpture shows Buddha during the fast and in search of enlightenment. And as a result of it, his body weakened, and his bones became very prominent, particularly the rib cage reveals beneath the thin flesh. Eventually he gained enlightenment when he was thirty five years of age. The human body has been treated in a realistic way by the sculptor, which shows the artist's study of the human skeleton.¹²

Buddha is sitting in yogi pose with his hands set in the lap in the style known as dhyana mudra. There is halo at the back of the head which is the symbol of glory, ushnisha – a slight lump on the head and urna – a mark between the eyebrows. The growth of beard on Buddha's face is a rare depiction and shows that he completely disregarded his body during the fast. His eyes recede into the dark sockets and ears are elongated. A cloth covers his legs, while another cloth hangs from around the back on the arms. The pedestal on which the Buddha seats is carved with low relief depicting the figures of worshippers.

5.4 Makli Hill

Makli hill near Thatta, Pakistan, is one of the largest graveyards in the world housing a magnificent collection of historic Middle Eastern tombs. From 14th to 18th century CE, the local royal families inhabiting in Thatta used Makli Hill as a common burial site.

“The Samma dynasty ruled over Sindh as an independent country for more than 190 years i.e. from 1333 to 1524 A.D. The reign of Jam Nizamuddin was not only the longest one (1461 – 1508), but is considered to be the most glorious period in the history of Sindh.”¹³

All the successive rulers built and elaborated differing tomb structures, thus creating profusion of varied designs of graves. Figures of great importance, around some 120,000, were buried there, including kings, queens, scholars, holy men, and other significant figures.¹⁴ Apart from tombs, there are also found mosques, temples, swimming pools, educational institutions, manuscripts, recreation halls¹⁵ (Figure 5.7 to 5.12).

“Jam Nizamuddin Sammo (Sultan Nizamuddin Shah) like other Samma rulers is also buried in Makli historical graveyard near Thatta. His tomb is an exemplary pattern of architecture. A row of birds, sun flowers, lotus arrangement on its walls as well as windows (Jharoka) show that Sindh has its glorious past even in the primitive ages” (Figure 5.7).¹⁶

The tombs constructed in stone are categorized into four different periods of creation according to the ruling body at the time. Some of the tombs comprise of tall columns, whereas others are ornamented with arches. Altogether, the hill is an assemblage of varied architectural motifs.¹⁷

Some of the graves are inscribed with Quranic verses, while some structures show Hindu architectural elements.

¹¹ Craven, A Concise History of Indian Art.

¹² Craven, A Concise History of Indian Art.

¹³ http://www.sindhishaan.com/article/history/hist_01_03.html

¹⁴ <https://www.atlasobscura.com/places/makli-hill>

¹⁵ http://www.sindhishaan.com/article/history/hist_01_03.html

¹⁶ http://www.sindhishaan.com/article/history/hist_01_03.html

¹⁷ <https://www.atlasobscura.com/places/makli-hill>



Figure 5.7 Tomb of Nizamuddin Samo, Makli Hills, Thattah,
http://www.sindhishaan.com/article/history/hist_01_03.html



Figure 5.8 A grand structure on Makli Hill
http://www.sindhishaan.com/article/history/hist_01_03.html

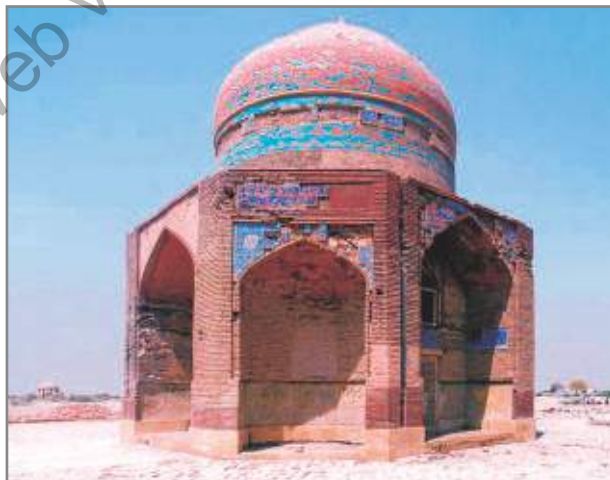


Figure 5.9 Tomb Structure on Makli Hills,
<https://www.atlasobscura.com/places/makli-hill>



Figure 5.10 Interior of a Tomb Structure on Makli Hills,
<https://www.atlasobscura.com/places/makli-hill>

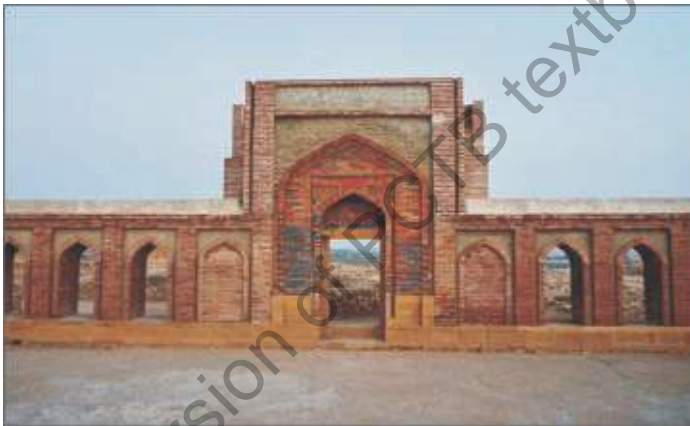


Figure 5.11 Wall of one of the enclosures around a tomb,
<https://www.atlasobscura.com/places/makli-hill>



Figure 5.12 Calligraphy on the grave of Diwan Sufaa Khan,
<https://www.youlinmagazine.com/story/tales-from-thatta-makli-necropolis/MTAyNQ==>

5.5 Chaukandi Graves

Chaukandi graveyard is another example of exquisitely constructed tombs. It is located near Karachi and houses sandstone graves embellished with stone carvings consisting of intricate patterns, and are remarkably well-preserved (Figure 5.13 to 5.18).

“Chaukhandi Tombs are generally attributed to the Jokhio and Baloach Tribes of Sindh and were built between the fifteenth and nineteenth centuries A.D. Chaukhandi literally means four corners. The tombs are built of yellow sand stone which were acquired from Jungshahi, a railway station near Thatta.”



Figure 5.13 Overview of Chaukandi Graveyard,
<https://www.mydestinationguide.com/category/tourists-destinations-in-pakistan/sindh/>

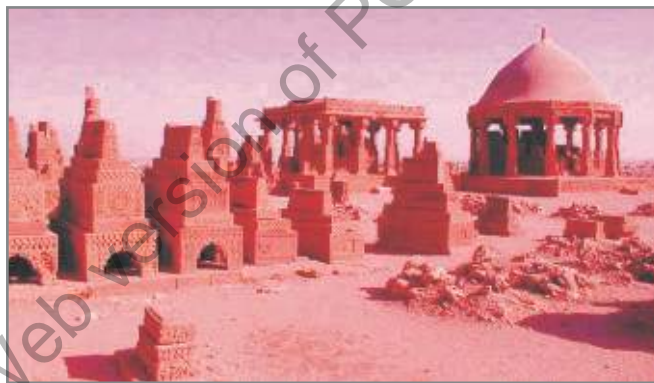


Figure 5.13 Overview of Chaukandi Graveyard,
<https://www.mydestinationguide.com/category/tourists-destinations-in-pakistan/sindh/>

“The most impressive tombs are like Egyptian pyramid structures. They are rectangular in shape... The geometric designs that cover the entire surface of the tombs are extraordinary. The intricate carving in geometric designs is unique and its delicacy gives the impression of wood carving. It is interesting to mention that the same designs are found in the textile pattern, jewellery and wood carving in Sindh and Balochistan today... These tombs found only in Sindh and Balochistan can be seen along the Makran coast by the Indus river upto Sehwan Sharif. The most elaborately carved tombs are located at sites such as Haidan, Lasbella and

¹⁸http://www.sindhishaan.com/article/history/hist_01_03.html

along the old trunk road at Malir, Dunblotte and Mirpur Sakro. The tombs have also been found on the east side of the Indus River at Gujjo, Tharriba, Sonda and Sehwan Sharif.”¹⁹



Figure 5.15 Chaukandi Tombs under a Stone Pavilion,
<http://www.arabnews.pk/node/1275156/lifestyle>

There are several tombs which present very beautiful geometric and floral designs; such as “crosses, squares, pentagons, hexagons, octagons with a star shape or contained in circles, chevron lines, strip patterns and amulet patterns are found on the tombs.”²⁰ Some historians wrote that many structures had human and pictorial representations “such as the presentation of hunting scenes, and of jewelry and arms, allowing the viewer to decipher whether the grave belonged to a warrior or a craftsman, are distinctly missing.”²¹

Some canopies are also found (Figure 5.19), one of which has a square plan and is eight-pillared, and is superimposed by a hemispherical dome crowned with a finial. The shafts are octagonal and ornamented with chevron pattern and the four brackets also are decorated. The dripstone and parapet are also carved adding to the beauty of the canopy.

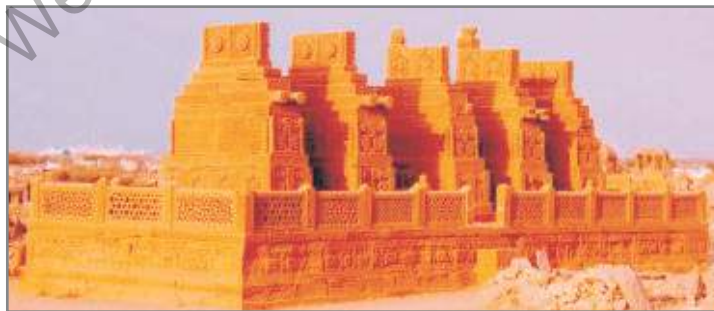


Figure 5.16 Chaukandi Tombs, <https://www.atlasobscura.com/places/chaukhandi-tombs>

¹⁹http://www.sindhishaan.com/article/history/hist_01_03.html

²⁰https://www.researchgate.net/publication/254443847_Tombstones_of_Fallen_Heroes

²¹<https://www.dawn.com/news/1195322>



Figure 5.17 Intricately Carved Chaukandi Tombs,
<https://www.atlasobscura.com/places/chaukhandi-tombs>



Figure 5.18 Close-up of Marvelous Stone Carving,
<https://www.atlasobscura.com/places/chaukhandi-tombs>



Figure 5.19 Square Canopy, image taken from Zulifqar Ali Kalhoro, *Tombstones of Fallen Heroes*, 2009, https://mpra.ub.uni-muenchen.de/30355/1/MPRA_paper_30355.pdf

5.6 Master Sculptors of Pakistan

I. Shahid Sajjad (1937–2014)

Shahid Sajjad is one of the prominent and internationally celebrated sculptors of Pakistan.

“At a young age, he became interested in calligraphy and soon mastered the skill. He practiced drawing and carefully observed signboard painters at work. He became a successful commercial artist, dabbling in film making and painting. A restless soul, he spent three years traveling across Europe and Asia on a motorcycle. He was particularly fascinated by the woodcarving of Bali, the Philippines and Japan, and by wood reliefs by Paul Gauguin in the Musée du Louvre, Paris, France.”

²²<https://www.pakistantoday.com.pk/2011/05/09/shahid-sajjad-%E2%80%93-the-pioneer-of-sculpting-in-pakistan/>



Figure 5.20 Sculptures by Shahid Sajjad, image taken from <http://www.artnowpakistan.com/18379-2/>

Shahid Sajjad, started his professional career as a sculptor with large wooden figurative sculptures (Figure 5.20). In these works his source of inspiration was the sophisticated beauty of the East Bengal villages. After a training with a Japanese master, his work developed to the phase when he began casting small bronze sculptures having “organic forms based on human figures.”²³ In the late 1990s he returned to wood, making figures of male and mother and child carved out of single piece. The sculptures of mother and child have interlocked parts and are well expressive of the meaning. He used to prepare the wood for carving from the fallen trees, and while this process he learnt about textures and characteristics of different kind of woods.

In 1974, his solo exhibition of wood and bronze sculptures was held at the Karachi Arts Council. In 1977, at the National Sculptures Exhibition which was held in Islamabad, he won the first prize. He executed a commissioned mural in bronze for the Pakistan Army entitled Cavalry through the Ages in 1981. His next mural in cold cast bronze was for the Maritime Museum in Karachi. An exhibition held in 1994 displayed a collection of large sculptures having carved forms titled as My Primitives which depicted his visit to the Rangamati forest in Bangladesh. In 1996, he became a fellow at National College of Arts. He was also one of the founding member of Indus Valley School of Art and Architecture in Karachi.²⁴

ii. Rabia Zuberi

Rabia Zuberi is one of the Pakistan's pioneer woman sculptors. She born in India in 1940 and devoted her life to flourish the art and art education in Pakistan. She graduated from Aligarh University India in 1959. Later she got enrolled in Govt. Art College Lucknow India for a graduate degree in sculpture.²⁵

²³Salima Hashmi and Quddus Mirza, 50 Years of Visual Arts in Pakistan (Lahore: Sang-e-Meel Publications, 1997), 136.

²⁴<https://www.thenews.com.pk/archive/print/516905-noted-sculptor-shahid-sajjad-dies>

²⁵Rabia Zuberi, Karachi School of Arts, Accessed on August 20, 2018, <https://www.ksa.edu.pk/rabia-zuberi/>

Rabia Zuberi remained enthusiastically engaged to promote the art education and establishment of new art institute and galleries in Pakistan along her sister Hajra Mansoor and later joined by Mansur Rahi a well known artist of Pakistan. She established Karachi's first art school, Karachi School of Art (KSA) in 1964. This institute acclaimed the production of numerous fine artists and educationists.

Her masterpiece: an artwork consisting of seven figures, each one seven feet tall in a circular composition ten feet in diameter is titled: Peace Message to the Progressive World (Figure 5.21). It is the culmination of three years of intensive work in the media of bronze fiber and steel, and is part of the national collection shown at the National Art Gallery, Islamabad. She is also a fine painter and her drawings often carry an architectural linearity.

The recurring theme of Zuberi's artworks is humanism. Through the medium of drawing, painting and sculpture, she voices out to the world to seek for love, forgiveness, social justice and peace (Figure 5.22).²⁶ She is the recipient of numerous national awards for art including the President's Pride of Performance and the Lifetime Achievement Award.



Figure 5.21 Peace Message to the Progressive World, a sculpture by Rabia Zuberi installed in front of National Art Gallery Pakistan National Council of Arts Islamabad Pakistan

²⁶Marjuri Hussain, "Rabia Zuberi: Life and Work", Asia Art Archives, Accessed on August 20, 2018, <https://aaa.org.hk/en/collection/search/library/rabia-zuberi-life-and-work>



Figure 5.22 A Sculpture in bronze by Rabia Zuberi in the collection of Clifton Art Gallery Karachi Pakistan

Chapter # 6

POTTERY & CERAMICS

Pottery is a method of making different pots such as vessels and other objects with ceramic material like tiles. In this process the objects are fired at very high temperature in a kiln to give them a durable hard form. This process is utilized as both the art and a craft. It is practiced in different regions of Pakistan since ancient times. This chapter covers some of the important examples from ancient and contemporary times along with two important artists of this field.

6.1 Pottery & Ceramics from Mehrgarh

Mehrgarh is the oldest and most important Neolithic (6500 BCE to 2500 BCE) sites of the Indus Valley civilization. It is located on the Kacchi Plain of Balochistan, Pakistan.

“Many artifacts as human figurines, pottery and copper items found there show the culture and tradition of the people lived there. Moreover, Mehrgarh is the city, from where the oldest ceramic figurines of South Asia were found.”²⁷

With the discovery of the evidence of potter's wheel in Mehrgarh the archeologists found pottery items in abundance. These pots have animal motifs along intricate designs. Female figurines are elaborated with sophisticated designs. The most common motifs which appear on different pottery are Pipal leaf, fish and geometric patters (Figure 6.1 to 6.3). However, with passage of time the quality and intricacy of designs seem to have suffered due to mass production and due to a growing interest in bronze and copper vessels at those times.²⁸

“In Mehrgarh, ceramic technology had been discovered and largely used. Fine specimens of painted pottery have been excavated, along with detailed terracotta figures and glazed beads. The first terracotta seals also belong to this period.”²⁹

Pottery prepared on potter's wheel and red ware terracotta potteries are hallmarks of Mehrgarh. Apart from the fish motif and pipal leaf pattern this pottery is characterized by rosettes, butterfly patterns, chequer board pattern, geometric designs of dot tip motifs, hatched or plain triangles.



Figure 6.1 Pot excavated from Mehrgarh,
<https://www.thehistoryhub.com/mehrgarh-facts-pictures.htm>

²⁷<http://www.discover-pakistan.com/mehrgarh.html>

²⁸Charles Keith Maisels, *Early Civilizations of the Old World*, (Routledge: 2001), 190–193.

²⁹https://www.academia.edu/8552714/Breaking_ground_at_MEHRGARH_Life_before_the_Indus_Valley_Civilization



Figure 6.2 Pots excavated from Mehrgarh, <https://www.thehistoryhub.com/mehrgarh-facts-pictures.htm>



Figure 6.3 Painted polychrome pottery from Mehrgarh, <https://www.thehistoryhub.com/mehrgarh-facts-pictures.htm>

Terracotta figures of women and animals (Figure 6.4 and 6.5) have also been found along with glazed pottery and glazed faience beads. Female figurines were painted and decorated with ornaments and varied hairstyles.³⁰ These female figurines are considered to be mother goddesses.

³⁰<http://www.discover-pakistan.com/mehrgarh.html> (accessed June 20, 2018)



Figure 6.4 Animal Figurine from Mehrgarh, <https://www.discover-pakistan.com/mehrgarh.html>



Figure 6.5 Female Figurines from Mehrgarh, <https://www.thehistoryhub.com/mehrgarh-facts-pictures.htm>

6.2 Pottery from Indus Valley

A variety of pottery has been found in Harappa and Mohenjodaro. In most of the houses there was a potter's wheel. The vessels are of different sizes and shapes according to their use in the daily life. According to the material used in the making, the pottery can be categorized in two groups, i.e. stone vases and earthenware vases. The unavailability of stone in the Indus Valley region suggests that it was imported from other regions. Stone pottery was used to grind something or as oil jars.

While the earthenware vases are the characteristic artifact of the Indus Valley. The fertile clay from the nearby river was used for the pottery which is found in numerous styles, types, shapes and design. There were two main purposes for which the pottery was used; number one the utilitarian purpose, and number two funerary and ritual purposes. The utilitarian pottery was used to store food, grains, oil and even crops; whereas a great number of funeral pottery has been excavated from the graves which were buried with the dead (Figure 6.6). Moreover, the pottery was also exported to other regions for the trade purpose.

³¹Jonathan M. Kenoyer, *Ancient Cities of the Indus Valley Civilization* (Oxford University Press, 1998).



Figure 6.6 Different Sizes and Shapes of Indus Valley Pottery,
<https://worldciv1team3.weebly.com/blog/chapter-4-the-rise-of-harappan-society>

The pottery consists of the following shapes and styles.

1. Goblets (small glasses)
2. Shallow dishes (plates)
3. Bowls and cups for domestic use
4. Beaker type jar
5. Jar with pedestal
6. Ledge necked jar
7. Vase like pots
8. Heavy based jars with lids
9. Ribbed pottery
10. Storage jars
11. Perforated jars as strainers
12. Kidney shaped designs
13. Miniature vessels to keep perfume
14. Tiny pots with narrow opening to contain eye powder
15. Small trays for liquids
16. Large jars buried in the earth to keep family treasure
17. Jars with narrow neck and elongated shape
18. Small dishes and pots for religious offerings
19. Jars with round or pointed base (used to bury partly in earth).³²

³²Kenoyer, *Ancient Cities of the Indus Valley Civilization*.



Figure 6.7 Different shapers of Harapan Pottery, <https://blogvirasatehind.com/2018/06/26/the-meluha/>

The pottery is ornamented with decorative motifs consisting of floral motifs, geometric motifs and figural motifs. The geometric motifs include squares, chess board pattern, triangles, circles, intersecting circles, scales, diamonds and horizontal bands. The floral motifs comprise of pipal leaves, palm leaves, trefoil and rosettes. The figural motifs include sparrow, peacock, geese, bull, antelopes, reindeers, monkey, goat, fish and simplified human figures. Most of the designs run horizontally around the pottery. The decorations of the pots for secular use and of the funerary vessels differ. Secular pottery was not much decorated. The peacock on the pots is the representation of sacred bird and depicts their belief after death.



Figure 6.8 Pot with bull and plant motifs (left), Pot with fish and geometric motifs (right), <https://www.flickr.com/photos/gemstories/6871619213>

The color schemes used for the decoration of pottery are:

1. Buff or pink

³³Kenoyer, Ancient Cities of the Indus Valley Civilization.

2. Red and black
3. White and green.³⁴

“The pottery of Indus Valley civilization is an excellent example of ancient glazed pottery.”³⁵ The pots were shaped on the potter's wheel and sometimes made free hand, after which they were baked in kiln. After painting and decorating, the pot was polished with a bone or stone. The kilns were round with domed tops, while some were in the form of fire-pit. Indus valley people were skilled in baking and had knowledge of controlled firing.³⁶

6.3 Master Ceramists of Pakistan

I. Mian Salahuddin (1938 – 2006)

Mian Salahuddin was among a few ceramicists in Pakistan. He graduated from the National College of Arts and studied ceramics under Japanese ceramist, Koichi Takita Sensei. He had later been linked with NCA as a Ceramics teacher. His works consists of diverse variety of mediums including paper, wood, glass, steel and primarily clay. His ceramic pieces depict the modification of traditional pottery into sculptures representing certain meanings. Among the sources of inspiration for his works, the most important are the words which he wanted to express. Moreover, he took the natural forms which he manipulated in his art work. His subsequent works lack details and are more symbolic. He was of the view that the medium used by the artist influences his personality, so did the clay influence his temperament.³⁷



Figure 6.9 Fired Clay Cones by Mian Salahuddin,
http://indpaedia.com/ind/index.php/Salahuddin_Mian

³⁴Kenoyer, *Ancient Cities of the Indus Valley Civilization*.

³⁵<https://www.importantindia.com/15385/brief-note-on-indus-valley-pottery-harappan-pottery/> (accessed on June 25, 2018)

³⁶Kenoyer, *Ancient Cities of the Indus Valley Civilization*.

³⁷Salima Hashmi and Quddus Mirza, *50 Years of Visual Arts in Pakistan* (Lahore: Sang-e-Meel Publications, 1997), 100.

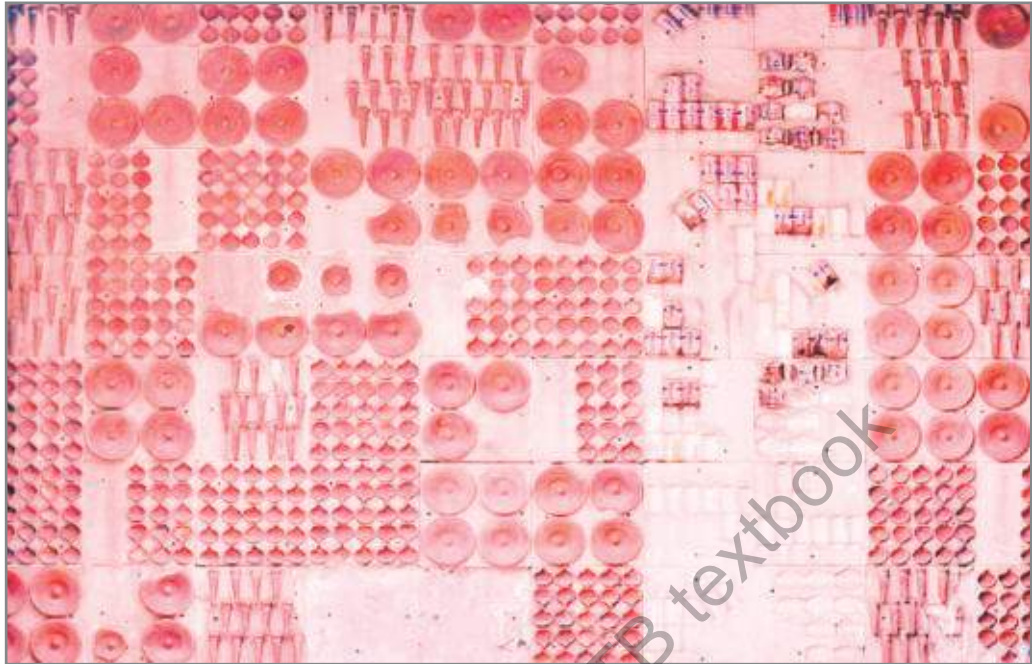


Figure 6.10 Salahuddin Mian's Mural at NCA, Lahore,
<https://www.flickr.com/photos/altamash/2380643930>

“I do not think of an audience, I simply work to please myself. I do not care about who is going to buy it, or like it, or even look at it.”³⁸ After molding and drying, the clay pieces are baked, sanded and then glazed. Mian Salahuddin said,

“When leaves are falling from the trees I collect my materials; leaves and branches, which when burnt leave behind ashes that are used in the glaze. These ashes change the colors to earth tones. I love the colors of the earth, not raw but subtle, mellow tones. Ceramics as an art is unappreciated. There are problems with materials, few outlets and the public generally do not understand non-utility pottery. That is why so few artists and sculptors go into this field. For me it is a labor of love.”³⁹

He was profoundly experimental with different methods, techniques and media. By recycling the nature through the ashes of the fallen leaves, Mian Salahuddin referred to immortality and also the nature-cycle. The forms created by his hands reflect his inner emotions. Most of his artworks are based on ironic ideas. The glazes depict his richness of imagination. Each ceramic piece is a work of visual pleasure consisting of connected parts unparalleled in the art world. “Wall based horses and rams heads, conical paper weights, and a diverse array of forms”⁴⁰ all reveal his conceptual approach.

³⁸Mian Salahuddin, http://indpaedia.com/ind/index.php/Salahuddin_Mian, (accessed on July 3, 2018)

³⁹Mian Salahuddin, http://indpaedia.com/ind/index.php/Salahuddin_Mian, (accessed on July 3, 2018)

⁴⁰http://indpaedia.com/ind/index.php/Salahuddin_Mian (accessed on July 3, 2018)

ii. Masood Kohari (1939 – Present)

Masood Kohari's work is mostly in ceramics and he is one of Pakistan's finest ceramic artists. Also, his drawings, paintings and crystal collages are world famous. His endeavors in ceramics started with his visit to Thatta.

“For centuries ceramics have been considered medium of artistic expression in Thatta... The artist in Kohari was deeply fascinated by this medium. Inspired, he made exploratory trip to Hala, another town in Sind, which is traditionally the center of Sindhi pottery. The trip to Hala decided Kohari to work seriously in the new medium.”⁴¹

He took some material from potters and designed some tiles in blue and white illustrating his typical figural style. “In 1964 when he went off to Gujranwala... formed strong ties working with the ceramic craftsmen, learning about clay and beginning a life-long fascination with the qualities of clay and fire.”⁴³

“To learn the age-old secrets of shaping, firing and glazing wet clay into toys, jars and vases, he decided to live with these craftsmen, whose trade had been handed down from father to son, for centuries.”

He became a master in firing and glazing techniques. He experimented by deliberately ignoring the conventional use of oxides and by letting them take unusual patterns. He was used to shape his vases, bowls and jars in distorted non-functional forms, and sometimes even with cracks due to over firing. He carved the life of the craftsmen of Gujranwala on the tiles and pottery depicting the farmers, cows, houses, children and womenfolk (Figure 6.11).⁴⁴

In 1968, he... mounted a spectacular ceramics show at the Karachi Arts Council. It included four brilliantly colored, 8ft tall columns measuring 15 inches in circumference; 70 wall based reliefs, large urns, and a series of tiles he titled: War and Peace.”⁴⁵

“Kohari's desire to work with glass led him to France where he visited established glass studios and workshops, and on to the famous glass artworks center of Marino near Venice in Italy.”⁴⁶

He has been living in Paris since 1969, has been practicing crystal fire paintings and crystal collages. He exhibits in Parisian galleries and Pakistani as well. He claims, “I am not potter, I am painter in clay”.⁴⁷

⁴¹<http://www.caroun.com/Painting/Pakistan/Painters/MasoodKohari.html> (accessed on July 6, 2018)

⁴²http://indpaedia.com/ind/index.php/Masood_Kohari

⁴³<http://www.caroun.com/Painting/Pakistan/Painters/MasoodKohari.html>

⁴³<http://www.caroun.com/Painting/Pakistan/Painters/MasoodKohari.html>

⁴⁴http://indpaedia.com/ind/index.php/Masood_Kohari

⁴⁵http://indpaedia.com/ind/index.php/Masood_Kohari

⁴⁶<http://www.caroun.com/Painting/Pakistan/Painters/MasoodKohari.html>



Figure 6.11 Pot with carved Gujranwala's Women and Children,
<http://www.caroun.com/Painting/Pakistan/Painters/MasoodKohari.html>

Chapter # 7

CRAFT OF PAKISTAN

7.1. Metal Craft

The people of Pakistan can take pride in the rich and varied cultural tradition of art and craft. Textiles, pottery, metal ware and wood woks are considered among its well-known utilitarian crafts of the country. Tracing the source of creative intellect, it was found that the craftsmen managed to develop an unbroken chain of traditional art and craft since the centuries on this region. The craftsmen had been the vital link for communication and exchange of cultures between civilizations. Civilizations have come and gone, but the craftsmen have survived. To somehow the genius of the craftsmen from Sindhi, Baluchi, Kashmiri, Punjabi or Pakhtoon found the richest expression of cultural traditions in continuity which remained intact since ages.

“The metals, brass and copper, have been in use in this country since time immemorial. Recovery of bronze and copper utensils, figurines and coins from the excavations of Mohenjodaro and Taxila link the current crafts of the country to the 5000 years old Indus valley and the Gandhara civilizations. Beauty and skillful workmanship in metal ware is also found in areas of Punjab and Khyber Pakhtunkhawa. Specialists working on knives and daggers are found in Wazirabad. Artisans working in this medium use intricate filigree and chasing for their products in other regions, such as Sindh also.”⁴⁸



Figure 7.1 A metal craft shop in Peshawar Pakistan.
<https://www.dawn.com/news/1223075>

Metal craft includes casting, cutting, engraving, piercing, enameling and Koftgari. High quality in silver works is produced in Kashmir. Brass and copper ware are made in Lahore.

⁴⁸M.A. Zuberi, “Pakistan – A tradition of crafts”, Business Recorder 2005,
<http://fp.brecorder.com/2005/11/20051121355204/>, Accessed on August 20, 2018.

Karachi, Multan and a number of cities but Peshawar is specially noted for its cutwork metal ware.

“Koftgari or the art of inlaying or encrusting gold and silver wire on baser metal was originally introduced by the Mughals (Figure 7.2). Lahore, Gujrat and Sialkot are its main centers. This is specially applied on hookas and jewellery boxes. Enameling or enamel inlaying is done in Kashmir and parts of Punjab, Karachi, Hyderabad, Multan and Lahore.”⁴⁹

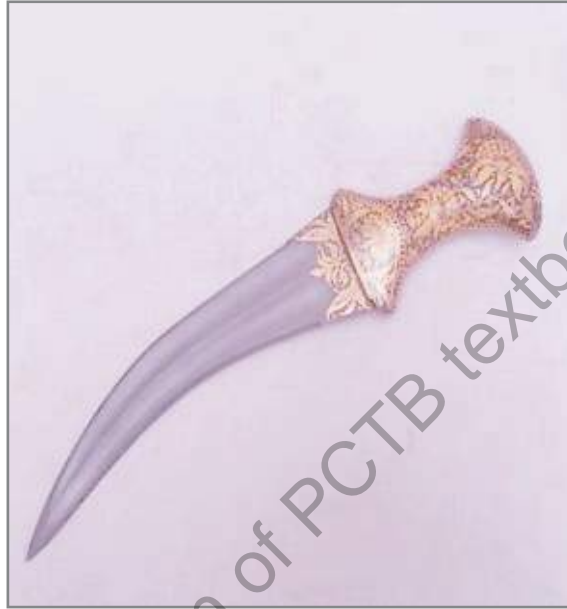


Figure 7.2 A Koftgari Dagger, <https://www.etsy.com/market/koftgari>

Bronze Sculpture

This ancient sculpture is one of the rarest artifacts in the world. It is a unique blend of antiqueness, art, lifestyle, taste and cultural excellence of a people in such remote past as about 2500 BC. It is a tiny bronze-cast which represents the statue of a young lady commonly known as 'Indus dancing girl' (Figure 7.3). This female figure sculpture is stylistically posed and performing a dance. The forward thrust of the left leg and backwards tilted right, the gesture of the hands, demeanor of the face and uplifted head, all speak of absorption in dance, perhaps one of those early styles that combined drama with dance, and dialogue with body-gestures. As was not unusual in the lifestyle of early days, the young lady has been cast as nude. The statue, recovered in excavation from an area of Mohenjo-daro, is suggestive of two major breaks-through, one, that the Indus artists knew metal blending and casting and perhaps other technical aspects of metallurgy, and two, that a well developed society Indus people had innovated dance and other performing arts as modes of entertainment.

⁴⁹Pakistan Metal Craft, Accessed on August 26 2018, <https://www.awamipolitics.com/pakistan-metal-crafts-3266.html>



Figure 7.3 Indus bronze sculpture found in *Mohenjo-Daro* Pakistan and now in the collection of National Museum New Delhi India.

Large eyes, flat nose, well-fed cheeks, bunched curly hair and broad forehead define the iconography of the lady, while a tall figure with large legs and arms, high neck, subdued belly, her anatomy is carefully rendered. The adornment of her left arm is widely different from the right. While just two, though heavy, rings adorn her right arm, the left is covered in entirety with heavy ringed bangles. Besides, the figure has been cast as wearing a necklace with four 'phalisk' like shaped pendants. Though a small work of art, it is impressive and surpasses in plasticity and heavily ornate terracotta figurines of Indus valley excavations.

Coins

Among the other relics of the past, coins occupy an eminent place. These are the basic sources of history. They are reflected the political, social and cultural activities of a nation. The Numismatic Department of the National museum of Pakistan possesses about the Ninety thousand of ancient Coins in its collection belonging to different periods. The history of coinage is traced back to about 6th century B.C. in the region of South Asia.

⁵⁰Pre History and Archeology, National Museum New Delhi, Accessed on September 2, 2018, <http://nationalmuseumindia.gov.in/prodCollections.asp?pid=44&id=1&lk=dp1>

⁵¹Muhammad Yousuf Ali, Prof Malahat Kalim Sherwani, National Museum Pakistan, Karachi: Case study, Accessed on August 22, 2018, https://www.researchgate.net/publication/263662937_National_Museum_of_Pakistan_Case_Study



Figure 7.4 Coins from Mughal Period.

In the ancient times metals like gold, silver, iron, pots and axes were used as a medium of exchange in the old India. History tells that guptas, King Altamash and Mohammad Bin Tughlaq tried their best to introduce coins in the country. Shershah Suri introduced the silver rupee and copper coin. Akbar and Aurangzeb also contributed in this process. After the fall of Mughal Empire the state was divided into small states. Every state has its own coins. There were more than 1000 different coins of various types in the subcontinent when English came in the India. They introduced the standard coins in 1818. The coinage of gold

standard remained continued. The British Government demonetized silver rupee in 1941 and 1943. A pure nickel rupee was introduced in 1946. Later on the independence reserve bank of India issued the coins till June 30, 1948, which were used as legal tender money up to one year.⁵²



Figure 7.5 One Rupee Coin, made of silver, used in the state of Bahawalpur 1946



Figure 7.6 First Pakistani One Rupee Coin, made of nickel 1948

⁵²History of Coinage in Pakistan, Accessed on August 22, 2018, https://studypoints.blogspot.com/2011/11/history-of-coinage-in-pakistan_8928.html



Figure 7.7 One Anna Square Coin of Pakistan 1951



Figure 7.8 Three Thousand Rupees Coin of Pakistan 1975



Figure 7.9 One Thousand Rupees Coin of Pakistan 1977



Figure 7.10 One Hundred Rupees Coin of Pakistan 1977



Figure 7.11 Commemorative Twenty Rupees Coin on the 150th year celebration of Lawrence College Ghora Gali 2011



Figure 7.12 A Commemorative Fifty Rupees coin introduced at the name of Abdul Sattar Edhi, 2016



Figure 7.13 A commemorative coin of Fifty Rupees in recognition of meritorious services rendered by Dr. Ruth Katherina Martha Pfau at the State Bank of Pakistan Headquarters in Karachi, 2017



Figure 7.14 Different Pakistani Coins in subsequent eras

Government of Pakistan introduced one rupee coin in 1948. In the subsequent eras State Bank of Pakistan had been introducing several changes in the designs of coins and also initiating numerous coins in the commemoration of eminent personalities from the history of Pakistan. Nowadays one rupee, two rupee and five rupee coins are circulating in the country.

Making of Coins

“In minting, coining or coinage is the process of manufacturing coins using a kind of stamping which is now generically known in metalworking as "coining". This process is different from cast coinage, and can be classified in hammered coinage or hammering and milled coinage or milling.”⁵³

The coin-making process is an interesting one. It takes hundreds of hours of careful work to get from the initial idea to the finished coin. Following are the steps of its making:



Figure 7.15 Step 1, Making of Coins



Figure 7.16 Step 2, Making of Coins

1. The proposed design of the coin is sent to the relevant Minister for approval before proceeding to the next stage.

⁵³Jere M. Wickens, *The Production of Ancient Coins*, (Lawrence University:1996), <http://www2.lawrence.edu/dept/art/buerger/essays/production.html>, (accessed on August 20, 2018)



2. The model of the coin is then created in one of two ways: a) On a computer using design software, or b) Using modeling clay and plaster. In this process: A large model of the coin is sculpted using modeling clay on a sheet of glass. A steel ring is then placed around the model and filled with plaster to form a reversed (negative) cast of the design. The first model is used to make a second positive plaster cast. The designer uses this model to refine the design. The model design is then transferred to a computer using a 3D digital scanner. Computer-aided design software is then used to add words and dates around this design.



Figure 7.18 Step 4, Making of Coins

3. However the model is made, the design is then cut directly into steel using a computer-controlled engraving machine. This process takes up to 24 hours.



Figure 7.19 Step 5, Making of Coins

4. Blanks are cut from sheet metal and shipped to the Mint in drums.



Figure 7.20 Step 6, Making of Coins

5. One of the Mint's robots tips the blanks into a hopper and they travel along a conveyor belt to the coin presses.
6. The design is 'pressed' into the reverse (tails) of the blank at the same time as the portrait or the front design is pressed into the obverse (head) of the coin.



Figure 7.21 Step 7, Making of Coins

7. Finished coins are packed and sent to banks around the country.”⁵⁴

Armor

In modern days the concept of armor, artillery or military weapons is drastically changed than its usage and appearance in the past. Armors and weapons or war equipments have grown more powerful, shorter and simplified with every passing year. To prevent the most powerful bullets Kevlar jackets or vests are using. “Kevlar vests of the 1970s still form the basis of most

⁵⁴Investigating Australian Coins: the Coin Making Process, at <https://www.ramint.gov.au/sites/default/files/Coin%20making%20process.pdf> , (accessed August 23, 2018)

modern body armor”⁵⁵ which do not have any lavish appearance while the armor from the recent past of South Asian region, from the Mughal dynasty and the time right after the Mughals demonstrate a history of artillery as an art of war equipments with more elaborated, ornamented and artistic manifestation. Thus such examples of armors or artillery became the most interesting part of modern day art history and museums.

“During its peak the Mughal dynasty (1526-1857) flourished as a result of a strong centralized government, an increase in trade, and the rise of new markets in urban centers such as Delhi, Agra, Lahore, Dhaka, Surat, and Masulipatnam. Indo-Islamic architecture reached its apogee under the empire, with opulent palaces, tombs, forts, mosques, and gardens. The Mughals ruled the area of present-day Afghanistan, Pakistan, and much of northern India. The years of Mughal preeminence saw extraordinary developments in artillery civil and war administration.”⁵⁶

Kulah Khud (helmets), Zirrah Baktar (protective jackets), Talwar (sword), Dhaal (protective shield), horse and elephants protective covers, daggers and many other things of artillery were heavily elaborated and decorated with the techniques like filigree, Koftgari, patterned motifs of inlaid brass, silver or gold; or decorated with figurative images or even with the calligraphic inscriptions from Holy Quran, hypothetically to gain "Help from Allah and a speedy victory. Mughals were excelled in the techniques of 'Chain mail' and 'Scale mail. Both techniques developed the most powerful armors of that time.

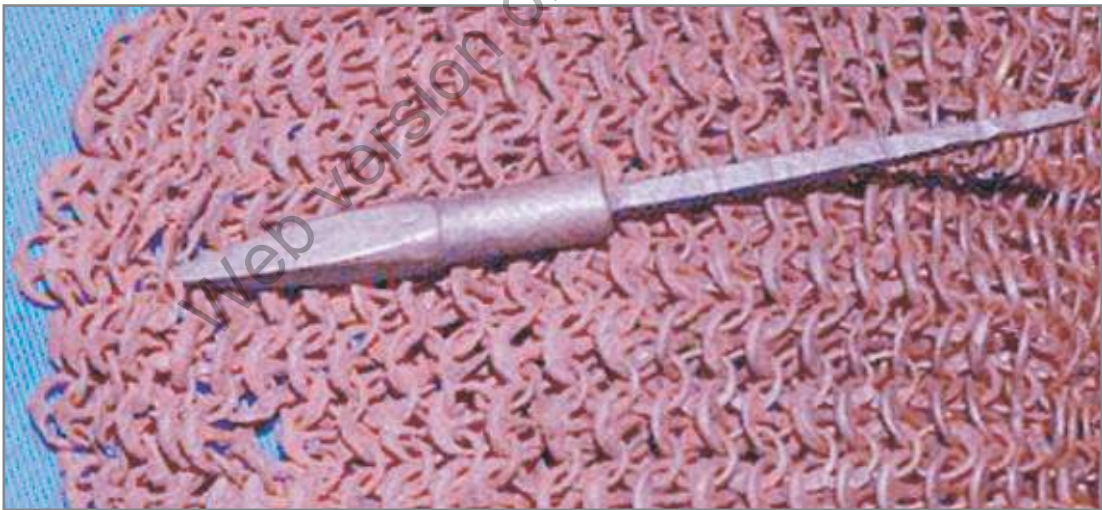


Figure 7.22 Chain mail, https://kids.kiddle.co/Chain_mail

⁵⁵Sam Bocetta, The History of Body Armor, From Medieval Times to Today, Accessed on August 26, 2018, <https://smallwarsjournal.com/jrnl/art/the-history-of-body-armor-from-medieval-times-to-today>

⁵⁶Weapons and Warfare, Accessed on August 26, 2018, <https://weaponsandwarfare.com/2015/10/10/mughal-empire/>



Figure 7.23 Scale mail, https://en.wikipedia.org/wiki/Scale_armour



Figure 7.24 Kulah Khud (helmet)
Mughal dynasty 18th century,
Collection of Hundred and One
Antiques, Ontario, Canada



Figure 7.25 Dhaal (protective
shield) Mughal Dynasty 18th
century



Figure 7.26 Dhaal decorated with Koftgari Mughal Dynasty



Figure 7.27 Sapola or Zulfiqar sword Mughal Dynasty 17th to 18th century



Figure 7.28 Talwar a sword with early heirloom blade by Mughals 18th Century



Figure 7.29 A sword of Mughal Emperor Shahjahan



Figure 7.30 Prince Dara Shikuh's sword and scabbard at the V&A Museum in London



Figure 7.31 A Mughal Armor early 17th century, collection in Royal Armouries, Leeds, West Yorkshire, UK. Photographed by Brain Jenkin

Drawback of Technology

Modern technology and mass production threaten the creative process of hand crafting everywhere. In Pakistan the craftspeople face a challenge to their very survival. Many of the unique handicrafts are dying, as the continuity of the craft through the tradition of father to son is breaking down. Lack of status and adequate rewards are the major deterrents. The National Crafts Council of Pakistan is one of the first non-governmental organizations which offer to promote and preserve this invaluable heritage of the people of Pakistan. The country is at the threshold of a new era.

The hope of sustained efforts by the Government, together with the non-governmental bodies, rises again for a brighter future for the crafts people and for the country itself.

7.2. Woodwork

Wood carving, involving intricate designs and delicate artistry, has a long association with Muslim culture and traditions. The distinctive standards of skill are maintained by the artisans of today. The variety in woodcraft has been possible because of the availability of different types of wood in different regions.

Khyber Pakhtunkhwa has large resources of superior wood and enjoys popularity as a lucrative occupation while traditional quality is maintained. In the Punjab, brass and bone inlay and ornamental carving in wood products are well known.

The Kashmir craftsmen excel in delicate workmanship on walnut wood. The soft quality of the wood enables the artisan to carve fascinating patterns in arabesque or jali. In recent years woodwork and wood carving have been developed particularly to meet the needs of modern furniture. Excellent traditional and modern furniture is being produced and its export component has shown increasing potential.



Figure 7.32 A worker carving out a pattern on wood at a workshop in Bakhshu, Okara, Punjab Pakistan



Figure 7.33 A floral *jali* carved out in wood from Bahsu



Figure 7.34 A Carved wooden door with Frame and lintel from Lahore fort Punjab Pakistan

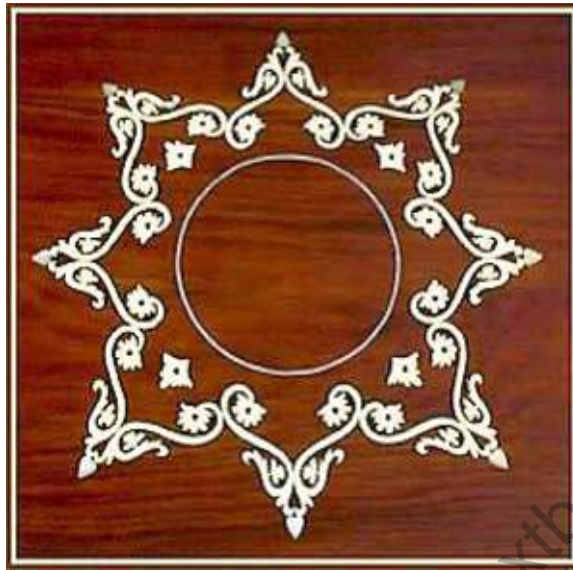


Figure 7.35 Camel bone inlay work on wood, Chiniot Pakistan



Figure 7.36 Nesting table set inlay work from Chiniot Pakistan

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ASSESSMENTS / EXAMINATION

Total Marks 75

The Examination will be taken as per directions of Boards of Intermediate and Secondary Education of the Punjab and approved scheme of studies.

1. Written Assessment:

The questions for written may be formulated from the chapters 5, 6 and 7. The test or examination can be made as objective type questions (multiple-choice / short questions) and subjective type (essays / short comprehensive notes). A two (2) hours examination for written assessment can be taken.

2. Practical/Performance Assessment:

For practical examinations chapters 1, 2, 3, and 4 may be focused. This examination will be divided into three areas; Painting/Drawing, Design and one year Portfolio.

i. Painting / Drawing: 2 hours test of Painting / Drawing performance

ii. Design / Sculpture: 2 hours Test to assess the ability and skills

iii. Students will present their portfolios at the end of the session. They must carry their work in an appropriate manner. Each work should be duly dated and signed by the class teacher. It should be contained the best works out of the whole year practice.

The students may prepare their final portfolio according to the following:

10 best drawing practices, 10 best painting practices, 8 best design works, 2 sculptures and this portfolio can be graded along the practical assessments.

QUESTIONS FOR EXAMINATION

CHAPTER 1:

DRAWING AND SKETCHING II

1. Make a drawing of a portrait of a male according to one of the following options:

- i. Side profile portrait
- ii. Front side portrait
- iii. Three quarter portrait

Note: Teacher may provide a live model or a photograph as a reference for making of this drawing.

Size: 12 x 18 inches Medium: Pencil on paper

2. Make a drawing of a portrait of a female according to one of the following options:

- i. Side profile portrait
- ii. Front side portrait
- iii. Three quarter portrait

Note: Teacher may provide a live model or a photograph as a reference for making of this drawing.

Size: 12 x 18 inches Medium: Pencil on paper

CHAPTER 2:

PAINTING PRACTICE II

1. Make a watercolour paintings according to one of the following options:

- i. Side profile portrait of a male
- ii. A landscape
- iii. A still life with apples and glass of water

Note: Teacher may provide a photograph or guide them about any spot in their surrounding for landscape as a reference for making of painting.

Size: 12 x 18 inches Medium: watercolour on paper

2. Make a watercolour/pastel paintings according to one of the following options:

- i. A portrait of Quaid-e-Azam
- ii. A view of school's garden
- iii. A still life with flower pots

Note: Teacher may provide a photograph or guide them about any spot in their surrounding for landscape as a reference for making of painting.

Size: 12 x 18 inches Medium: watercolour / pastel colour on paper or pastel sheet

CHAPTER 3:

GRAPHIC DESIGN

1. Make a poster of a pictorial composition about one of the following topic, utilizing your skill of drawing or painting techniques

- i. Cleanliness
- ii. Stop wasting water
- iii. Air pollution

2. Make a poster of textual composition about one of the following topics, utilizing the calligraphic skills in Urdu or English language.

- i. No smoking
- ii. 14th August 1947
- iii. Sports day festival at your school

3. Make an illustration of any nursery rhyme (teacher may assign some poem or rhyme of Urdu or English language.). Techniques: the students can use one of the flowing medium for this practice

1. Drawing
2. Water colour technique
3. Pastel colours
4. Poster colours
5. Mix media

Size: 12 x 18 inches scholar sheet

CHAPTER 4:

SCULPTURE MAKING

1. Make a sculpture from one of the following options

- i. A bird form with modeling clay
- ii. A sand cast relief of hand prints
- iii. A composition of cubes in paper sculpture

2. Make a sculpture from one of the following options

- i. A pencil jar with modeling clay
- ii. A sand cast relief of foot prints
- iii. A composition of triangular shapes in paper sculpture

CHAPTER 5:

HISTORY OF SCULPTURE & ARCHITECTURAL RELIEF IN PAKISTAN

Write short answers of the following questions

1. What do you know about Indus Valley Seals?
2. Write a short note on Fasting Buddha from Gandhara?
3. Write a short note on one of the following topics:
 - i. Makli Hill Tombs
 - ii. Chaukandi Tombs
4. Write a note about Shahid Sajjad a prominent sculptor of Pakistan?
5. What do you know about the sculptures done by Rabia Zuberi?

MCQs

Choose the right answer from one of the following options:

1. Seal is a carved device, a form of ----- which has embossed design, used to create impression on the surfaces like wax, clay or paper.
 - i. relief sculpture
 - ii. round sculpture
 - iii. free standing sculpture
 - iv. Paper Sculpture
2. Most of the seals found in Indus Valley Civilization are carved in ----- as it can be easily carved.
 - i. Steatite
 - ii. Red-sand stone
 - iii. Marble
 - iv. Black Stone
3. A square seal depicting a three headed animal, carved in gray-brown steatite, is discovered from-----.
 - i. Ajanta Caves
 - ii. Mohenjodaro
 - iii. Makli Tombs
 - iv. Chaukandi Tombs
4. The Buddhist art of Gandhara reached its peak during the -----
 - i. Mughal period
 - ii. Kushan period
 - iii. Modern Period
 - iv. Islamic Period

5. The sculpture of fasting Buddha is one of the finest examples of -----
- Mughal art
 - Gandhara art
 - Art of Indus Valley civilization
 - Art of Islamic period
6. Makli hill near-----, Pakistan, is one of the largest graveyards in the world housing a magnificent collection of historic Middle Eastern tombs.
- Islamabad
 - Thatta
 - Multan
 - Faislabad
7. ----- are generally attributed to the Jochio and Baloach Tribes of Sindh and were built between the fifteenth and nineteenth centuries A.D.
- Chaukhandi Tombs
 - Jahangir's Tomb
 - Flat roof Tombs
 - Makli Hill Tombs
8. Shahid Sajjad executed a commissioned mural in bronze for the Pakistan Army entitled ----- in 1981.
- Cavalry and the bridge
 - Cavalry through the Ages
 - Art through the Ages
 - Art and the Ages
9. Rabia Zuberi's sculpture consisting of seven figures, Peace Message to the Progressive World is part of the national collection. It is displayed at the -----
- Alhamra Art Gallery, Lahore.
 - National Art Gallery, Islamabad.
 - Clifton Art Gallery Karachi.
 - Topkapi Library Istanbul.
10. One of the best examples carved in lime stone is a sculpture found in Indus valley civilization which is named as ----- by some historians.
- Fasting Buddha
 - King Priest
 - Lion King
 - Arabian King

Chapter 6:

HISTORY OF POTTERY & CERAMICS

Write short answers of the following questions

- What do you know about the pottery and ceramics found in Mehrgarh?
- Write a short note on the pottery found in Indus Valley sites of Harappa and Mohenjodaro.

3. What do you know about the ceramic art of Mian Salahuddin?
4. Write a note on Masood Kohari's work in ceramics?

MCQs

Choose right answer of the following questions from the following options:

1. ----- is a method of making different pots such as vessels.
 - i. Relief
 - ii. Pottery
 - iii. Fresco
 - iv. Mosaic
2. Mehrgarh is the oldest and most important ----- (6500 BCE to 2500 BCE) sites of the Indus Valley civilization.
 - i. Mesolithic
 - ii. Neolithic
 - iii. Paleolithic
 - iv. Alphalithic
3. Mehrgarh is located on the Kacchi Plain of -----, Pakistan.
 - i. Punjab
 - ii. Balochistan
 - iii. Sindh
 - iv. KPK
4. Mehrgarh is the city, from where the oldest ceramic figurines of ----- were found.
 - i. South Africa
 - ii. South Asia
 - iii. South America
 - iv. South Korea
5. In most of the houses found in Harappa and Mohenjodaro there was a -----
 - i. Cycle wheel.
 - ii. potter's wheel.
 - iii. Persian wheel
 - iv. Spinning wheel
6. During Indus Valley times there were two main purposes for which the pottery was used; number one the utilitarian purpose, and number two-----
 - i. festivity purpose.
 - ii. funerary and ritual purposes.
 - iii. Political purpose
 - iv. purpose of social wellbeing
7. Indus valley people were skilled in baking and had knowledge of -----
 - i. Free firing.
 - ii. controlled firing.
 - iii. Extra firing
 - iv. Areal firing

8. ----- was graduated from the National College of Arts and studied ceramics under Japanese ceramist, Koichi Takita Sensei.
- i. Mian Salahuddin ii. Mian Ijazul Hasan
iii. Abdul Rahman Chughtai iv. Mian Nazir Hussain
9. Masood Kohari's endeavors in ceramics started with his visit to-----
- i. Multan. ii. Jehlum.
iii. Thatta. iv. Lahore.
10. Masood Kohari's desire to work with glass led him to ----- where he visited established glass studios and workshops.
- i. China ii. France
iii. Iran iv. Saudi Arabia

CHAPTER 7:

CRAFT OF PAKISTAN

Write short answers of the following questions

1. What do you know about metal craft of Pakistan?
2. Write a short not on Indus Dancing Girl?
3. Write a short essay on the history of coins in South Asia?
4. What do you know about the usage and appearance of armor in South Asia?
5. Write a note on the wood work in Pakistan?

MCQs

Choose right answer from the following options:

1. The craftsmen had been the vital link for -----between civilizations.
i. Wars and unrest
ii. communication and exchange of cultures
iii. cultural envy
iv. entertainment

2. Recovery of bronze and copper utensils, figurines and coins from the excavations of Mohenjodaro and Taxila link the current crafts of the country to the 5000 years old
- i. Soan Vallery
 - ii. Indus Valley
 - iii. Nile Valley
 - iv. Neelum Valley
3. Skillful workmanship in metal ware is also found in areas of Punjab and -----
- i. Sindh
 - ii. Khyber Pakhtunkhawa
 - iii. Balochistan
 - iv. Punjab
4. Specialists working on knives and daggers are found in-----
- i. Silkot
 - ii. Wazirabad
 - iii. Chichawatni
 - iv. Faislabad
5. Metal craft includes casting, cutting, engraving, piercing, enameling and -----
- i. Kashi Kari.
 - ii. Koftgari.
 - iii. DhajiKari
 - iv. Karokari
6. High quality in silver works is produced in -----.
- I. Kashmir
 - ii. Thar
 - iii. Cholistan
 - iv. Nakhlistan
7. Koftgari or the art of inlaying or encrusting gold and silver wire on baser metal was originally introduced by
- i. the Mughals
 - ii. the British
 - iii. the Sikhs
 - iv. the Jaats
8. The Indus Valley Dancing Girl was recovered in excavation from an area of-----
- i. Harappa
 - ii. Mohenjo-Daro
 - iii. Mehrgarh
 - iv. Afghanistan

-
9. The Numismatic Department of the National Museum of Pakistan possesses about ----- ancient Coins in its collection belonging to different periods.
- i. Ten thousand
 - ii. Ninety thousand
 - iii. Thirty thousand
 - iv. Two thousand
10. The technique of ----- developed the most powerful armors during Mughal times.
- i. Chain mail and Scale mail
 - ii. High temperature ceramics
 - iii. Carving and inlay work
 - iv. Surface Decoration
11. The variety in ----- has been possible because of the availability of different types of wood in different regions.
- i. Metal craft
 - ii. Paper craft
 - iii. Wood craft
 - iv. Soil craft
12. The ----- of the wood enables the artisan to carve fascinating patterns in arabesque or jali.
- i. soft quality
 - ii. wet quality
 - iii. plain quality
 - iv. Upper quality
- Web version of ICTB textbook

GLOSSARY

Aerial Perspective	The effect of atmosphere on the appearance of an object as it is viewed from a distance. The distant objects appear to fade, lighter in tone, less detailed, and bluer or cooler in colour; while the objects nearer to the viewer appear vivid, detailed and warmer in colour.
Alabaster	A finely granular variety of gypsum, often white and translucent, used for sculptures.
Alkali	A base, having pH greater than 7.0, that dissolves in water.
Amulet	An object, either natural or man-made, believed to be endowed with special powers to protect or bring good fortune
Anatomy	A study of the structure or internal workings of something, like human body, animal or plant.
Arabesque	A form of surface decorations based on rhythmic linear patterns of scrolling and interlacing foliage, tendrils or plain lines, often combined with other Elements.
Archeology	Study of the material remains of past human life, activities and artifacts.
Artifact	A handmade object, characteristic of an earlier time or cultural stage, especially an object found at an archaeological excavation.
Artillery	Heavy military ranged weapons.
Book Illustration	A form of fine art that is used to create drawn pictures and images for books to help add to or enhance the story for better understanding.
Burin needle	A tool used for engraving or carving.
Casting	A process used in sculpting, involving pouring a liquid material, such as Molten metal, plastic, rubber, plaster or fibreglass into the mold.

Canopy	An architectural structure with an overhead roof structure that has open sides.
Ceramics	Heat-resistant object made out of clay and permanently hardened by heat.
Chevron line	Zigzag line.
Chiseling	To cut or carve with a sharp edged tool called chisel.
Craft	A creative object consisting of manual skill.
Column	In architecture, a column is an upright pillar or post, which supports a roof or a beam.
Composition	A balanced arrangement of visual elements in an artwork using various principles and Techniques
Conceptual art	Art which focuses on ideas and purposes.
Contemporary	Belonging to the present time and current situations.
Contour	A contour line defines the outline of a form, as well as interior structure, without the use of shading.
Contrast	A large difference between two things to create interest in an artwork. Contrast can be between the tones, or between the textures, etc
Convention	An established norm or trend within a particular society or region.
Coral Draw	A vector graphics editor.
Corrugated sheet	A thick paper having fluted texture.
Dhyana Mudra	Means gesture of meditation. It is Buddha's figure in posture of contemplation, with closed eyes, and hands resting on the lap with palms (facing upwards) laid one over the other.
Draftsmanship	Quality skill of drawing.
Drip-stone	Moulding over a door or window which deflects Rain

Earthenware	Glazed or unglazed terracotta pottery.
Expression	Conveying or indicating one's feelings and emotions through any medium like painting, sculpture, poetry, etc
Eye Level	Artist's viewpoint which is a view on a level with the artist's eyes. Also known as horizon line, a point of reference to judge the scale and distance of objects in relation to us.
Faience	Finely glazed ceramic beads, figures and other small objects.
Filigree	Intricate metalwork
Fixative	A liquid, similar to varnish, which is usually sprayed over a finished piece of artwork, usually a dry media artwork, to better preserve it and prevent smudging.
Form	Objects that are either three dimensional or appear to be three dimensional.
Graphic Design	Art or profession of using design elements such as typography and images to convey information or create an effect.
Graphite	A form of carbon which leaves a shiny metallic gray color on a surface when moved across it. It can be removed with an eraser. The most common form of graphite is the "lead" inside a pencil, compressed and baked to varying degrees of hardness.
Gum-Arabic	A natural gum used as binding agent for water based paints.
Halo	A round or elliptical disk behind or over the head of holy or important figures.
Horizon	A line running through a composition that represents the artist's viewpoint or eye level. This is the line on which two receding lines meet at a vanishing point.

Illustration	A visual explanation of a text, concept or process.
Jali	A form of architectural decoration consisting of perforated stone or latticed screen, usually ornamented with constructed geometrical pattern.
Kiln	An oven, furnace, or heated enclosure used for processing a substance (like clay) by burning or firing.
Koftgari	Work in which metal is inlaid with gold or silver.
Life Drawing	A drawing of the human form in any of its various postures using any of the drawing media.
Linear	Perspective A mechanical means of demonstrating the visual appearances of planes and volumes in space. Objects which are closer, appear larger, while more distant objects appear smaller.
Luster	Shine created by the glaze or reflecting light.
Metallurgy	Technique or science of working or heating metals so as to give them certain desired shapes or properties.
Molding	A mold is the negative or hollow cavity produced around a sculpted piece for use in creating multiples of that piece. It can be made of plaster or silicon.
Mudra	Symbolic body and hand gestures in Buddhism.
Mural	Any piece of artwork painted or applied directly on a wall, ceiling or other permanent surfaces.
Naturalistic	A true-to-life style representation in art which depicts close representation of nature

Paper mache	Paper pulp mixed with glue, pressed together, and molded when moist to form various objects, which becomes hard and strong when dry.
Parapet	A low protective wall or barrier at the edge of a balcony, roof, bridge, or the like.
Perspective	A system of creating the illusion of a three dimensional space and feeling of distance on a two-dimensional surface.
Photoshop	A graphics editor developed and published by Adobe Inc.
Pictorial	Consisting of pictures.
Plastic art	Works of art in which materials and elements capable of being molded, modified or transformed are used, e.g. ceramics or sculpture.
Portrait	A painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is depicted.
Pottery	The process and the products of forming vessels, pots, dishes, and other articles with clay and then fired. Pottery can be broadly divided into earthenware, porcelain, and stoneware.
Profile	View Side view of a portrait.
Proportion	The comparative relationship of one object to another with respect to size, quantity, or degree.
Realism / Realistic	The arts that attempts to represent subject matter truthfully, without artificiality.
Relief	Sculptural technique where the sculpted elements remain attached to a flat background and can be viewed from one side only.
Seal	A stamping device with carved imagery, for making an impression in wax, clay, paper, or some other medium, including an embossment on paper.

Shading	A range of darkness by applying media more densely or with a darker shade for darker areas, and less densely or with a lighter shade for lighter areas.
Shade	The mixture of a colour with black, which reduces lightness. Shaft Main part of architectural column, having long cylindrical structure.
Shape	An enclosed area defined on a two dimensional Surface.
Silhouette	A two-dimensional representation of the outline of an object, uniformly filled in with colour.
Steatite	A type of stone used for sculpture carving.
Stoneware	Glazed or unglazed white clay pottery.
Stylized	Depiction or treatment of image in a non realistic style.
Superimposed	Something placed or laid over or above something.
Symbol	Something used for representing an abstract idea.
Symmetrical	An object or composition is symmetrical when its one side mirrors its other side.
Textual	Relating to a text.
Texture	The surface quality or feel of an object, its smoothness, roughness, softness, etc.
Terracotta	Baked red clay.
Three Dimensional	Having length, width and height.
Tint	The mixture of a color with white, which increases lightness.

Tone	Tone of a colour is produced by the mixture of that colour with gray.
Torso	The trunk of a human body-excluding arms, legs, and head.
Trefoil pattern	Three petaled flower pattern.
Tradition	Beliefs or customs passed down within a group, society or a region, with symbolic meaning or special significance with origins in the past.
Two dimensional	Flat surface, having only length and width.
Urna	A mark between the eye brows of Buddha, representing the third eye.
Ushnisha	Hair bun on the top of the head of Buddha.
Value	The lightness or darkness of a color.
Vanishing Point (VP)	A point on the horizon line where the parallel lines appear to converge as they recede, according to the linear perspective.