332

Senior Secondary Course

PAINTING

PRACTICAL

2

NATIONAL INSTITUTE OF OPEN SCHOOLING

CURRICULUM COMMITEE

CONTENTS

MODULE - 1

NATURE AND OBJECT STUDY

1. Nature Study with Pencil and Colour

2. Still Life with Shading

3. Portraiture

1

NATURE STUDY WITH PENCIL AND COLOUR

The word nature is derived from the Latin word, 'natura' which means birth. Within the various uses of the word today nature' often refers to geology and wildlife; it is often taken to mean natural environment or wilderness. In nature study, it is important to find the essential forms and give it a visual shape on a picture. The purpose of nature study is to train the eye and mind see and comprehend the common things of life and capture the beauty of nature. Nature has every possible colour, texture, form, proportion, balance and a beautiful rhythm which synchronises these elements in a proper way. So it is merely impossible to put the vastness of nature on paper. But only an attempt to understand nature through elements of art practice.

LEARNING OUTCOMES

The learner will be able to:

- make free-hand drawings of objects like trees, flowers etc.;
- observe and compose different forms of nature;
- differentiate the right proportion, balance and rhythm when observing part of nature;
- identify the difference of colour and tones;
- paint the source of light through light and dark shades;
- explain the importance of the space, balance and perspective in the composition;
- differentiate the difference between decorative and natural forms.

Notes

1.1 PERSPECTIVE

It is a very important aspect of drawing. It creates an illusion of 3 dimensions on a 2-dimensional surface. In a simpler way, we can say as the distance from the observer increases, the object gets smaller, and also, the size of the object becomes smaller along the line of sight. We are going to take up three different types of perspectives and also going to see their application in nature study from the point of view of the artist.

(a)   One-point perspective

(b)   Two-point perspective

(c)   Three-point perspective

Before we start the exercise, we need to know line of sight, or eye level, or horizon. It is an imaginary axis where our eyes rest parallel to the ground, it depends upon a person's height, or we can say it is a point of reference to judge the scale and distance of objects in relation to the viewer..

1.1.1 One Point Perspective

Let's imagine an artist is standing in the middle of a straight road or railways track and is looking into the distance and tries to capture the nature on a piece of paper. You will notice that the edges of the road or the railways track appear to merge and disappear at a point the line of sight; not only that, the trees in

Fig. 1.1: Railway Track, One-point Perspective

both sides behave in the same manner, the farthest the smallest, the nearer the biggest. The point at which they appear to meet is called a vanishing point.

Vanishing Point

Line of sight
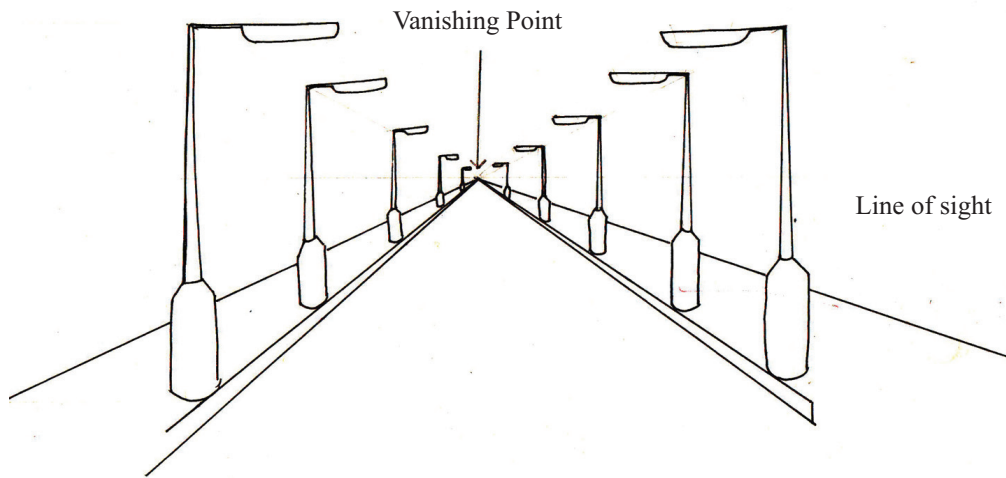
Fig. 1.1(a): Road, One-point Perspective

1.1.2 Two Point Perspective

For example, looking at the corner of a house or looking at two forked road shrinks into a distance it means if two sides of an object are visible the two vanishing points are necessary. This kind of perspective we will find while drawing a cityscape.

Fig. 1.2: Cityscape, Two-point Perspective

Notes

Vanishing Point

Vanishing Point

1

Line of sight

2
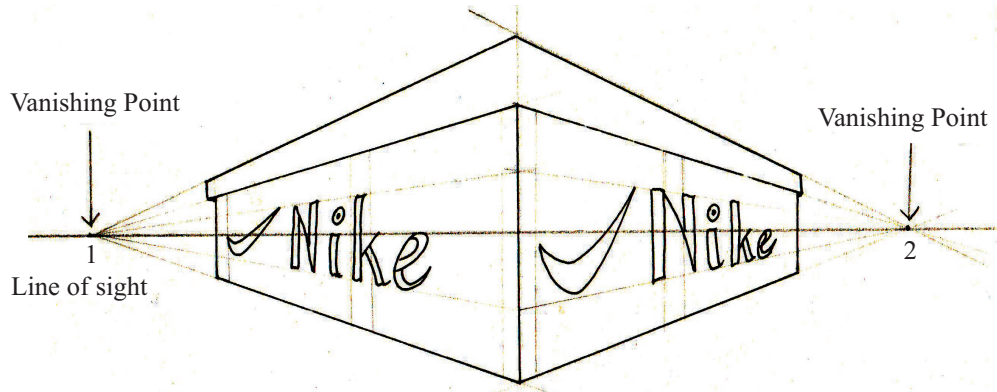
Fig. 1.2(a): Shoe-box, Two-point Perspective

1.1.3 Three-point Perspective

This kind of perspective is usually used for buildings seen from above or below. In addition to two vanishing points of each wall, there is now one for how those walls recede into the ground or space.
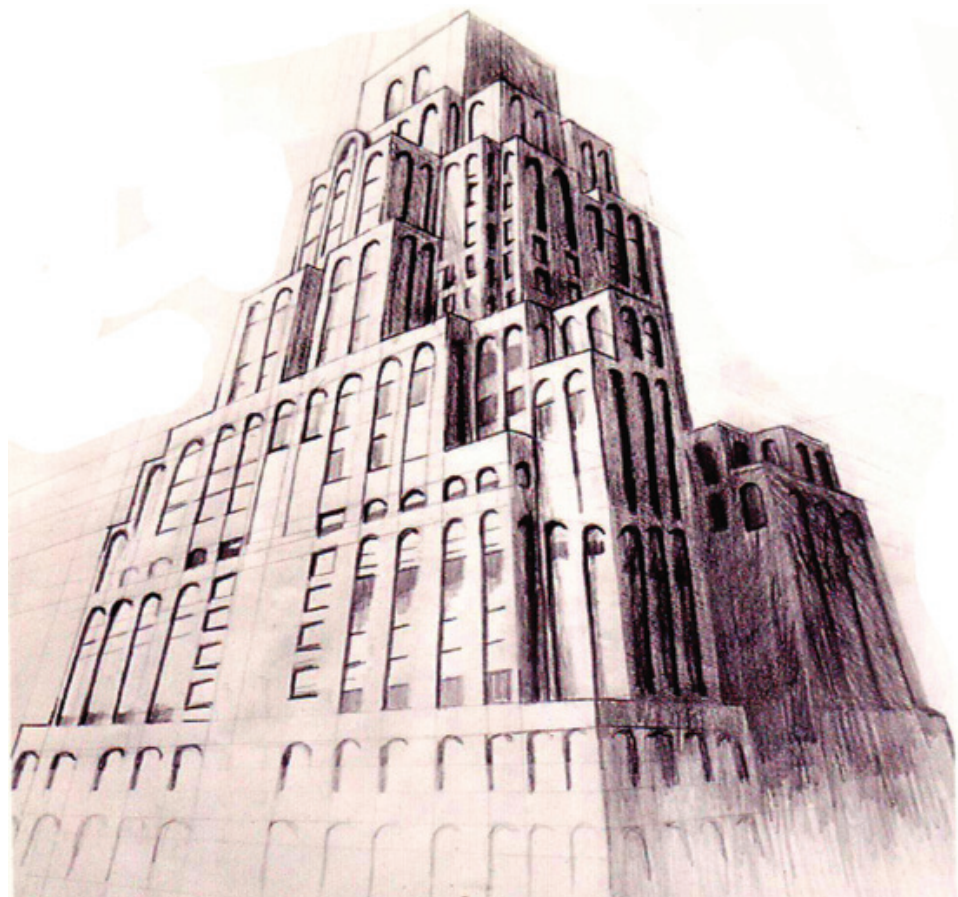
Fig. 1.3: Building, Three-point Perspective
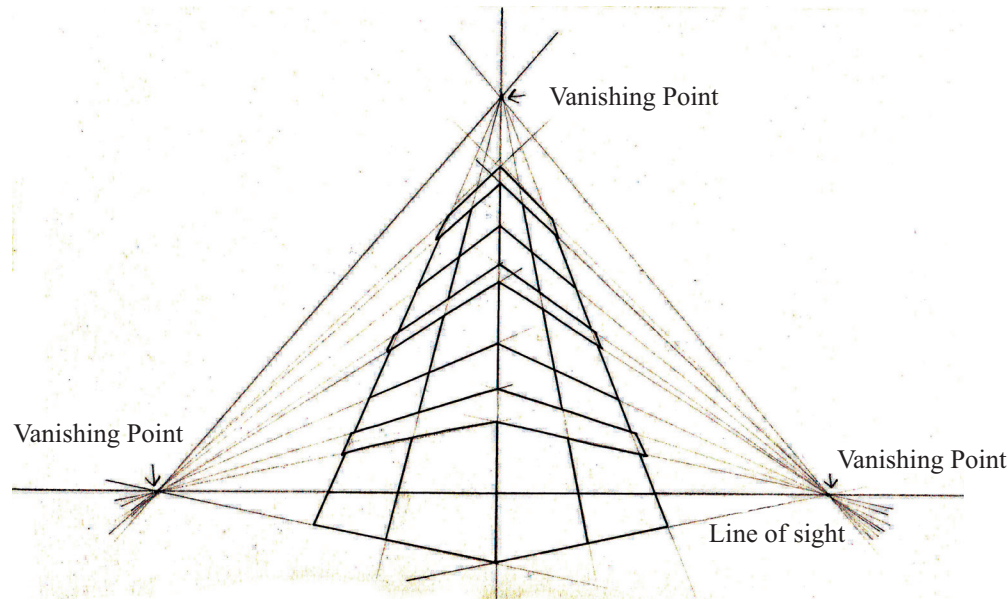
Fig. 1.3(a): Drawing of a Building, Three-point Perspective

1.2 BALANCE

A good composition depends on the balanced arrangement of forms in the given space with the correct proportion. Here the space refers to the area which will to be used in the painting. How we are going to use the space depends on our mental calibare. For example, if we give space to ten different people, all will use space differently, which means their pictures will differ from each other. Look at the pictures given below; you will be able to understand the well-balanced and proportionate composition from the following.

In Fig. 1.4 you will see that the flower is much bigger according to the given space, and in Fig. 1.4(a), the flower is smaller than the given space but, in Fig. 1.4(b), the flower is proportionate and well balanced according to the given space.
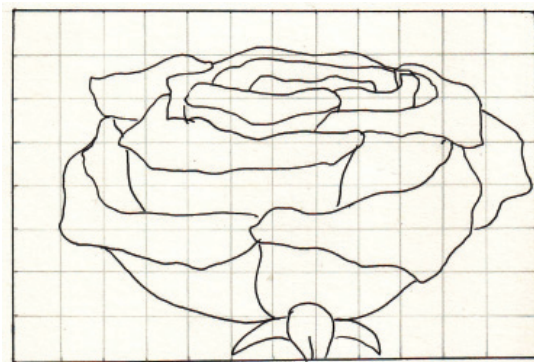
Fig. 1.4

Notes
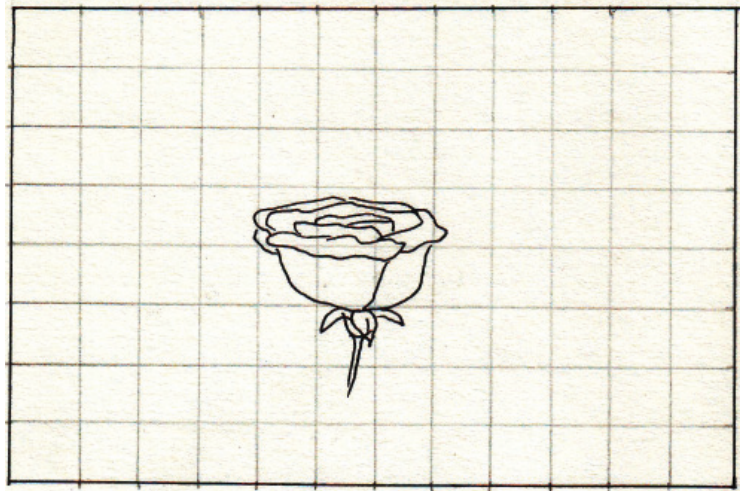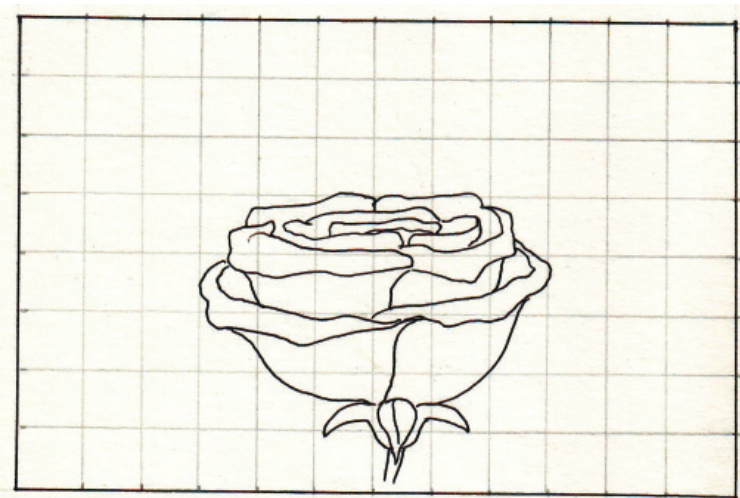
Fig. 1.4(a)

Fig. 1.4(b)

1.3 PENCIL SHADING

The most common and easily available drawing tools are lead pencils. There are colour pencils also available in the market. Graded from H (hard) to B (soft). The use of each pencil is based mostly on paper. The best drawing would combine the use of many different grades of pencils. But first, we need to understand that sketching and drawing are two different things. We start with sketching to observe the subject matter and try to understand the values, proportions, and structures, and slowly progress towards the more detailed drawing. Then we can shade accordingly as per the light source or colour the same. The technique is the same with lead pencils and colour pencils, but in colour pencils, the colour tones can be adequately seen which cannot be seen in the monochromatic drawing and shading of the lead pencils.

1.3.1 Materials Required for Plant Study

A student should have the following materials for plant study.

1. Drawing board or hardboard
2. Drawing paper
3. Drawing clips or thumb pins
4. Colour and lead pencils HB, 2B, 4B, 6B
5. Eraser
6. Pencil cutter or sharpener

Notes

1.4 EXERCISE 1

Plant study in black and white (lead-pencil shading)

There are different types of plants, flowers and leaves in nature. Choose any one plant, to begin with. Before sketching observe each and every detail minutely. Then start sketching, with HB pencil on the paper placed before you. While sketching, keep in mind the softness and the structure of the plant. Then with a 2B pencil, complete the line drawing with utmost detail.

Fig. 1.5

The outline only cannot bring the solidity of the object. Therefore the application of light and shade is required. For that, you need to understand the value i.e.

Notes

the degree of light and darkness in the drawing. This will create additional depth and 3 dimensions in the drawing. Slowly this will enhance the form of the leaves and their impact.

Fig. 1.5(a)

Always begin with a soft line with light pressure on the fingers, which makes it easier to erase. Try to get different tones with a pencil on paper. Use your 2B pencil with light pressure on the paper to get soft tones. For darker tones, use a 4B pencil and put more pressure and to get a very dark tones, use 6B pencil.

Fig. 1.5(b)

1.5 EXERCISE 2

Flower study in colour (colour pencil and shading)

The beauty of flowers has always fascinated the artist. Let us draw a rose flower. Before sketching, observe every detail minutely. Then start sketching the flower with a red-colour pencil on the paper placed before you. Then with a green-colour pencil, complete the line drawing of the leaves with utmost detail.

Fig. 1.6 (Rose)

Then try to understand the tonal values of red and green, try to shade the flower with the shades of red in the light and middle tone areas and do the same with the greens in the leaves.

Fig. 1.6(a)

In the final stage, apply the darker tones in flower and leaves to create depth and dimension.

Fig. 1.6(b)

All vegetation is green, but we have to create and use different tones of green for the maximum effect .There are many techniques of watercolour application but most common technique are opaque (poster colour) and transparent (watercolour).

Notes

1.5.1 Poster Colour (Opaque Technique)

Poster colour is opaque. They conceal the colour over which they are applied on. White or light colour is used for tone variations. This technique is easier to handle because you can apply many coats or colour layers to it and rectify your mistakes. Since the poster colour is opaque, the colouring should start with lighter tones.

1.5.2 Watercolor (Transparent Technique)

There are numerous applications of watercolour techniques, many of which depend on moisture or lack of it. Add adequate water to the paint to create a thin, translucent layer of colours. When the second colour is spread over the first, the impression is clearly visible under it. Therefore after demarcating the white area, the lighter tone of colours should be used first.

1.5.3 Materials Required for Landscape Painting

A student should have the following materials for landscape painting

1. Drawing board or hardboard

2. Drawing paper

3. Drawing clips or thumb pins

4. Pencil HB

5. Eraser

6. Pencil cutter or sharpener

7. Watercolour tubes or cakes

8. Colour mixing tray

9. Watercolour brush no. 2,4,6,8,10,12

10. A cloth piece

11. A bowl full of water

1.6 EXERCISE 3

Landscape in Water Colour

Complete the sketch with pencil and demarcate the white area (light) and keep in mind to keep the white area unstained.

Notes

Fig. 1.7 (landscape)

Apply light tones of colours and slowly apply the second layer of middle tones on semi-wet surfaces, keeping in mind the light and shade of the landscape.

Fig. 1.7(a)

In the final, stage apply the dark tones to create depth, i.e. more colour and less water, and then apply the lighter tones in the white area (highlighted part).

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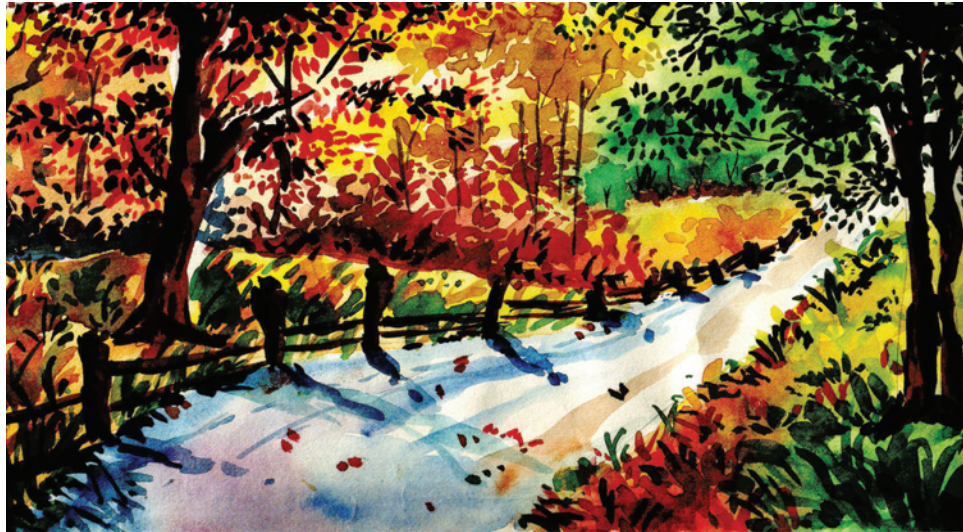
Fig. 1.7(b)

WHAT YOU HAVE LEARNT
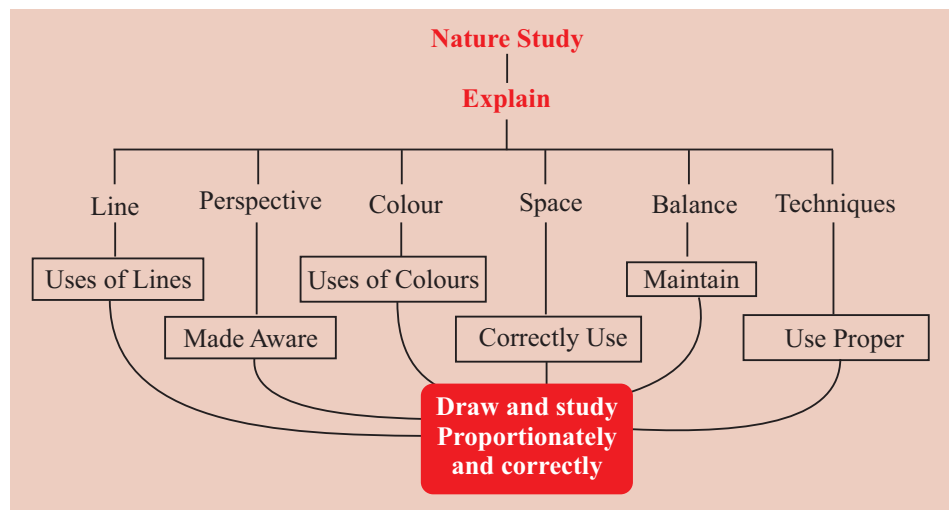
TERMINAL EXERCISE

1. Choose a simple potted plant and draw it on a sheet, keeping in mind the light and shade of the plant.

2. Create a composition of flowers and pencil shade it with the help of 2B, 4B and 6B.

3. Draw an imaginary landscape and paint it with poster paint in opaque technique.

4. Outdoor choose, or select a spot, draw the landscape and colour it with water colour (transparent technique).

GLOSSARY

Ancient	old
Wilderness	an area essentially undisturbed by humans
Illusion	Something that deceives or misleads visually
Vanishing point	a point at which receding parallel lines seem to meet or merge
Opaque	through which light cannot pass
Demarcate	define
Tones	shade of colour

Notes

2

STILL LIFE WITH SHADING

A still life is a work of art that depicts mostly inanimate subject matter highlighting its characteristics like shape, form, hardness, and softness. Like a photograph, a still life shows objects in their exact proportions with a balance of light, shade and harmony of colours.

A still life is characterized by some key elements: outline, ratio, shape/form, perspective, drawing, composition, balance, contrast, light and shade. To create a still life, the subject is arranged keeping these key elements in mind; start drawing sitting at a comfortable distance from it. Still, life study adds to a student's capacity for observation, and allows them to study a subject in depth. Still life allows an opportunity to study objects in detail with a perceptive awareness of their outline, shape, proportions, tone, colour, texture, form and composition.

LEARNING OUTCOMES

The learner will be able to:

● explain the core/basic elements of art and able to draw;

● state about the materials used for still life painting and use them;

● depict shading, dark and light effects;

● develop the capacity for deep study and observation of objects;

● depict through the different stages in this lesson, and paint a correct and complete still life.

2.1 BASIC/CORE ELEMENTS OF ART USED IN STILL LIFE

To depict an object, it is necessary to understand its external form called outline/shape. The outline/shape of an object could be round, square, triangular, or rectangular form. We sketch many different forms, like human, animal, vegetables. The painted or sketched forms, though copies of original forms, give a sense of being real.

Perspective is crucial in sketching. Shape and size, form-colour, left-right, high-low, and distance-closeness are the factors seen and shown in the placement of the picture. In nature, everything is seen through the atmosphere in the path of vision. The form and colour of an object depends on distance, and the amount of light falling on the atmospheric density through which it is seen. As the object moves further from sight, its size begins to look smaller and it finally begins to look like a point. The form of an object remains the same but different persons see it differently from different angles and distances and end up depicting it exactly the way they see it. For example, the lines of a rectangular surface seem to be inclining towards each other and meet at a point. This perspective plays a key role in a still life; while doing a still life, it is crucial to keep in mind the perspective.

Division of space is another important factor in still life. While doing a still life, the first thing to decide is the area to be worked. We fix a focal point which helps complete the picture. It is to be noted that the picture must be in the centre of the sheet and horizontal or vertical according to its shape.

Balance and proportion are necessary too. In a drawing, balance is determined by factors like line, size, colour, light and shade. Through balance, apart from the shape of an object, a person is able to show its shape, colour, weight and volume/area. Light and shade, dark and light effect the colours. Balance is the factor that brings stability and equivalence to a composition. A lack of equivalence makes the whole composition look shaky. A correct still life also requires correct measurement. Measurement not only divides lines, points and space, but it also represents balance in the picture. A lack of correct measure will not clarify the largeness or smallness of an object, and the drawing will not be considered proportionate.

The characteristics of the surface of an object, or its texture, are also very important in still life. Through the characteristics of a surface an artist can depict the real form of an object. Texture in a still life is created using the proper combination of line, colour and tone. It makes the drawing lifelike.

The last stage in the completion of still life is the composition of a light-shade. We are able to see an object due to the rays of light. The direction and position

of the light falling on an object forms shade in the object; this composition of light and shade imbues a picture with life.

2.2 STILL LIFE PAINTING: MEASURING AN OBJECT

Place an object at a directed place, sit at a certain distance, hold the pencil in the right hand and close one eye, decide the correct measurements of the object and start drawing it. Pencil shading, crayon, pastel colour or water colour, whatever the medium, the first stage of a still life always begins with measuring with a pencil and drawing. This helps determine the size, composition, ratio, balance and placement of still life.

2.2.1 Materials Required

Drawing board, drawing pins, paper, pencils (HB, 4B, 6B), pastel colours, watercolours, brushes (Nos. 2, 4, 8, 10), eraser, pencil cutter etc.

2.3 EXERCISE 1

Still life: pencil drawing

First step

Set/compose the objects for the still life. Decide a focal point of the composition and begin drawing the objects with the lightest pencil. Once all the objects have been drawn, erase all superfluous lines to finish the drawing.

Fig. 2.1

Second step

Using a pencil, start shading the drawing to highlight the light and shade. To begin with, shade all parts apart from the areas of light. To create light and dark tones of shading, vary pressure on the pencil and use a 4B pencil for a light tone and a 6B pencil for a dark tone.

Notes

Fig. 2.1(a)

Third step

In this last step, a still life gets its final form. Observe every of the drawing section and create a three-dimensional effect through light and dark shading. Objects in the foreground are shown very clear and objects in the background dim to highlight the perspective. Add light and dark tones and balance each section of the work. Once the work is completed, erase all superfluous lines to finish the drawing.

Fig. 2.1(b)

2.4 EXERCISE 2

Still life in pastel colour

First step

Select and compose the objects to be depicted. They should be placed considering their sizes and shapes. Fix the paper on the drawing board, sitting at a comfortable distance, and measure the objects as directed earlier. Decide on a focal point and start drawing; once all objects have been drawn to your satisfaction, finish them with a clear, firm line. Erase all superfluous lines.

Fig. 2.2

Second step

In this step, the sketch is coloured with pastel colours. Colouring begins with lighter tones, and moves on to darker tones. Areas with more light are left as they are and the rest are shaded with a light hand depending on the desired shade.

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Fig. 2.2(a)
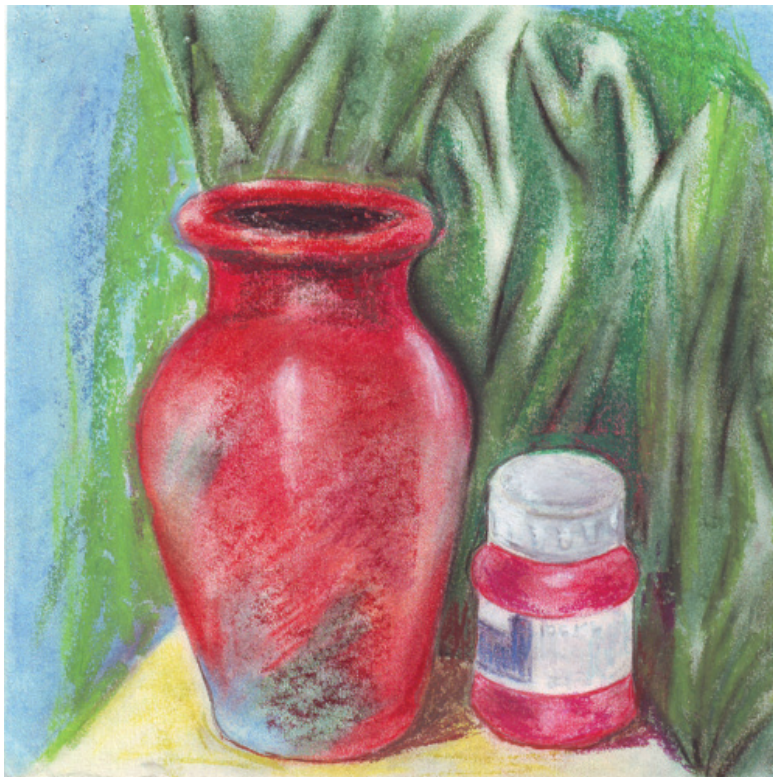
Fig. 2.2(b)

2.5 EXERCISE 3

Still life in water colour

First step

Select and compose the objects to be depicted. They should be placed considering their sizes and shapes. Fix the paper on the drawing board, sitting at a comfortable distance, and measure the objects as directed earlier. Decide on a focal point and start drawing; once all objects have been drawn to your satisfaction, finish them with a clear, firm line. Erase all superfluous lines.

Fig. 2.3

Second step

In this step, the sketch is coloured with watercolours. The first surface should be in the lightest colour. This will help get the right tone in work. In this step, the work is coloured in a uniform light colour. A slightly darker colour is applied only in places. Areas with more light are left as they are.

Fig. 2.3(a)

Third step

In this final step, all parts are observed in detail, and different tones are developed by studying the light and shade effects. The tone is created using light and dark colours. Care is taken to not adversely affect the basic characterisitcs of water colouring transparency. The tone of colours must highlight the three-dimensional nature of the objects depicted. Finish the work by completing each part of it.

Notes

Fig. 2.2(b)

WHAT WE HAVE LEARNT

Still Life with Shading

Representation of Compose

Shape	Form	Ratio	Perspective	Measurement	Composition	Light Shade
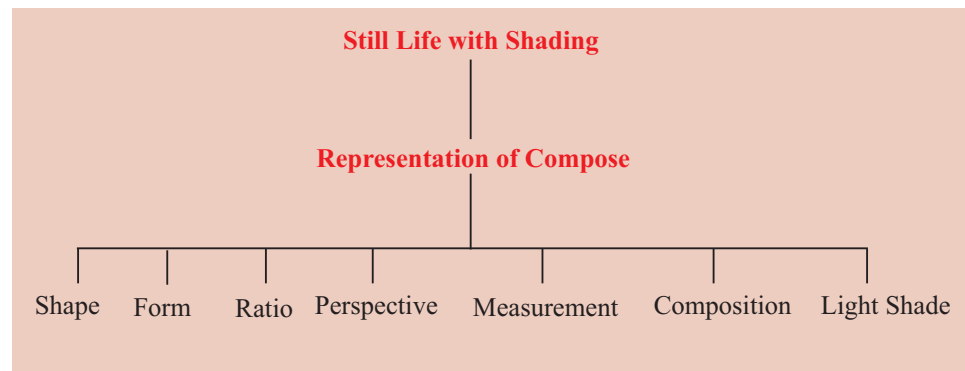
TERMINAL EXERCISES

1. Compose three stainless steel utensils and draw a pencil sketch.

2. Compose brass and plastic utensils together and colour them in pastel colours.

3. Compose a ceramic tea kettle, cup and saucer and colour them in water colours.

4. Compose an apple, papaya and bananas in a tray and colour them in water colours.

5. Name the materials required for a still life.

6. What are the important points to be remembered while creating a still life?

Notes

GLOSSARY

Perspective: View point

Three-dimensional depictions: Three elements illustrations

Composition: Waste of Art

Realistic representation/Exact copy: Reasonable image

3

PORTRAITURE

Portraiture is an important branch of painting. Portraiture painting is to capture the resemblance of a person in terms of line and colour in a picture. It is to portray the character, and unique attributes of the model, and viewers can easily recognize the person in a portrait.

Indian epics like the Ramayana, Mahabharata and the Puranas have many references to realistic portraiture. The Kamasutra of Vatsyayan describes the rules of painting based on the six elements of painting. (Sadanga)

The main feature of portraiture is the shape of the face. It could be round, oval, or rectangular. A face mainly has two eyes, two eyebrows, a nose, two ears and a mouth, but they are different in every person. Similarly, a person's face will also look different under different emotional circumstances. When viewed from different angles, a person will be depicted differently on a two-dimensional surface. Similarly, a portrait, will be seen differently when seen from different eye levels.

LEARNING OUTCOMES

The learner will be able to:

- practice and draw the shape of the face;
- explain the ratio of the human face;
- describe how the face of one person is different from another person's face;
- describe how to depict the different expressions of the human face;
- draw the human face in different mediums like pencil, pastel colour, watercolour, oil colour etc.

Notes

Materials required

Drawing board, drawing sheet, handmade paper, pencils (HB, 4B, 6B), pastel colours, watercolours, oil colours, brushes (Nos. 2, 4, 6, 10, 12), half-inch flat brush, colour mixing palette.

3.1 TECHNIQUE OF PORTRAITURE

In portraiture, you should first observe the face of the model to decide the basic shape of the face. (See figure 3.1)

Fig. 3.1

If you observe the subject from different angles, her face will be seen differently, like frontal face, three-fourth visage or profile. (See figure 3.2)
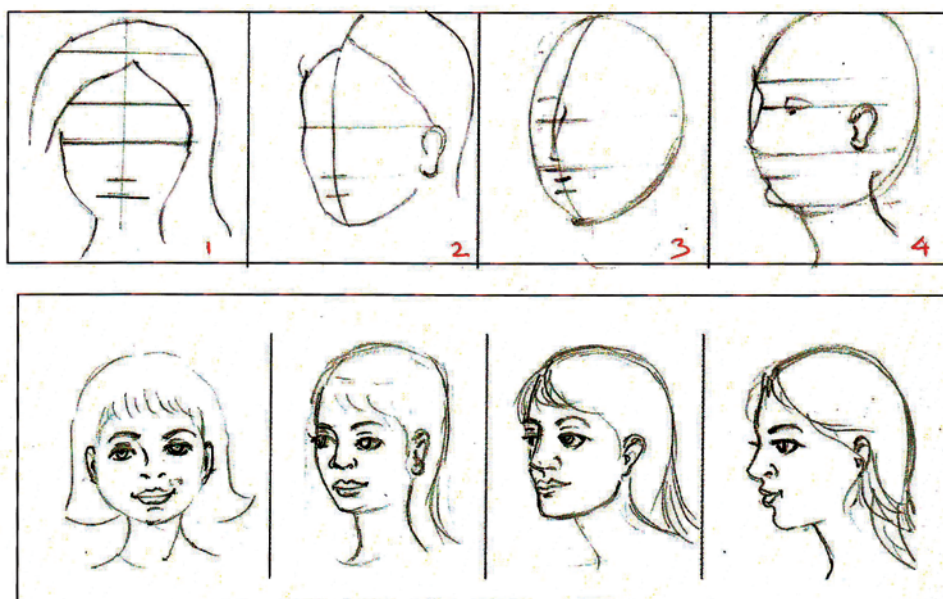
Fig. 3.2

Similarly, when a face is seen from different eye levels, it looks different. When the eye level is high, the model's hair is seen prominently. When the eye level is low, the facial expression appears prominently. When the model's face is at the same eye level as the painter, the face will show clearly. When the observer's

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eye level is lower than that of the model, the chin area is seen prominently, concealing the upper part of the head. Exercise portraiture following (See Fig. 3.3).
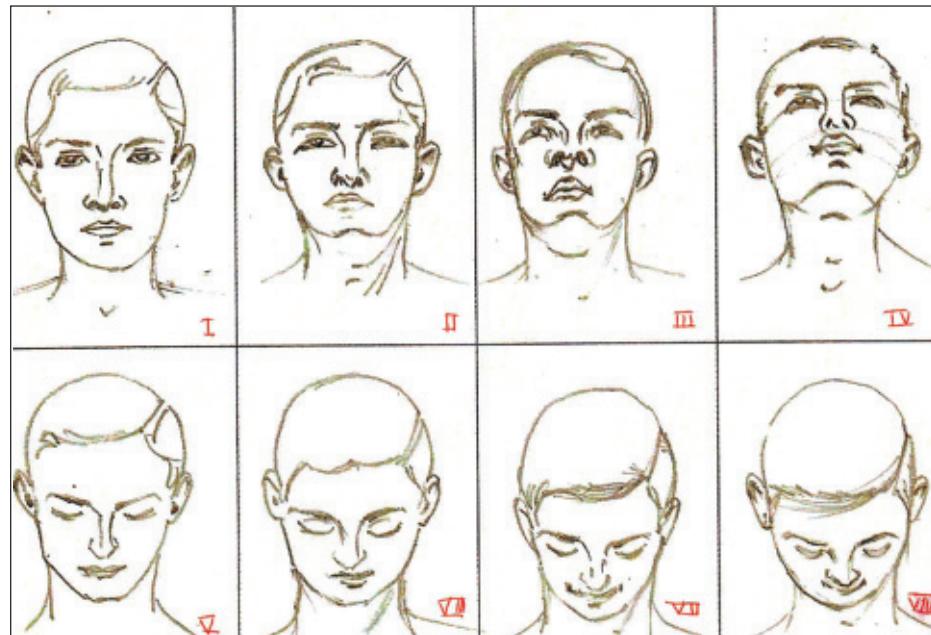
Fig. 3.3

I.   Face at the observer's eye level.

II.   Face at a level slightly higher than the observer's eye level.

III.   Face at a level higher than the observer's eye level- the model's hair is seen less, and the chin area is prominently visible.

IV.   Face at a level quite higher than the observer's eye level- the model's hair is not visible, and the chin area is prominently visible.

V-VIII. Face at a level lower than the observer's eye level- the model's hair is more visible, and the chin area is less visible.

The greatest speciality of portraiture is the portrayal of the character, and unique attributes of the model. Different emotions effect the dynamics of facial muscles differently. As a result, experiencing different emotions, the face looks different- worried, happy, calm, amused. Fig. 3.4 shows faces experiencing the nine emotions.

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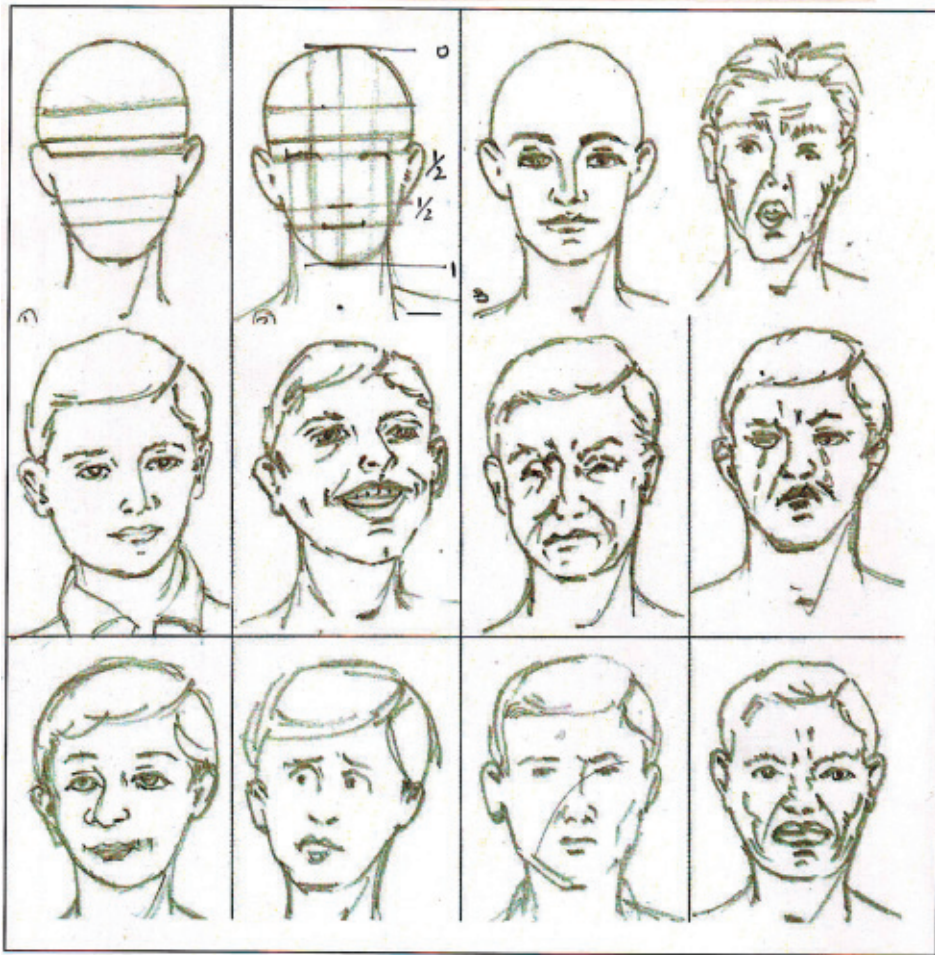
Fig. 3.4

While creating a portrait from memory, one must remember the character of the model. Each person has different characteristics and facial expressions [see Fig. 3.4(a)]. We recognize a person on the basis of these facial expressions [see Fig. 3.4(b)].
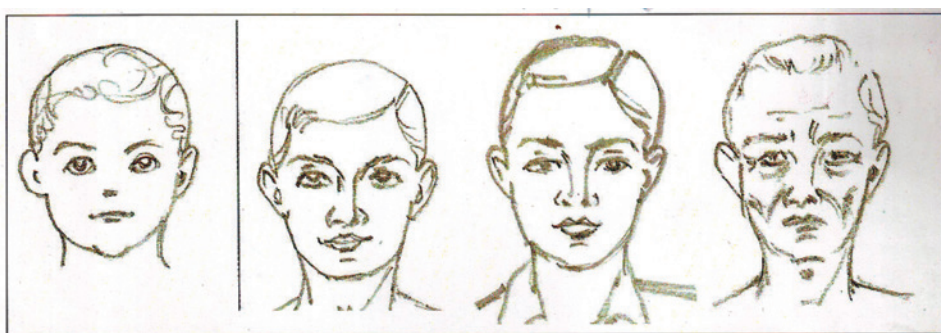
Fig. 3.4(a)

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Fig. 3.4(b)

Before embarking on full-fledged portraiture, students ought to practice sketching the different parts of a face from different eye level (as shown in Fig. 3.5). Similarly, they must also practice rendering faces from different angles (as shown in Fig. 3.6).
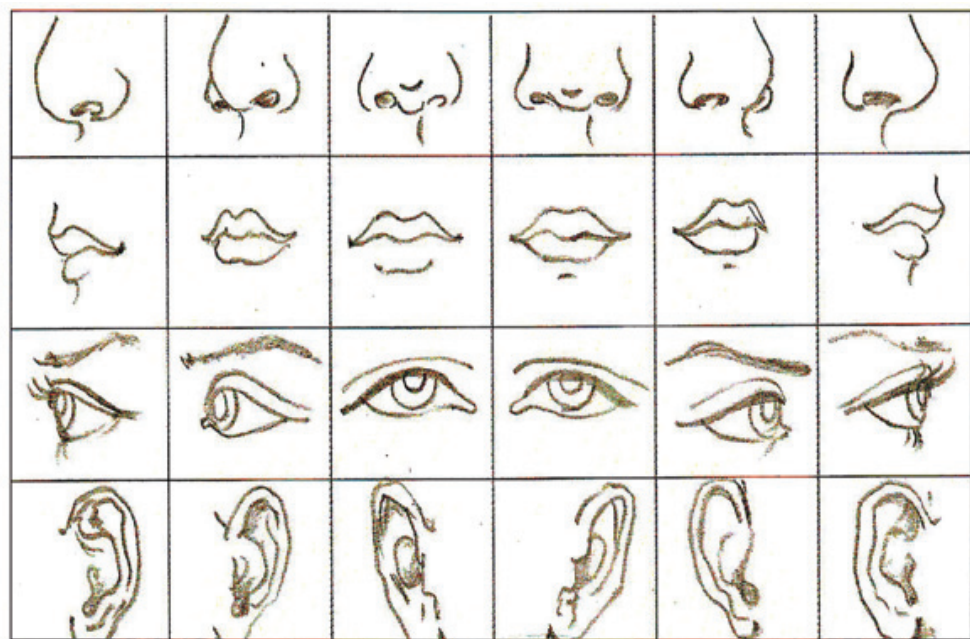
Fig. 3.5
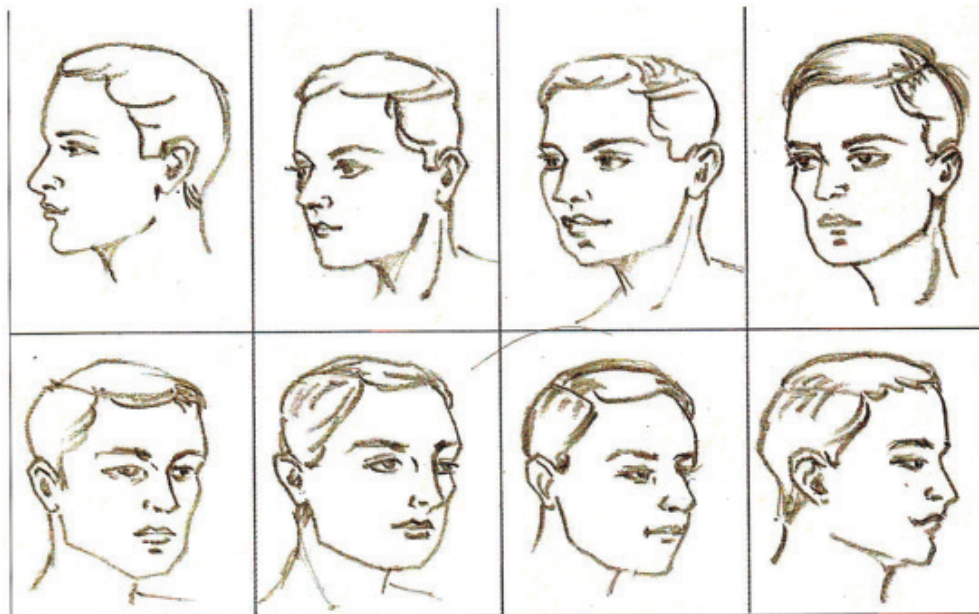
Fig. 3.6

Notes

Proportions of the Human face

The different parts of a human body are generally in certain proportions to each other. For example, if you take the human head as one unit, the body normally consists of 7.5 such units. Similarly, in a face, too, features like the eye, the nose and the ears are in a certain proportion to each other. While rendering a general or model face, you draw its outline first, which could be round, oval, rectangular, square or pentagonal. Then draw the eyes and the nose. Further, divide the lower and upper halves into two equal parts. The lower portions of the nose and the ears will fall into the lower half. The mass of hair is located in the upper half. Divide the area below the nose in two equal parts again. Above this dividing line, draw the lower lip. Divide the area between the line of the eyes and the line above it. Draw the eyebrows here. In frontal portraits, line number 3, which is in the middle of the contour, is divided into five equal segments. The second and third segments define the breadth of the eye. The third and fourth segments are the space between the two eyes. The fourth and fifth segments define the breadth of the other eye. In the center of each eye, draw a round iris. Next, draw a perpendicular line downwards. At the point this line intersects the contour, draw the lines of the neck. From the midpoint of the neck, draw a line the length of one unit to the left. Now draw a similar line to the right, and you have the breadth of the shoulders. You have created a model visage.

Notes

3.2 EXERCISE 1

Portrait in pencil colours

First step

This visage is two-dimensional. You could impart light and shade effects with 2B and 4B pencils and turn it three-dimensional. Start with light tones and move on to darker tones.

Second step

While working with pencil colours, we start with light tones and move on to darker ones. A portrait in pencil colours must render the skin complexion and hair colour exactly so the viewer may easily recognize the subject. Fig. 3.7 is a middle-aged person's portrait in pencil colours.
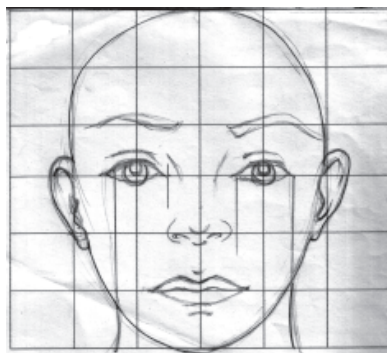
Fig. 3.7
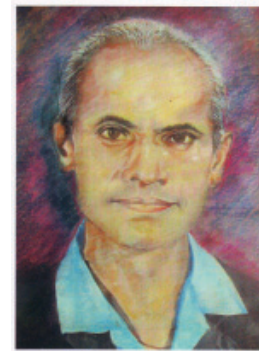
Fig. 3.7(a)

Third step

Slanting strokes have been used to create light and shade effect Fig. 3.7(a) is an old aged person's portrait in pencil and watercolour.
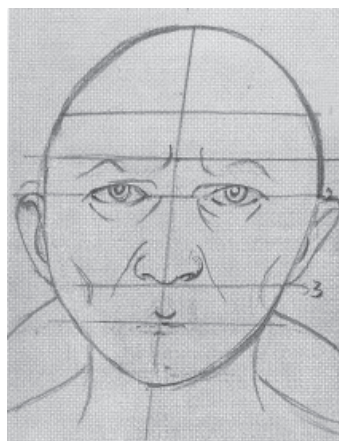
Fig. 3.8

Fig. 3.8(a)

The technique of portraiture in pastel colours is similar to the technique of portraiture in pencil colours. The only difference is, as in oil colour, light tones could be applied on top of dark tones to show a sharply lighted area. An example of this is the four-year-old's portrait of a boy. The glowing smile on the child's face is beautifully juxtaposed with the mischievous twinkle in his eyes (see Fig. 3.9).

Notes

Fig. 3.9

3.3 EXERCISE 2

Portrait in watercolour

We begin by sketching with a pencil. The pencil lines are dimmed with an eraser before colouring because watercolours are transparent, and the lines might show otherwise. In this technique, too, we start with light tones and gradually move on to the darker tones.

First step

You must always remember that while working in watercolour, never ever use the colour white. Not even to create a lighter tone of colour. Because when you add a white colour to another watercolour, it makes the tone opaque and imparts a tempera effect to the work. So, leave the drawing sheet plain, when you need to render areas of intense light. The white of the eye around the iris is left uncoloured too.

Fig. 3.10

Fig. 3.10 is a fine example of a portrait in watercolour. The young labourer's face has a thick beard and mustache, and his hair is unkempt. Deft use of tone imparts strength and toughness to his visage. Areas of intense light have been left unpainted.

Second step

Fig. 3.10(a) is another example of a portrait in watercolour. It has been done on silk instead of paper.

Fig. 3.10(a)

3.4 EXERCISE 3

Portrait in oil colour

Contrary to the practice in oil colour, we move from darker to lighter tones. We apply the darkest tones first and gradually move on to the lighter ones. Areas of intense light are painted in white or a mix of white and very light yellow. Fig. 3.11 is Van Gogh's self-portrait in oil colour. The background is very dark; created by mixing green and black pigments. The very expressive face has tones in various shades of yellow. His eyes highlight his emotional turmoil.

Notes

Fig. 3.11

WHAT YOU HAVE LEARNT

PORTRAITURE

Imparts

Authenticity   Realism   Resemblance   Expressive

Maintain Direction

Draw

Good Portrait
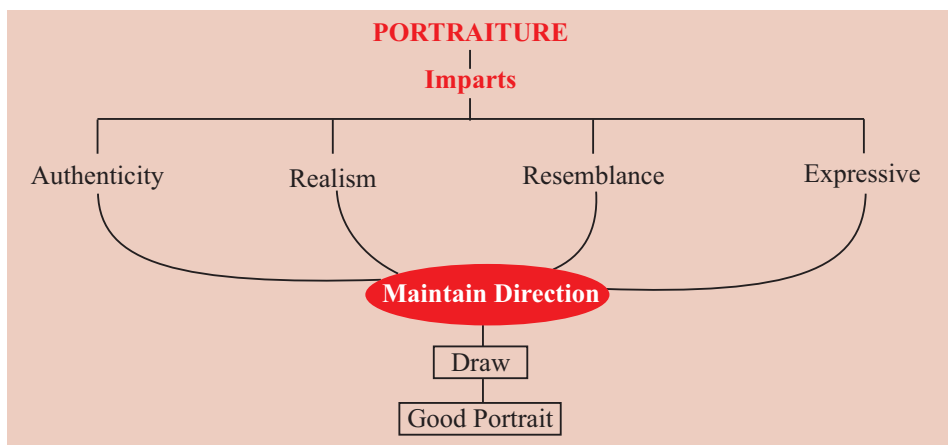
Notes

TERMINAL EXERCISES

1. Following the technique described in this lesson, practice drawing the nose, ears, eyes and lips etc., from different angles.

2. Sketch a visage.

3. Sketch a visage and complete it with pencil shading.

4. Make a portrait of one of your a friend or family member.

5. Make a portrait of some great man in pencil colours.

GLOSSARY

Realistic: Life-like

Profile: the side view of a head.

CREATIVE FORMS OF COMPOSITION

Composition is of paramount importance in a picture. It is an aesthetic combination of shapes, colours, lines and the artist's imagination. Composition in a painting may consist of human figures, objects, geometrical shapes and natural scenes.

In his artistic expression, an artist does not render nature as it is seen, he renders it as he sees and experiences it. An artist is not a camera that would register nature as it presents itself; he renders his own response to a scene. He identifies himself with nature, becomes one with it, and interprets it for an audience and himself. In the form of a picture, he recreates the world of his imagination through his brush. Pictures are of two kinds - 1. True copy 2. Imaginary.

A true copy picture is painted after witnessing something and is an exact two-dimensional replica. **An imaginary picture** requires the painter to have knowledge of *lakshan* (quality/characteristics) and *praman* (correct perception, measure and structure); an artist ponders on these factors and, on the basis of them, paints different characters like a beggar, the bride, the king, the peasant, divine figures ...*Lakshan* and *Praman* are what enable the viewer to differentiate between the representation of the king and the representation of the beggar. Both, true copy and imaginary picture, rely on the following six limbs or key elements of Indian art:

1. *Rupabheda* or the knowledge of appearances.
2. *Pramana* or correct perception, measure and structure.
3. *Bhava* or action of feelings on forms.
4. *Lavanya Yojana* or infusion of grace, artistic representation.
5. *Sadrisya* or similitude.
6. *Varnikabhanga* or artistic manner of using the brush and colours.

MODULE - 2

Creating different
Composition, Poster and
Texture

Notes

Creative Forms of Composition

An artist's success lies in depicting the form in consonance with the theme. For example, representations of deities, Nagas, Yakshas and other celestial beings must express feelings of calmness, compassion and peace; similarly, representations of demons must be terrible of aspect. A lady pining for her lover is represented with an exhausted body, unkempt clothing and bereft of make-up. Artisans and labourers are shown with their tools. This formula is also used to indicate the social and geographical backgrounds of subjects. A depiction also indicates the atmosphere, effects of night, day, spring, the moonlight, etc. make a picture more expressive and effective.

LEARNING OUTCOMES

The learner will be able to:

- create composition in a picture;
- explain to do landscapes, seascapes and geometrical decorations;
- identify the key points in composition;
- explain the importance and use of the viewfinder and also describe how to make it;
- identify the six key elements of Indian art.

4.1 IMPORTANT ELEMENT

1. Subject
2. Format
3. Main point of focus
4. Figures being used in the composition
5. Placement of figures
6. Balance

Points to be considered during composition

1. Contemplating the scene or content and imagining the final depiction.
2. Selection of surface (board, canvas, paper) and medium (watercolour, oil colour, pastels).
3. Contemplating the content and preparation of format.
4. Sketch – preparing a rough sketch of the work.
5. Fair sketch- making a fair copy of a desired rough sketch.
6. Colouring – deciding the shades to be used.

7. Drawing the outline after colouring.

8. Finishing.

Keeping in view the above points, you may now start doing grey line sketches. Here are some grey-line sketches for your reference:

Fig. 4.1

Fig. 4.2

Notes

MODULE - 2
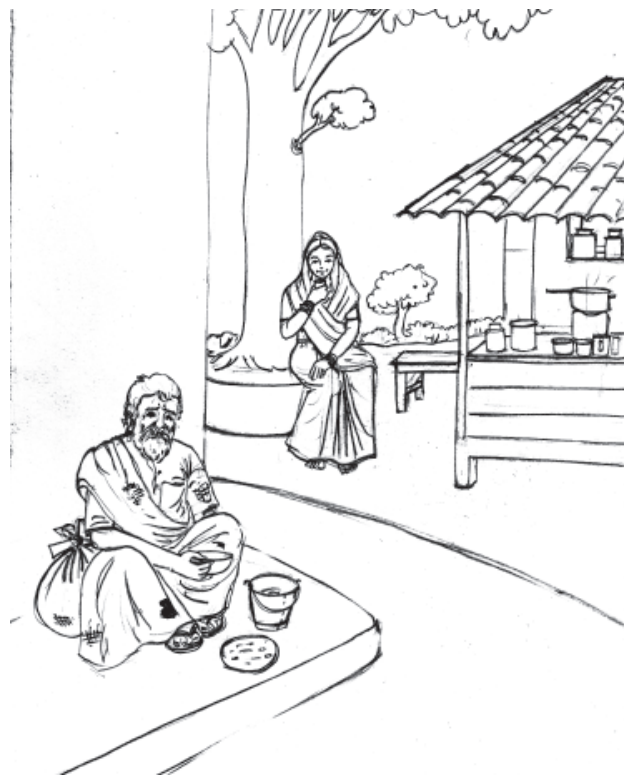
Creating different
Composition, Poster and
Texture

Notes

After creating a grey line sketch, a student may review it and remove any errors or shortcomings. This will cut down on the use of the eraser and damage to the texture of the paper.

4.2 COMPLETE PAINTING

When should a Painting be considered completed?

A picture is considered completed when it has elements that add to the expression of the theme. For example, an ordinary painter might consider a rendering of a child at study complete when he has painted a boy with a book or notebook, but a good painter will also create the ambience by painting the table, a chair, a book shelf etc.

Incomplete picture   Complete picture

Fig. 4.3

4.3 EXERCISE 1

You could use on-the-spot sketching for your compositions. Start by sketching people in action - as a woman doing home chores, a tea stall at the railway station, a cowherd feeding the cows, the vegetable vendor, children playing at the park, relaxing mother and child, a woman washing clothes etc. Some examples are given below:

Notes

Fig. 4.4: Woman in contemplation

Fig. 4.5: Girl swabbing the floor

MODULE - 2

Creating different
Composition, Poster and
Texture

Notes

Creative Forms of Composition

Fig. 4.6: Woman washing clothes

Fig. 4.7: Relaxing mother and child

All these are grey-line sketches done on the spot. You too should practice on-the-spot-sketching every day.

4.4 EXERCISE 2

Draw a landscape

Any scene like a village, railway station, mountains, the river bank etc. could be used for a nature painting/ landscape.

First step

A hut, a tree, a boat, a path, a hillock. To compose all these elements and create a landscape; one example is given below step by step illustrations:

Notes

Fig. 4.8: Draw with pencil

Second step

In this step, the illustrations are coloured with water colour or any other colours. Colouring begins with lighter tones.

Fig. 4.8(a)

Third step

In this final step the tone of colours must highlight the three-dimensional nature of objects/figures depicted. Finally, finish the work with black outlines.

Notes

Fig. 4.8(b)

MODULE - 2

Creating different Composition, Poster and Texture

Notes

4.5 EXERCISE 3

Draw a Village Scene

There are different types of the village scenes. Choose one of them and draw in your sheet and start from light tones. While sketching, remember that one or two human figures and animal figures should be there. Always start with a soft line with light pressure, so use a 2B pencil. One example is given below:

First step

Start sketching with HB pencil on the paper. While sketching, keep in mind the softness of the drawing. Then use any hard pencil to complete the line drawing.

Fig. 4.9

Second step

Apply light tones of colours in the composition. While colouring keep in mind that colours should not be mixed with each other.

Notes

Fig. 4.9(a)

Notes

Third step

In this final step, apply the dark tones of colours to create depth. Complete the work with black outlines.

Fig. 4.9(b)

4.6 HOW TO SELECT THEME FOR COMPOSITION

When you come across a fetching landscape and wish to paint it, remember that not everything that is seen or visible, makes for a pretty painting. There are limits to painting on paper or canvas. Just as you need to decide about what you want within the frame, in the same way, before you embark on doing a landscape, you need to observe the good works of a famous artist, after that, you decide exactly what you want to do on the canvas.
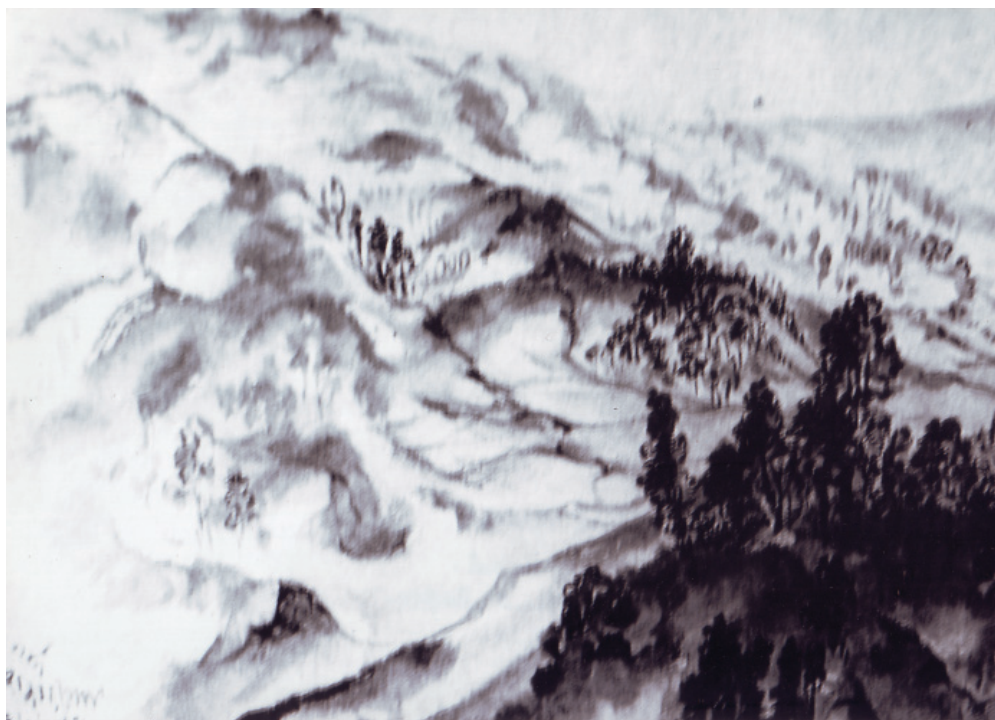
Fig. 4.10

This nature painting/ landscape consists of all elements named above.

Title – Landscape village scene

Size – 9.5 × 6.2

Artist – Nandalal Bose

Medium – Watercolour on paper

Notes

4.7 VIEW FINDER

We will use a viewfinder to select a portion of a scene we want to paint. Take a 6 × 6-inch sheet of black pastel paper. In its centre, cut a 2 × 2 inch square whole. This sheet with the hole in the middle is your finder. Hold it against one eye, shut the other eye and find your desired view.

Here a picture is being seen through the viewfinder.

Fig. 4.11

4.8 GEOMETRIC ORNAMENTATION

Geometric ornamentation uses different geometric shapes – triangular, square, rectangular, circular, oval etc.

Geometrical design through coloured papers

Take a sheet of glazed paper in any colour. Cut different geometric shapes from it. Place these shapes on a sheet of white paper and create a composition. When

you achieve the desired composition, you may stick the pieces together to prepare ornamentations. Similarly, you could draw different geometric shapes on paper and colour them to create beautiful patterns.

Geometric ornamentation could be used for textiles, sarees, shawls, sheets, wall panels and tiles.

Notes
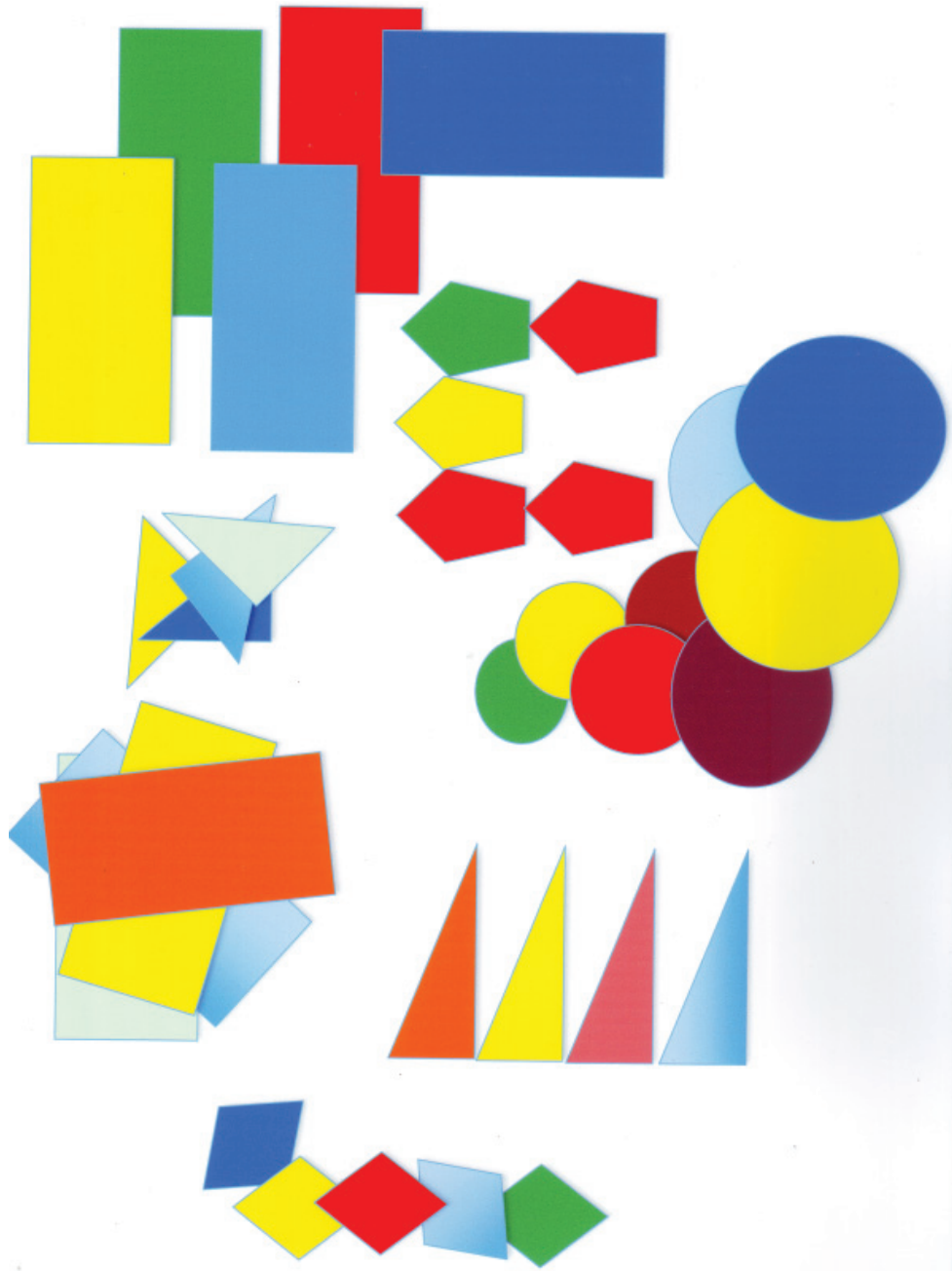
Fig. 4.12

MODULE - 2

Creating different
Composition, Poster and
Texture

Notes

Creative Forms of Composition

WHAT YOU HAVE LEARNT

Creative Forms of Composition

Landscapae — Exercise — Village Scene

Seascape — Exercise — Seashore

Geometrical — Exercise — Geometrical Design
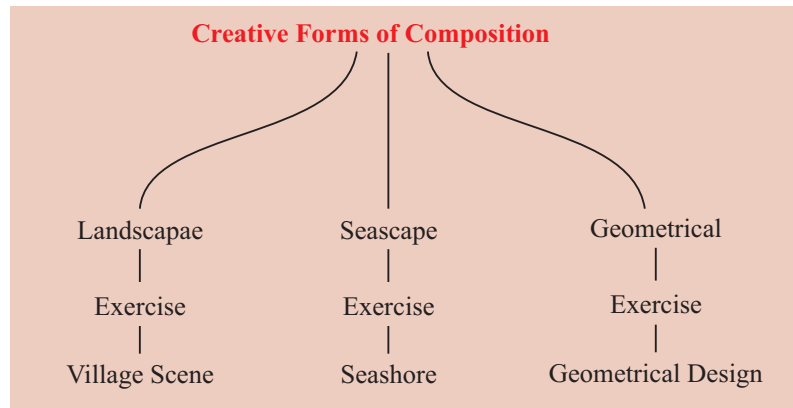
TERMINAL EXERCISE

1. Based on observaing your surroundings, make two 4" x 6" paintings.

2. Make geometric ornamentation for a saree border.

3. Paint a landscape with a banyan tree, a hut and a waterfall.

4. On a six-inch diameter white paper disc, make a geometric design using coloured glazed paper.

5. On an A4 size sheet of paper, paint a landscape.

GLOSSARY

Viewfinder	to look through a format
Compose	to arrange different elements of art within a space.
Segment	division
Render	true info
Landscape	scenery
Cow-herd	a person who tends grazing cattle
Ambience	environment

5

POSTER MAKING

A poster is any informative paper designed to be attached to a wall or surface. Posters are designed to be eye-catching. Posters may be used for many purposes; they are a frequent tool of advertisers (particularly for events, musicians and films), propagandists, protestors and other groups trying to communicate with the people.

By the 1890s the technique had spread throughout Europe, and a number of noted artists created poster art in this period, foremost amongst them Henri de Toulouse - Lautrec and Jules Cheret. Cheret is considered to be the father of advertisement placards. He was a pencil artist and a scene decorator who founded a small lithography office in Paris in 1866. Cheret developed a new technique that better suited the needs of advertisers; he added more colour, which in conjunction with innovative typography, rendered the posters much more expressive.

Posters soon transformed the thoroughfares of Paris into art galleries. Their commercial success was such that some artists were in great demand. In 1884 a major exhibition was held in Paris.

By the 1890s, poster art had widespread usage in other parts of Europe, advertising everything from bicycles to bullfights. By the end of the 19th century, during the era known as the Belle Epoque, the standing of the poster as a serious art form was raised even further; between 1895 and 1900, Jules Cheret created the Maitre de L' affiche (master of the poster) series that become not only a commercial success but is now seen as an important historical publication. Alphonse Mucha and Eugene Grasset were also influential poster designers of this generation.

In India, paintings were used as a poster during the uprising of the national movement. To create awareness among Indian people about their cultural heritage, the revivalist group of artists like Abanindranath Tagore, Nandalal Bose, and Binod Bihari Mukherjee made major contributions. For example, Nandalal Bose designed some paintings which were used as a poster for Haripura Congress session. The posters were used to popularized nationalism in films in the Hindi film industry. Large posters used to be made by the artist; most notable among them was painter M.F. Hussain.

LEARNING OUTCOMES

The learner will be able to:

● create innovative concepts for designing a poster;

● represent a thought or concept in graphic form;

● design a given space with forms and words;

● make an attractive colour combination and appropriate calligraphy; and

● communicate a thought or concept through calligraphy.

5.1 MATERIALS TO BE USED

● Drawing Board and Pins.

● Drawing paper (cartridge', pastel, chart).

● Pencil - HB. 2B, 4B.

● Eraser

● Poster colours.

● Brushes (both flat and round of different thickness)

● Scale

● Markers.

5.2 HOW TO MAKE OF A POSTER

Poster is an attractive application of colour and design, fonts and forms on paper to achieve three primary goals-to convey a message, to advertise a product or concept, and sensitize the public regarding any issue.

We see many kinds of posters in our daily life. A poster can be seen in public places like bus stops, shopping malls, markets, stations, roadside walls, light

posts etc. Posters are meant to attract the attention of the public towards what it wants to convey and act upon it, so posters are bound to have the following qualities:

- Creative concept.
- Bright colours and symbolic use of colours.
- Catchy headlines.
- Rhyming sub-headlines when needed
- Clear forms
- Attractive designing.

In lndia, poster making holds the key to solving many problems our country is going through by making of colourful and innovative posters showing important causes. Young and old minds are offered a powerful and unique perspective on all the current issues.

Through correct information, and attractive designs, the posters help to create impact. Thus it contributes to the development of the society and in better handling of the crisis, triggering mass awareness.

Notes

5.3 IMPORTANT ELEMENTS USED FOR MAKING A POSTER

Poster making needs equal flair of art and literature because your design is accompanied by an appropriate headline and sub-headline, which should be interesting, captivating and direct, and colours should be manageable and light. Balance is the most important criterion balance should be between:

- Colours and designs.
- Forms and Font (Calligraphy)
- Headlines and sub-headlines
- Space covered and negative space.

In this lesson, some of the common important topics related to human life are shown step by step so that the student can learn to:

- Conceptualize
- Visualize
- Represent
- Draw
- Colour
- Font or Calligraph of Poster

MODULE - 2

Creating different
Composition, Poster and
Texture

Notes

Poster Making

5.3.1 Important Points to Make layouts of a Poster

- All the relevant information, we can gather about this topic
- Gather information from all sources.

After we have enough information, we should concentrate on the most popular facts about the topic.

- Our next step would be to express this fact in form, colour and words.
- This process will require you to make two or three layouts of the topic.
- Select a few forms which suit the head line.
- Try these forms with headlines in different colour combinations
- After you select the most appropriate design, start drawing the figures and forms.
- Colour it.
- Make the same layout with different colour combinations
- Select the best and start making your poster.
- The writing should never overshadow the design, nor should the design overpower the writing.

5.4 EXERSISE 1

Protection of wildlife

The creation of this poster is being explained step by step for your understanding.

The foremost idea is to attract the common man's attention to the misery faced by wild animals in the hands of poachers, so this layout has been designed to give maximum space to the dead animal.

The background takes less space, so it is coloured flat in dark green (to symbolise the jungle.) The border is made with a small tree design to symbolise the wild and nature. The base of the border is kept red to symbolised blood or killing. The trees are made in blue to create contrast and interest.

The caption "Stop Killing wild animals protect them from poachers" is again made with the same blue - for creating balance.

The Elephant is kept in a light colour to contrast the dark background.

Drawing the poster on the protection of wildlife

First Step

Make a rectangular box.

Draw an Elephant in the box. (See Fig. 5.1)

Second Step

Draw a gun (leave space for headline and subheading) (See Fig. 5.1a).

Third Step

Start colouring with watercolour or poster colours. Colour the background of the animal yellow. (See Fig. 5.1b). Apply colour on other areas only when the prior colour dries.

Forth Step

Paint the Elephant grey and the Rifle brown, and write the headline and subheadings. The poster is ready (See Fig. 5.1c).

Notes
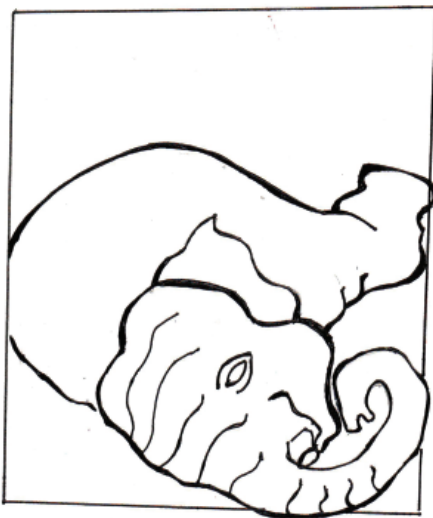
Fig. 5.1
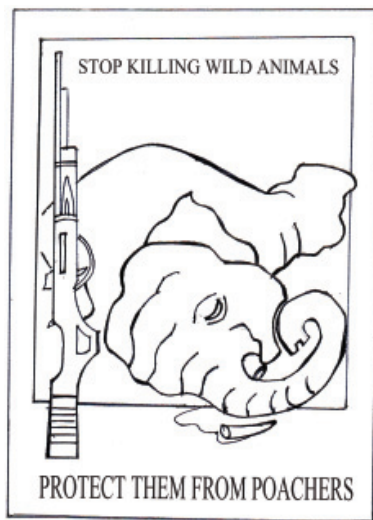
Fig. 5.1(a)

Fig. 5.1(b)
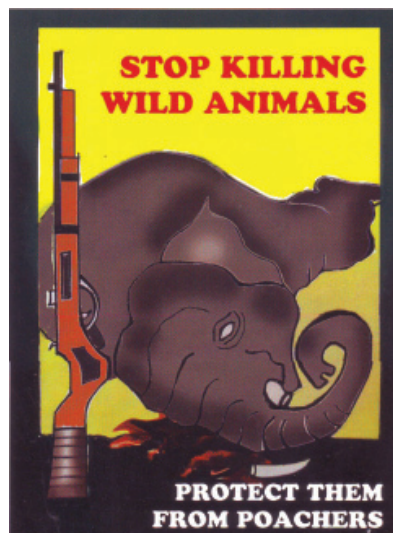
Fig. 5.1(c)

Notes

5.5 EXERCISE 2

Deforestation

Trees are extremely essential for life; no trees mean no life on the Earth. Still, we cut trees and Jungles for our own selfish benefits. Nature looks complete when there are life-giving trees. We can never separate the two; if we cut trees, our life is also cut short.

Here the tree is shown as a child who is inseparable from mother Earth. The tree is the giver and supports of life shown by fruits and a bird's nest. Instead of repeatedly asking people not to cut trees, the love of mother and child as tree and earth are shown with a simple caption "How can we separate the two?" The colour used is oil pastel and marker see figure no 6.

Drawing the poster of deforestation

First Step

Draw a tree on the paper. Make a globe on the bigger tree. Draw birds on the tree.

Fig. 5.2

Notes

Second Step

Start colouring; leave space for writing. Always start with a light colour like a yellow, or pink outline with black or dark colour. (See Fig. 5.2a).
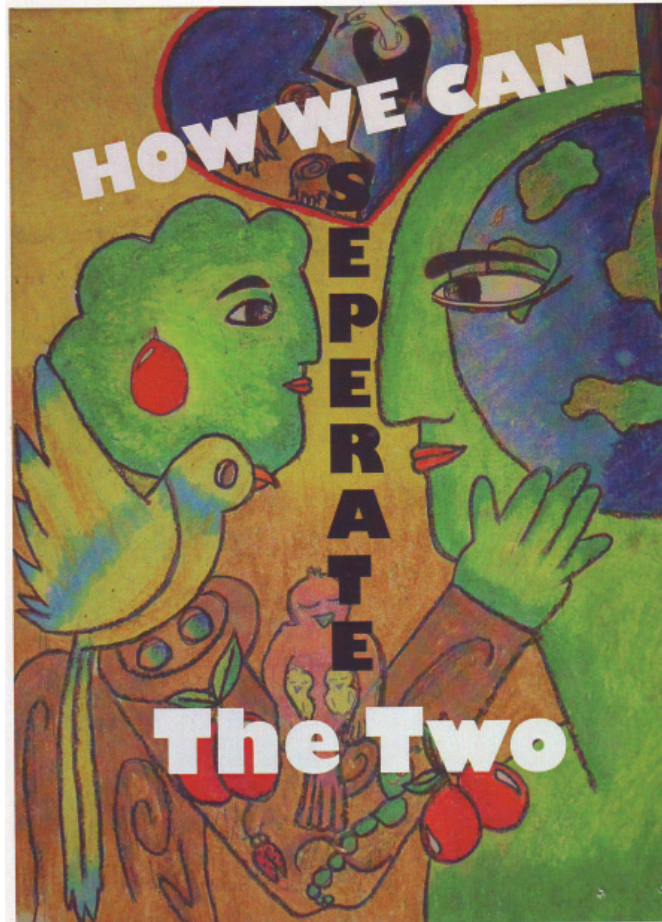
Fig. 5.2(a)

5.6 EXERCISE 3

Road Safety

Road safety is the most important factor for avoiding and escaping fatal road accidents.

If we inculcate some basic road safety measures like lane driving, wearing helmets, putting on seat belts, obeying all traffic rules, speed control etc., then many accidents can be avoided. In this particular poster, the concept has been developed keeping in mind that accidents occur due to rash driving and not wearing of helmet by drivers of two-wheelers. A young man is shown speeding his bike wearing earphones instead of a helmet. At the back, death is shown

in form of a skeleton carrying an axe. Two different font has been used for writing headline and sub-headlines according to there.

The Poster on road safety has to be displayed on roads and other important places, such as inside buses, metros, subways, busy markets and malls. The colour used in the poster has to be very eye-catching and attractive to attract the attention of people. The headlines have to be bold and meaningful. The visual (Design) has to be such that the message is conveyed directly with a warning. Before sketching the layout, these points have to be kept in mind.

Making of the Poster of road safety

First Step

Draw a man riding a bike. (Take reference from a photograph or you can trace the drawing if you find the drawing difficult). Next draw a skeleton at the back with an axe. (Take reference if needed).
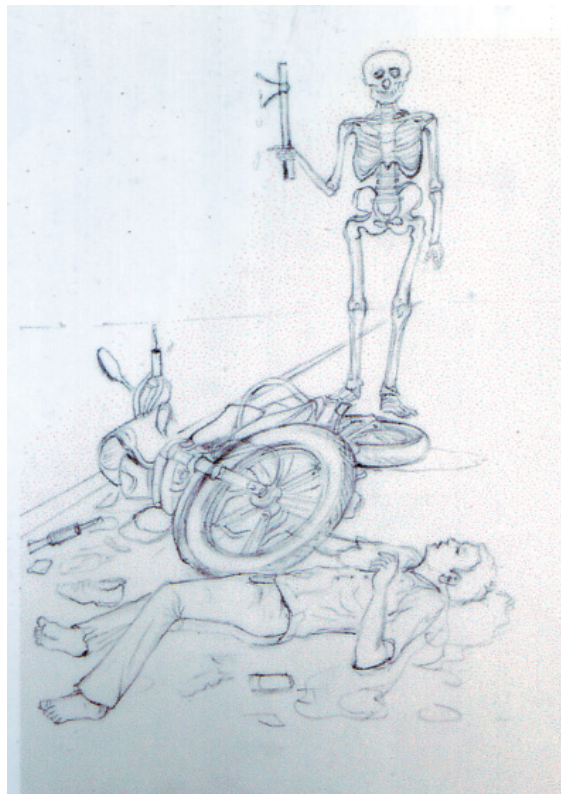
Fig. 5.3

Second Step

Colour the lower part of the poster in the yellow and the upper part in red. Merge the two colours in the middle, as shown in the poster (See Fig. 5.3a).

Fig. 5.3(a)

Third Step

Paint the bike and the biker. Shade it and show the highlights with white colour. Paint the skeleton grey and white. Paint the road in black. (See Fig. 5.3b).

Fig. 5.3(b)

Forth Step

Write the chosen headline keeping in mind the design. The writing should be bold and convey the meaning. Please note that you have to leave space for writing and prepare your design accordingly. The writing can overlap the design if required. The poster is ready (See Fig. 5.3c).

Fig. 5.3(c)

Please note: You can trace the drawing only when necessary. A freehand drawing is always a better option.

WHAT YOU HAVE LEARNT

Poster Making

— Segment of applied art

— Essentially creative in nature and can be fun to make

— Play with forms, font, and colours

— More symbolic

— More attractive

— Captions in bold, symbolic

TERMINAL EXERCISE

1. Create theme-based designs whenever you find some time. Colour the same design in various tones. Observe the effect of colour on your design.

2. What are the three primary goals of poster making?

3. What six qualities should an ideal poster have?

4. Why is it important for a poster to be creative and eye-catching?

5. Why is the concept the most important part of poster making?

6. What is balance in poster designing?

7. While writing poster, you can choose different sizes and types of captions for the same design. One good way of doing it is to cut out words of different size on separate pieces of paper. Arrange the words on the sheet to see the effect of sizes on design.

GLOSSARY

Creative   Inventive and imaginative

Symbolic   An idea in a form representing something graphically

Bold   In the content of this lesson it means thick or prominent use of letters or lines or colours.

Contrast   Two opposite colours create contrast.

Realistic   Work of art which looks like real life.

Notes

CREATING TEXTURE AND PRINTING

Texture and printing techniques are important components of art. It is not possible to make a realistic painting without the use of texture. An artist can make several copies of a work using different print-making techniques. In both printing and texture, the quality/characteristics of the surface are a basic element. For example, the roughness of tree barks, the hardness of stone, the smoothness of marble and the grain in a block of wood. In print-making, the characteristics of the surface are acquired using techniques of screen printing and lithography, etching etc. Various tools like lino cutting tools, wood cutting tools, etching and engraving tools and chemicals are used to get texture. In painting, the texture is created on the surface of a canvas, board, paper, and fabric through line, form, shade and tone using pencils, brushes and colours.

LEARNING OUTCOMES

The learner will be able to:

- develop their knowledge of the importance of the texture;
- differentiate the different types of textures and the process of creating them;
- identify different textures in their work;
- explain how modern artists have used textures in their work;
- describe different print-making systems and techniques;
- make a print using wood blocks, fruits and vegetables and own fingers.

6.1 MATERIALS REQUIRED

1. Drawing board
2. Drawing sheet

3. Fabric (for printing)

4. Colours (watercolours, oil colours, dyes for dying fabric)

5. Pencils HB, 2B, 4B, 6B

6. Brush

7. Ink, ink-roller

8. Different mediums are required for creating texture- fabric, toothbrush, piece of steel mesh, piece of jute sacking, khadi fabric, wood blocks, and several types of fruits, vegetables, flowers, leaves etc.

Notes

6.2 CREATION OF TEXTURE

Texture is that a crucial component of art, without which it would be impossible to paint a picture bearing similitude. Space is where the artist creates form through lines. Even when the artist creates a realistic form through lines and tries to make it lifelike through the application of tone and shade, it will still be short on similitude if it lacks texture. For example, suppose an artist paints a tree and applies tone in the exact shade as the tree trunk but does not use texture. In that case, the viewer will never know whether it is a neem tree or peepul tree or oak tree.

There are mainly three types of texture:

6.2.1 Natural Texture

This is texture freely seen in nature, i.e. the roughness of the bark, the hardness of stone, the smoothness of marble, the grain of wood etc. (Fig. 6.1)

Fig. 6.1

MODULE - 2

Creating different
Composition, Poster and
Texture

Notes

Creating Texture and Printing

6.2.2 Replicated Texture

This is the replication of a natural texture by an artist on a two-dimensional surface. The artist uses lines, small forms, shade and tone to create a copy of the original. (Fig. 6.2).

Fig. 6.2

6.2.3   Created texture

This is the texture created by the artist using different tools and techniques, i.e. by pouring oil colours mixed with oil on water, by placing a cord dipped in colour
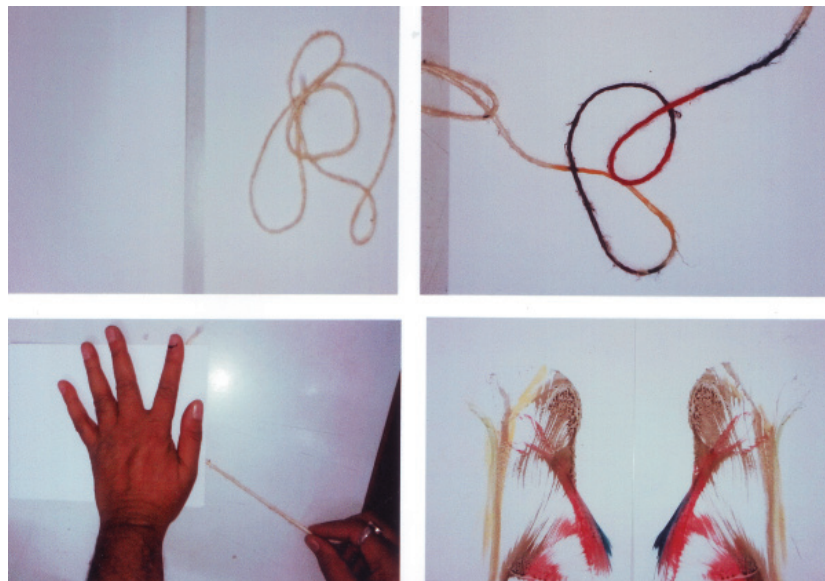
Fig. 6.3

between two sheets of paper and pulling it out by pressing a piece of sponge sacking, bark or mesh dipped in colour on a surface. (Fig. 6.3).

Indian and Western artists have created great realistic works of art using texture. Modern artists have used texture to great effect in abstract paintings too. In his masterpieces 'Sunflowers' and 'Starry Night', Vincent Van Gogh used thick blobs of oil colour to create an almost otherworldly feel. Cubists like Picasso

Notes

Fig. 6.4
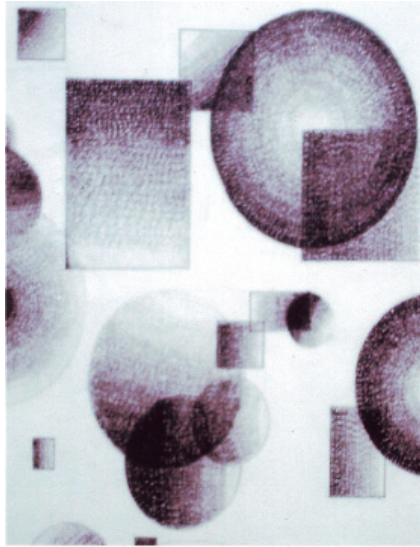
Fig. 6.5

Fig. 6.6

Fig. 6.6(a)

and Braque and expressionist Paul Klee and other masters have used texture greatly.

Learners must practice creating different designs and textures on their drawing sheets. (Fig. 6.4, 6.5, 6.6, 6.6a).

6.3 PROCESS OF CREATING TEXTURE

Texture is freely seen in nature, i.e. the bark of a tree, the grain of wood, leaves and flowers etc. When replicated by an artist using lines, small forms, shade and tone, is called replicated texture.

We could easily create some textures to add to the quality of a composition. Place a sheet of paper on a mesh or hardboard or sacking or khadi fabric, select a 4B or 6B pencil or a crayon or a colour pencil and run the tip over the paper pressing firmly. You have a textured sheet of paper to paint on. You could also cut sheets with different textures on them to create collages.

6.3.1 Method

Select the texture you wish to have on the painting surface. Place the drawing sheet on a wood board (Fig.) Paint a picture on the sheet (Fig.) Now press the tip of a 6B pencil to the sheet and rub it all over the sheet. The texture of the board is embossed on your painting, adding a unique dimension to it. You could also use sacking or thick fabric or steel mesh to create texture.

6.4 PROCESS OF PRINTING

In painting, printing implies the art of print-making. In the beginning, small blocks of soft stone, and later, of wood were used for creating prints on paper or fabric. Initially, blocks/prints were used by rulers to authenticate important documents. Gradually, wood blocks began to be used for ornamenting fabrics. The major advantage of this technique is that copies can be created in large numbers. Techniques and methods of block printing used in the art are as follows:

6.4.1 Woodcut

Using gouges and other woodcarving tools, the artist carves an image into the surface of a block of wood. He leaves the printing parts level with the surface and removes the non-printing parts. The trick is to carve the image in reverse, so the print comes out right. A print ink/colour is applied to the raised surface with a roller, and then a sheet of paper is pressed on the block. The image to be printed could be carved either as the raised portion (raised surface process) or as the lower portion (carved surface process) Fig. 6.7 is a woodcut of St. Thomas.

Notes

Fig. 6.7

6.4.2 Linocut

Linocuts are made following the woodcut method, the only difference being the blocks are made of linoleum, a type of rubber sheet with jute back. Fig. 6.8 is a linocut of a horse and rider.

Fig. 6.8

6.5 EXERCISE 1

Make a Line Print

Linocut is a print-making technique, a variant of woodcut in which a sheet of lino is used for the surface:

First step

The first stage is to draw a pencil drawing. Then it needs to be transferred to the lino. You can also draw directly onto the lino (See Fig. 6.9, 6.9a).
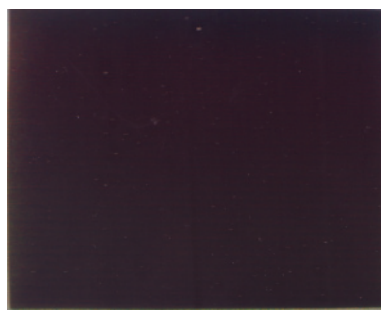
Fig. 6.9

Fig. 6.9(a)

Second step

Once the drawing has been transferred to the lino, you can darken the design with ink. Then use the cutting tools to carve the lino and use the fine tools to outline the design. Use brush pen to colour the lino (See Fig. 6.10, 6.10a and 6.10b).

Fig. 6.10

Fig. 6.10(a)

Fig. 6.10(b)

Third step

Take the same-sized paper and place it on the design.

Now you use a roller or the two palms of your hand or the back of a spoon to apply pressure over the back of the paper. You will have a fresh homemade lino print (See Fig. 6.11, 6.11a and 6.11b).

Fig. 6.11   Fig. 6.11(a)   Fig. 6.11(b)

Notes

6.6 ZINC PLATE ENGRAVING

The picture is engraved on a flat zinc plate. Ink is applied on the engraved plate with a soft rubber roller or the thumb. The plate is then wiped with pieces of newsprint. This leaves a clean plate with ink only on the engraved parts. A handmade paper is softened it by soaking in water for two hours and then pressed between two sheets of blotting paper to dry. This sheet is then placed on top of the inked zinc sheet to achieve a print and pressed down with rollers.

Albert Durer was a master artist of this style of printing. The Madonna and Child by Andrea Montaigne is a beautiful example (Fig. 6.12).

(41)
Andrea Mantegna (1431—1506)
Madonna and child
copperplate engraving, 210 × 221

Fig. 6.9

MODULE - 2

Creating different
Composition, Poster and
Texture

Notes

Creating Texture and Printing

6.6.1 Process Zinc Plate Etching

This process uses a zinc or copper plate on which chemicals (bitumen powder, benzol, yellow wax and white wax) are applied and left to dry. Once the chemicals dry, they are removed with tools. The cleaned plate is then lowered into a diluted acid solution. The acid eats into the plate and creates areas which will accept the ink; this is known as etching. The plate is once again cleaned with chemicals and inked. Prints are made as in the engraving method. Blue Bird' is considered a masterpiece of the etcher's art (See Fig. 6.13).

(XVIII)
Vojtěch Preissig (1873—1944)
Bluebird, 1900
soft ground etching in colour,
496 × 377

Fig. 6.13

6.6.2 Screen Printing Process

This method is essentially a modern form of the stencil technique.

A poster of Mother Teresa holding a baby is a sample of screen printing (Fig. 6.14).
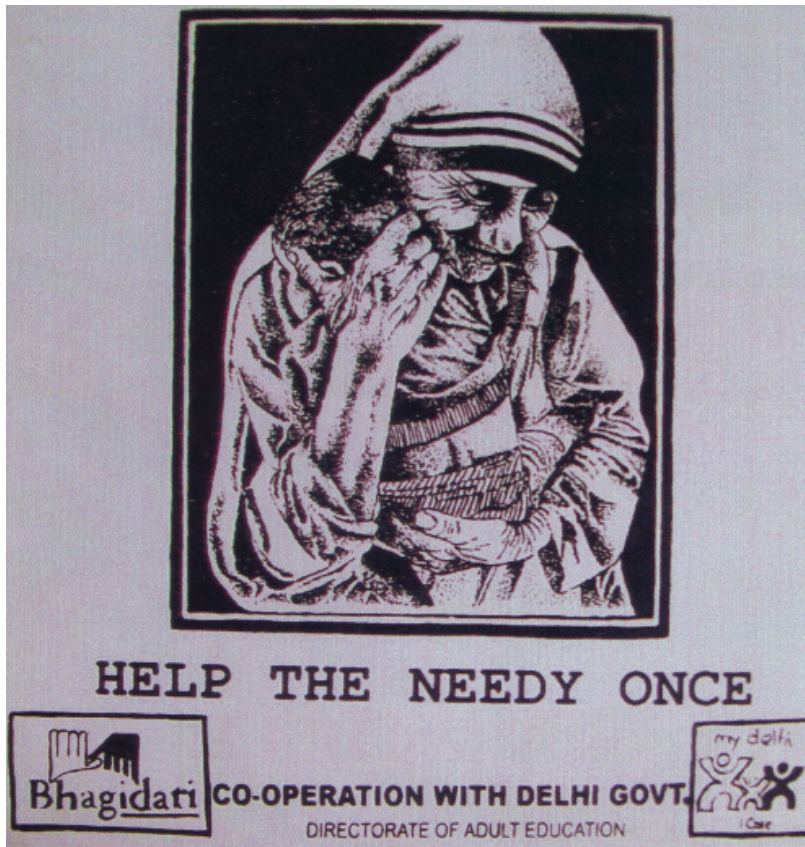
Fig. 6.14

6.7 EXERCISE 2

Make a Screen Print

First step

A piece of silk is tightly nailed to a wood frame. A mixture of PVA and Ammonia Dichromate is applied to the fabric and allowed to dry in a dark room since the mixture reacts to light.
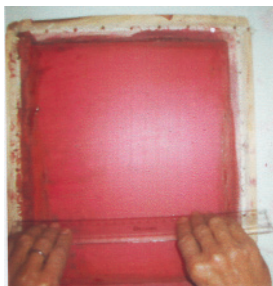

Fig. 6.15

Fig. 6.15(a)

Notes

Second step

Once the sheet dries, the artist places his ink drawing (on tracing paper or tracing film) on it.

Fig. 6.16
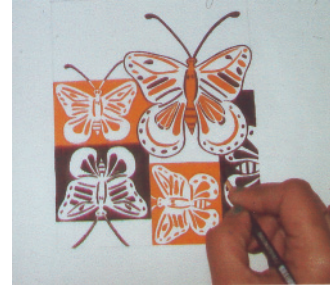
Fig. 6.16(a)

Third step

A glass sheet is placed on top of the screen and the frame is placed in sunlight for exposure. The chemical sticks to areas exposed to sunlight and make it opaque. Areas covered with the ink of the drawing remain unaffected, and the chemical remains soft.

Fig. 6.17

Fig. 6.17(a)

Forth step

When the frame is washed in water, the soft chemical washes away, exposing a transparent area. A drawing sheet is placed on the printing table, and the frame is fixed to the table so it can be lowered onto the sheet easily.

Fig. 6.18
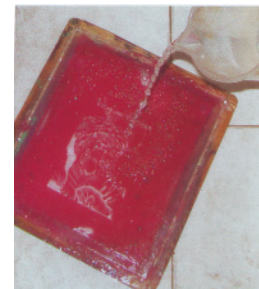
Fig. 6.18(a)

Fifth step

When ink is applied to the silk screen, it passes through the transparent mesh and sticks onto the sheet.

Fig. 6.19

Fig. 6.19(a)

Notes

Sixth step

Finally, the screen print is ready.

Fig. 6.20

6.7.1 Lithography

With chemical applications, the artist creates two surfaces on the litho-stone (it is basically limestone): one which will accept ink, the other which will not. Then the artist uses litho-chalk or other materials to draw the image on it. The blank areas are given a coating of Arabic gum. Ink is applied on the litho-stone with an ink roller, and then a sheet of paper is pressed onto it to make a print. Fig. 6.21 is a sample of a lithograph.

MODULE - 2

Creating different
Composition, Poster and
Texture

Notes

Creating Texture and Printing
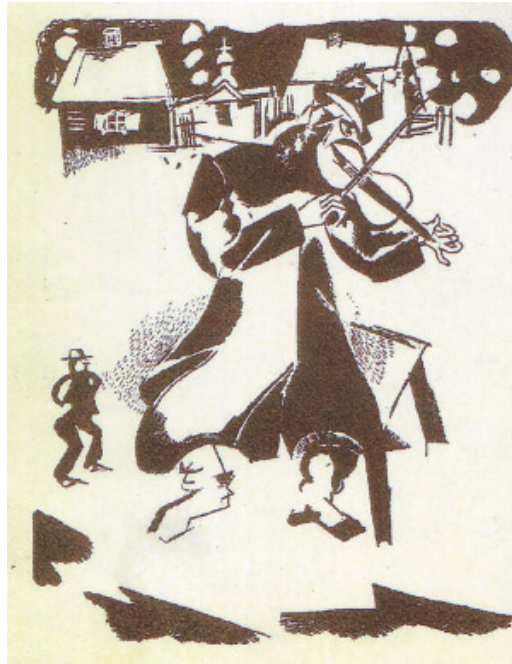
Fig. 6.20

6.7.2 Printing with Potato Blocks

After familiarizing ourselves with different methods and techniques of creating texture and printing, it is time to practice some simple forms of printing using easily available fruits, leaves and vegetables.

6.8 EXERCISE 3

Make Block Printing

Potatoes are cheap and available everywhere. Wash and clean a large potato and cut it into two halves.
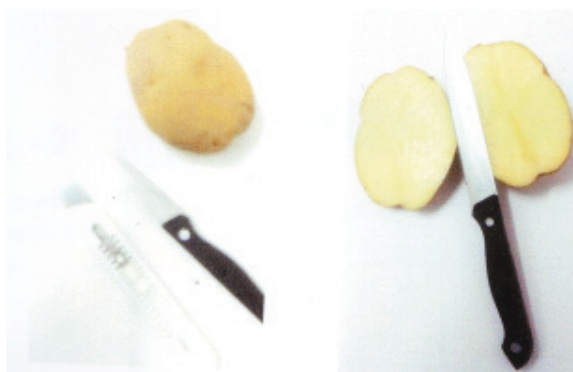
Fig. 6.21

With a carbon pencil draw a motif on the potato as shown in Fig. 6.21. Leaving the area to be printed, carve out the rest of the surface (Fig. 6.22).

Fig. 6.22

Apply a layer of poster colour on the potato block. You are ready to print. Repeat the motif to create patterns (Fig. 6.23).

Notes

Fig. 6.23

Notes

Print with Lady finger
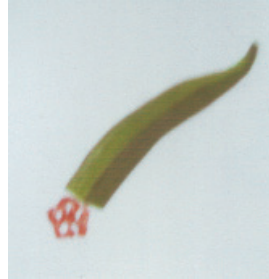
Fig. 6.24

Fig. 6.25

Fig. 6.26

Wood blocks for printing are made using the same method. Sanganer and Barmer districts of Rajasthan are internationally recognized as strong hubs of highly artistic block-printed textiles. In southern, India large block prints are used for creating outlines of celestial beings. These outlines are then filled with different colours to make attractive wall hangings and decorative panels.

WHAT YOU HAVE LEARNT

Texture and Printing

— Integral to Contemporary Art

— Imparts similitude to Painting

— Instruct realism to Painting

— Used in Collage

— Developed Style of Art

— Make Print

— Considered Style of Art

TERMINAL EXERCISE

1. Create different textures using vegetables and other mediums. Following the method explained in this chapter.

2. Using two blocks repeatedly, create a print on a drawing sheet.

3. Replicate different textures using brush and colours.

4. Create abstract paintings using different mediums like pencils, pastels, watercolour, oil colour etc.

5. Collect different wood blocks from the market or make blocks of your own and use them for making a design on an A4 size sheet.

6. Take different types of pieces of wood with wax and apply a decorative motif on its surface. Apply poster colour on it and use it for making prints.

GLOSSARY

Linoleum   Lactase sheet

Lithography   a print-making technique

Notes

MODULE - 3

MAKING OF COLLAGE, GRAPHICS AND FOLK ART FORMS

7. Collage Making

8. Applied Art: Graphic Design

9. Creative Design with Reference to Tribal and Folk Art

COLLAGE MAKING

Collage is a technique primarily used in visual art where artwork is made from an assemblage of different forms and mediums, thus creating a new whole.

The various materials are creatively and selectively arranged on the surface of the paper, after which the same is fixed with glue to create artwork. Collage-making is an extremely creative form of art whose history dates back to as early as 200. B.C.E. Techniques of collage were first used at the time of the invention of paper in China. The use of collage, however remained very limited until the 10th century C.E. in Japan, when calligraphers began to apply glued paper, use text on surfaces, and writing their poems. The technique of collage appeared in medieval Europe during the 13th Century C.E. Gold leaf panels, gems stones, and other precious metals was applied to religious images. In the 19th century C.E., collage methods were used for creating photo albums. The 19th-century tradition of physically joining multiple images into press photography and offset lithography continued until the introduction of digital image editing. Creating a photo collage has become easier with the advent of computer software like adobe, Photoshop, pixel image editor etc.

The term collage was coined by Picasso and Braque, which in french means glue. Collage was first used as an artist's technique in the 20th Century C.E. Collage as an artistic concept was associated with the beginning of modernism. Picasso was the first to use the collage technique in his painting in 1912. He painted "Still life With Chair Canning", where he pasted a patch of oilcloth with a chair cane design onto the canvas. Braque applied collage techniques to his charcoal drawings. Surrealist artists have made extensive use of collage. The material used for making it include a wide variety of material like newspaper clippings, coloured or handmade papers, ribbon, rags, threads, a portion of other artwork or texts, photograph or any other objects.

LEARNING OUTCOMES

The learner will be able to:

- create a collage using various materials;

- apply various methods like cutting, tearing, folding for making a collage;

- make a different types of collages;

- use balance and proportion for creating an artwork;

- use shading concept with different materials, i.e. paper, stone etc.;

- explore the effect of different materials on a canvas or paper; and

- making of paper collage step by step by hand tearing on canvas

7.1 MATERIALS TO BE USED

- Paper
- Scissor
- Illustrations
- Other waste materials
- Magazine
- Picture book
- Empty chocolate case
- Glue
- Photos
- Straw

7.2 TECHNIQUE AND METHODS OF COLLAGE MAKING

According to the technique and materials used for making a collage, it can be classified in quite a fair number of categories.

7.2.1 Paper collage

Made by using cut-out, teared, stifled clippings of paper.

7.2.2 Wood collage

Made by using barks of wood, wooden sheets, ply, broken furniture parts, wood moulding, and wooden railing scraps, either on a massive scale or glued to the canvas.

7.2.3 Decoupage

A collage is usually defined as a craft where a picture is pasted on an object for decoration. The picture can be further painted with paint to create the desired impact. The picture is often coated with varnish for beauty and protection. Decoupage can be used to decorate lanterns, windows, boxes, and other objects.

7.2.4 Mosaic

It is the art of putting together or assembling a small pieces of paper, tiles, marble stones etc. they are often found in churches and temples or as the interior designs of buildings. Small pieces of stone or glass of different colours, known as tesserae, are used to create a pattern or picture.

7.2.5 Photomontage

Collage made from photographs is called Photomontage; the process includes joining various photographs to make a composite photograph.

7.2.6 Three-Dimensional Collage

Three-diamensional collage is the art of putting together Three-dimensional objects such as rocks, beads, buttons, coins or even soil to form a new object.

7.2.7 Digital Collage

Where the collage is prepared by using computer applications. A wide variety of collages can be prepared digitally.

Creating Collage with Tearing of Coloured Papers

Collage is commonly used as a technique in children's picture book illustrations apart from its several other uses like in the film industry, music, literature etc.

Keep in mind that whatever colour you may choose should have three different variations if you choose blue, it should be dark, light and medium shades of blue, likewise, if you are to apply yellow in your artwork, then collect light, middle and deep tones of yellow and place them in different containers, small bowls may serve as a container for collecting papers.

7.3 EXERCISE 1

Make a Collage of Houses by the Meadows

First step

Tear photos from the magazine or picture books. Separate papers of different colours and keep them in separate boxes. Now tear the coloured papers in small pieces and keep them into respective boxes or containers (See Fig. 7.1).

MODULE - 3

Making of Collage,
Graphics and Folk Art
Forms

Notes

Collage Making
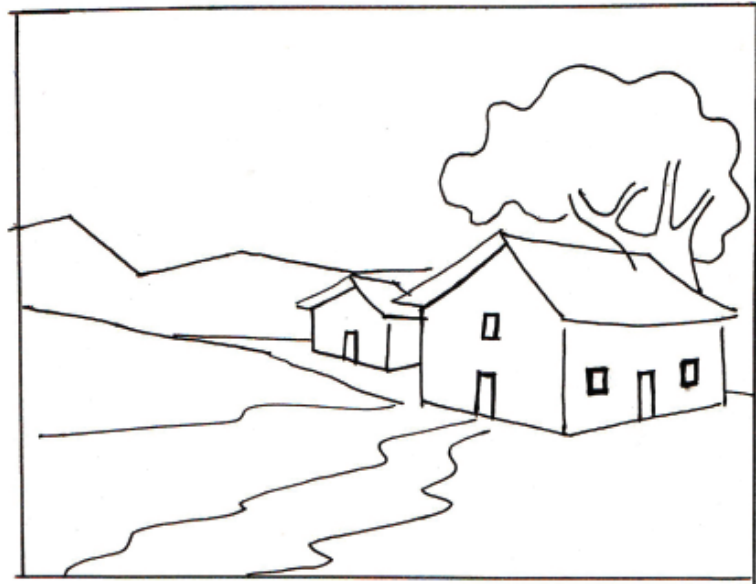
Fig. 7.1

Second step

Now mark the picture with a pencil according to the tones to be applied, e.g. in the mentioned picture. The house has been marked with letters L, M and D, denoting light medium, and dark shades. The shades shall be applied according to basic shading rules, i.e. the areas facing a source of light shall be the brightest. The shadowed areas are darkest with the middle tone mixing the shades of light and dark(See Fig. 7.2).
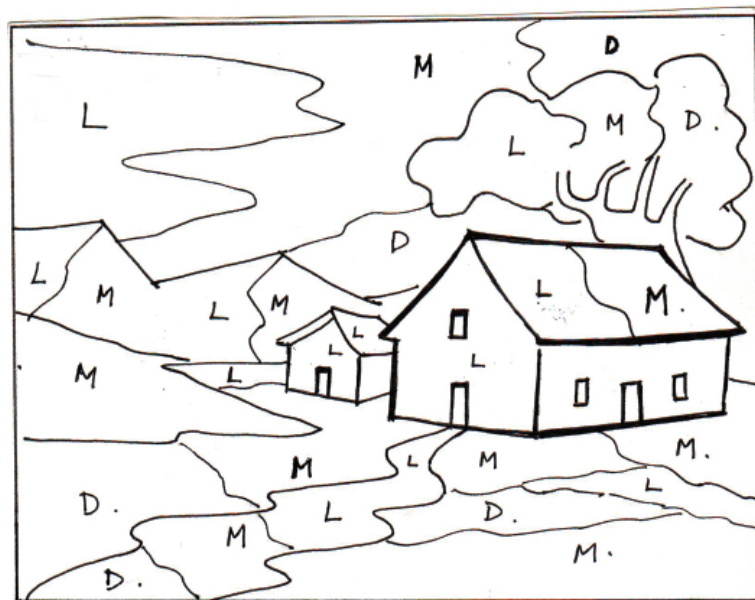

Fig. 7.2

Third step

Start applying the paper pieces with the glue on the drawing sheet from light to dark or dark to light. Start working from the top of the sheet. Paste light blue from the left.

Apply medium shades in the middle and dark shades of blue in the extreme right. Like this, keeping the source of the light in mind apply paper pieces in all the portions like the trees, the mountains, the lands etc. Now the collage is complete. You can mount it with white paper and enjoy this beautiful piece of art (See Fig. 7.3).

Fig. 7.3

EXERSISE 2

Create Photomontage of Cityscape

First step

Collect photographs according to the theme. This particular work has been done by photographs collected from newspapers and magazines.

Fig. 7.4

Second step

Cut the photos with scissors where necessary; otherwise, you can tear some paper pieces for different effects. For example, make the reflection of the building by cut out of different photographs. Make the effects of the clouds and the foreground by paper tearing.

Fig. 7.5

Notes

EXERCISE 3

Collage by using waste materials

First Step

Cut out a face and paste it on a dark background (See Fig. 7.6).

Fig. 7.6

Second Step

Cut out different faces of women with other expressions. Paste a zip on the lips (see Fig. 7.7).

Fig. 7.7

Third step

Paste the two bigger picture on both sides (See Fig. 7.8).
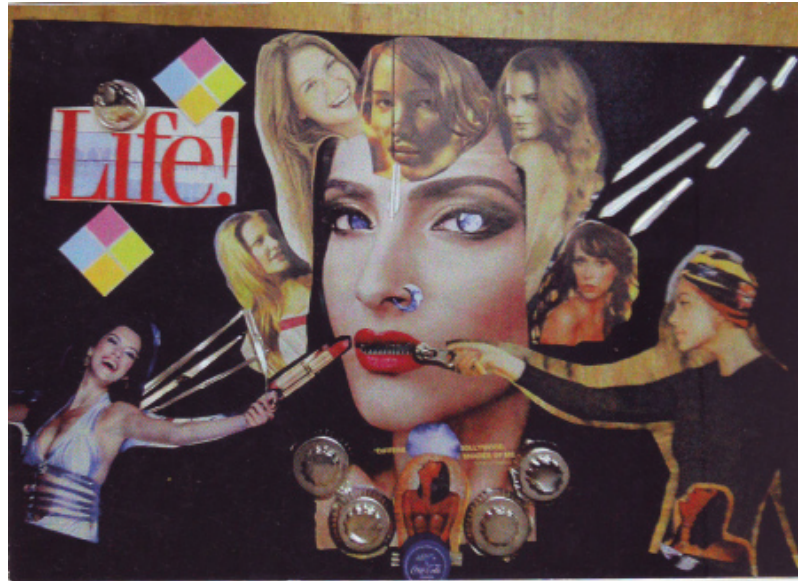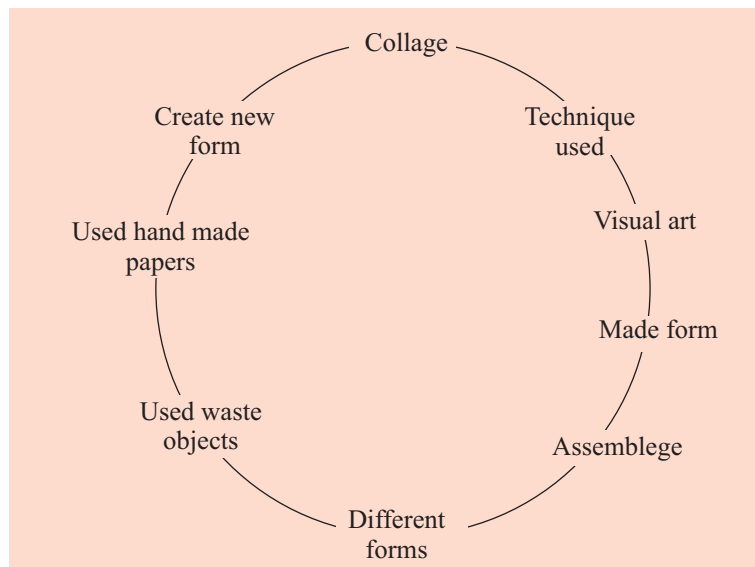

Fig. 7.8

Paste the empty chocolate cases around the neck of the women to create jewellery. Arrange the faces of women around the large face. Cut out the text and thin strips of paper to decorate the collage.

WHAT WE HAVE LEARNT

Collage

Create new
form

Technique
used

Used hand made
papers

Visual art

Made form

Used waste
objects

Assemblege

Different
forms

TERMINAL EXERCISE

1. What is a collage?

2. What are the materials commonly used for making a collage?

3. What does the word 'Collage' mean in French?

4. Mention some categories of collage-making.

5. Make a decoupage on a flower vase or plate.

6. Make a collage paper tearing.

7. Make a poster by using the collage technique (Road Safety).

8. Make an illustration using the collage technique (with paper).

9. Make a mosaic with paper pieces.

Notes

GLOSSARY

Visual Art	Form of art in which visual language is used for expression.
Collage	Joining cutouts of different materials to make a visual impact.
Decoupage	A method of creating a collage on a particular object like a flower vase, Lantern, or pots by sticking pictures and creating a particular background.
Pasting	Sticking paper cloth or any other materials with glue on a surface.
Mosaic	Small pieces of tile, and paper cut in uniform shape, pasted on the wall or paper.
Photo montage	Collage made by pasting different photographs.
Illustration	Colourful-or-black and white drawing made to represent or explain a text.
Tearing	To rip apart paper or cloth in regular or irregular pieces.
Wood Collage	Collage made by using a wood piece or sheets of wood.
Cubist	Artist, who uses a cubic pattern to construct a composition.
Gem stone	Precious stone used for making jewels.

8

APPLIED ART: GRAPHIC DESIGN

Graphic design is the art of visual communication that combines images, fonts and ideas to convey information to the spectators. Graphic designers combine images and typography to communicate a client's message to an audience. They explore the creative possibilities of words (typography) and images (photography, illustration, and fine art). It is up to the designers to find or create appropriate letterforms (typography) and images and establish the best balance between them. Good design makes a difference in our world. Whether communicating a social message, promoting a business, motivating people to join an organization, enabling citizens to vote for a candidate, or simply helping travellers find their way, good design means connection. Graphic design is a creative process, involving a client and a designer. In the 21st century, graphic design can be put directly into websites, eliminating the need for an intermediary. Common uses of graphic design include identity (logos and branding), publications (magazines, newspapers and books), advertisements and product packaging. For example, a product package might include a logo or other artwork, organized text and pure design elements such as shapes and colours which unify the piece. Composition is one of the most important features of graphic design.

From prehistoric to modern times, art has undergone many changes and developments. The tools of drawing have changed. From charcoal, pencils and brushes, it has reached a digital mouse. And the canvas or drawing sheet has now been replaced with a digital screen. With the best use of software like Paint, Photoshop, Illustrator, CorelDraw and InDesign etc. Art students and practising professional artists and illustrators create digital graphic design which suits best to their needs. Of course, digital design involves many elements beyond the

visual-coding, interaction, information, knowledge of hardware and perhaps even electronics skills. But it is the skill of the graphic designer which matters the most. Compared to manual design, these digital graphic designs are very convenient to reproduce. As printing has also become digital, all manual designs must be converted into digital mode before making a print file.

LEARNING OUTCOMES

The learner will be able to:

- develop manual and digital skills for making graphic design.

- create greeting cards manually as well as digitally.

- make cover pages for books and magazines

- design logos for products, services and companies.

- describe how to save and exchange digital artwork with other users.

- describe the convenience of digital art in the present time.

8.1 DESIGNING A GREATING CARD

The reason greeting cards are made is very simple: they not only bring a smile to the face of ones, they also express how much you are concerned about them. It could be any occasion, religious festival, birthday, wedding day, anniversary, or other important day. We send cards as well as receive cards also. Eye-catching greeting cards with a good design are a sure way to become closer to ̄family and friends. A greeting card is generally a simple document – a folded paper with text or images on the front and a message.

8.1.1 Necessary Material Required for Manual Graphic Designs

- HB and 2B pencils

- 1/4 Cartridge Sheet

- Round brushes No. 2, 4, 6 and 8.

- Poster Colours

- Scale

- Computer

- Designing software like Paint, CorelDraw and Photoshop

8.2 EXERCISE 1

Preparing a Greeting Card Manually

We will make a Diwali greeting card on a cartridge sheet with poster colours.

First Step

First, take an A4 size drawing sheet and fold it into two. Draw one rectangle vertically and divide the space according to the design. Draw one Kandeel and Diya with flame.
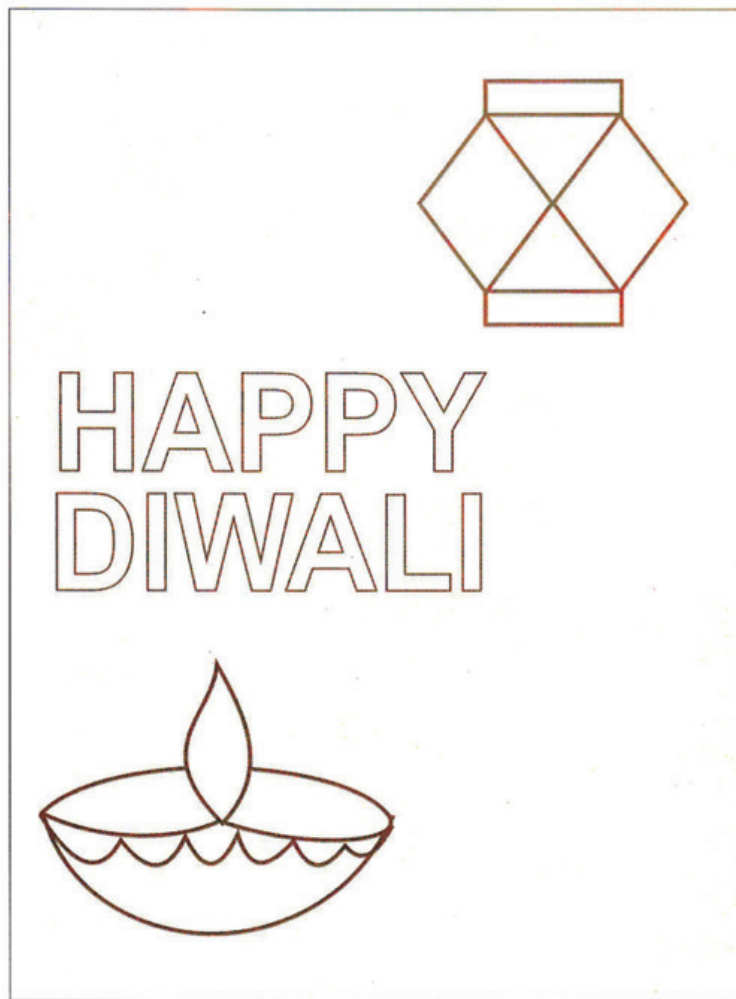

Fig. 8.1

Notes

Second Step

Colour Kandeel and Diya with flame on the left bottom. In the middle section write 'Happy Diwali (See Fig. 8.2).
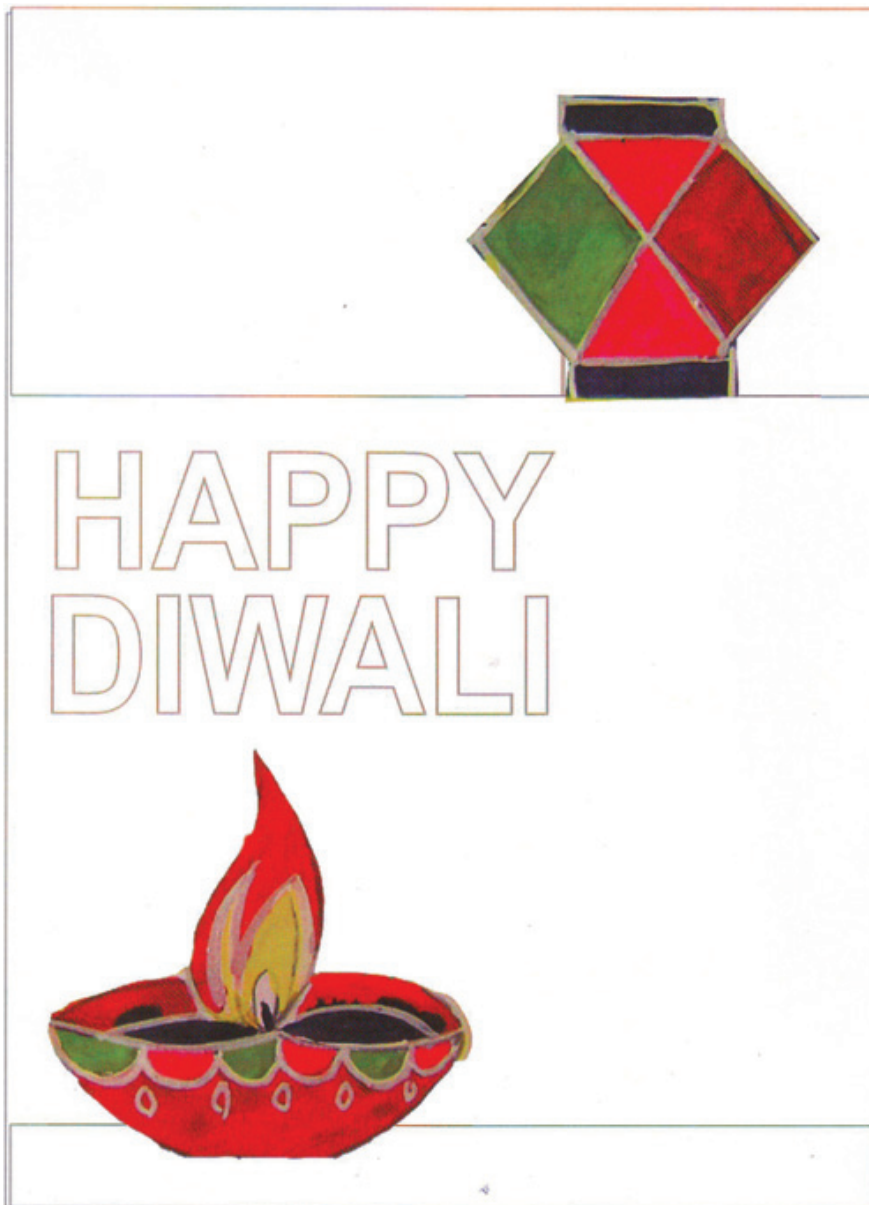
Fig. 8.2

Notes

Third Step

Then fill the background in yellow and blue as shown in the design. Now fill the bright colours in the motifs of Kandeel and Diya. Fill colour in the text of Happy Diwali. You can also fill the empty space of the card with sparkles and things of your liking (See Fig. 8.3).
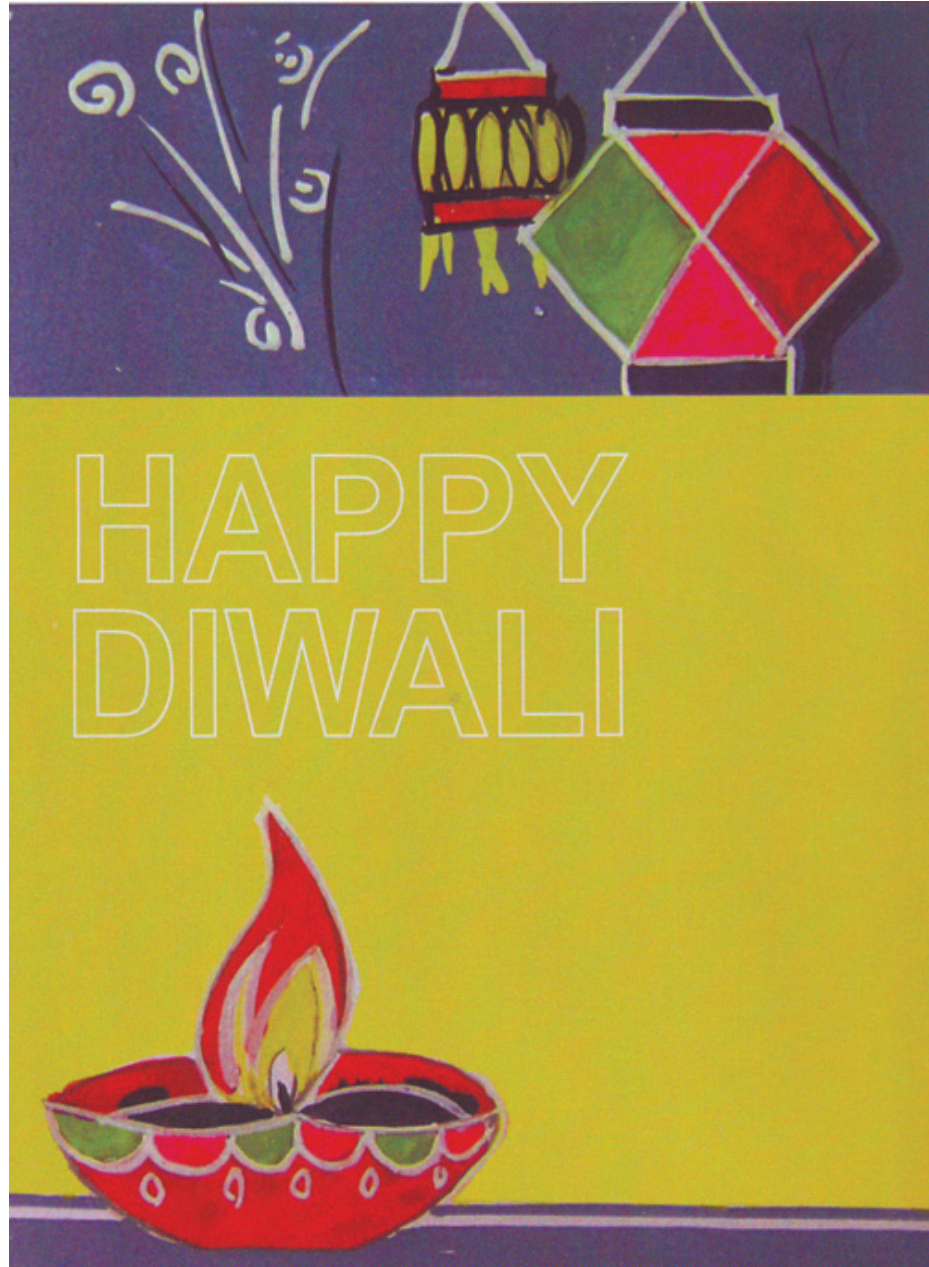
Fig. 8.3

Forth Step

Highlight the outlines with contrasting colours. Then your colourful greeting card is ready (See Fig. 8.4).
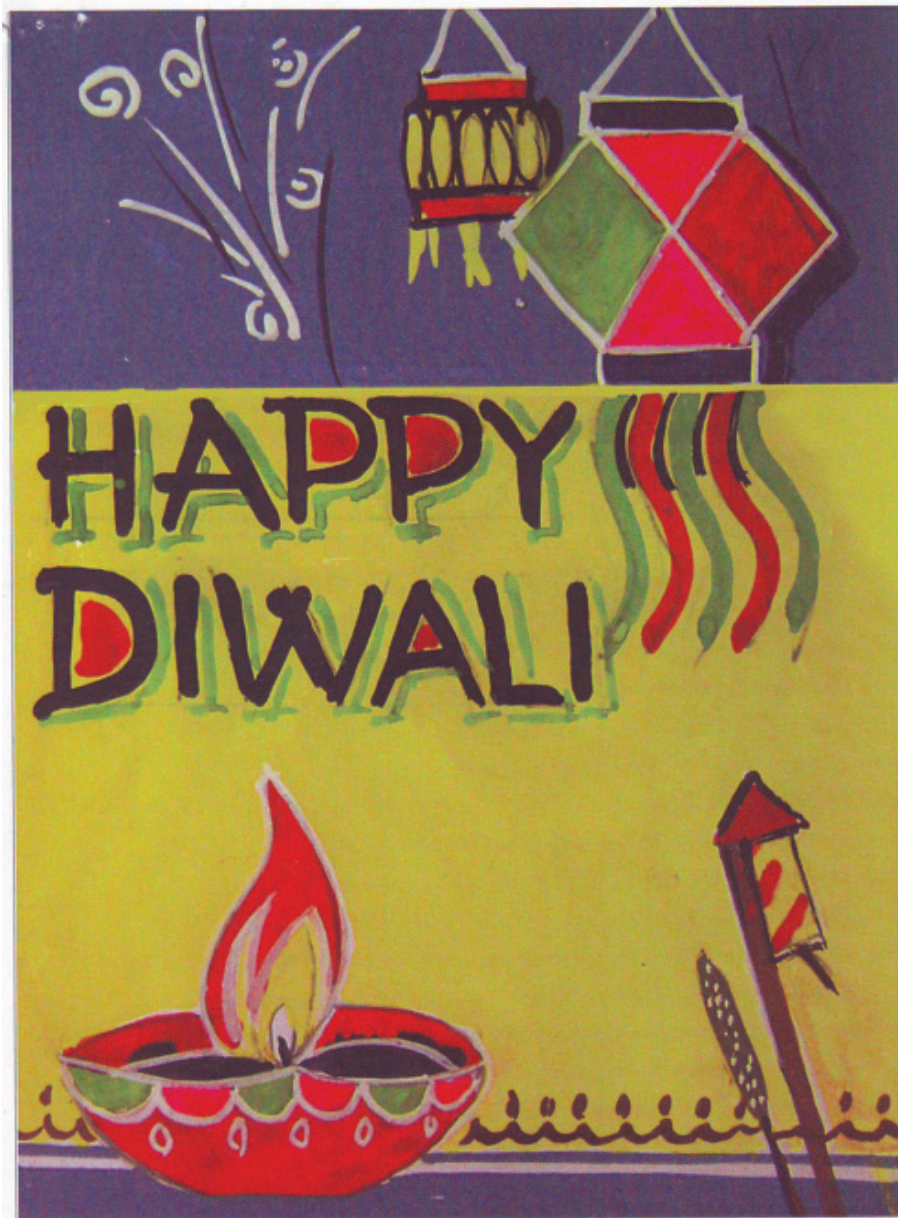
Fig. 8.4

Notes

Notes

8.3 EXERSISE 2

Prepare a Birthday Card in Digital Mode

First Step

Open a page on Paint software in your computer. Select the brush tool and option of a crayon brush. By selecting a bright colour of your choice, create a background. (See Fig. 8.5).

Fig. 8.5

Second Step

Now from the clipboard tool, import a picture of a cake from your clipart and paste it on the background (See Fig. 8.6).

Fig. 8.6

Notes
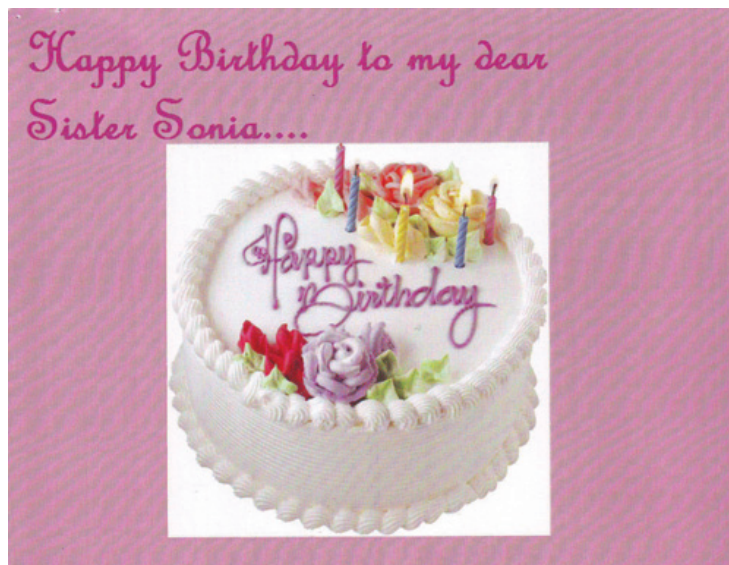
Third Step

With the help of the shapes tool, create a few stars of different colours and sizes on the left and right sides of the cake (See Fig. 8.7).

Fig. 8.7

Forth Step

Now with the help of the text tool, write 'Happy Birthday' on the cake with contrasting colours. Put one outline frame at the bottom of the card and write the text in reverse formation. Your card is ready. Save this design in your document folder in jpeg format or tiff format.

Fig. 8.8

8.4 EXERCISE 3

Designing Logo

A Logo is a design symbolizing one's organization-Logo represents a company by defining its identity and giving it purpose. It is an integral part of a company's brand strategy and should not be ignored. Without a logo, a consumer can't identify identify one product or service from another. A logo can graphically display what services or products you offer. Logo brands identity and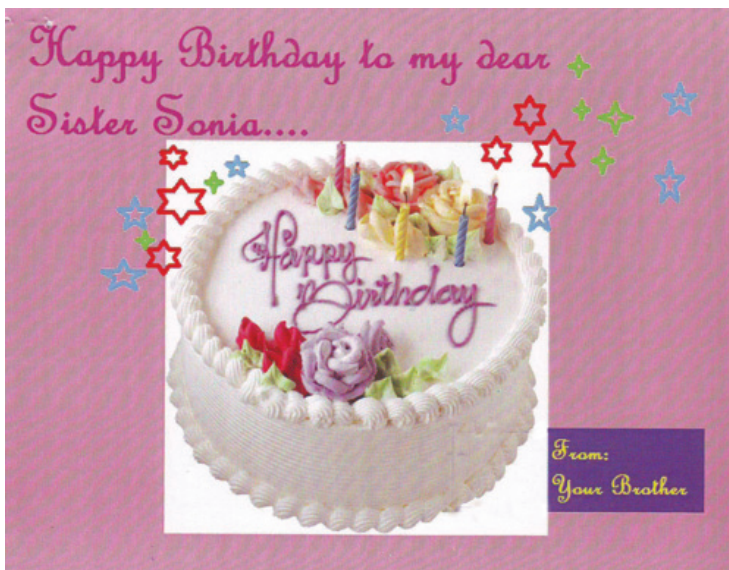 adds value to the business. The logo can be based only on the company name. A unique font and layout can create a great logo.

Now the most important part is to get the concept for a logo. It is almost the same process as selecting the name. First, you must determine what your logo should say about your company. There are many different ways to represent a company. You may develop an image related to a business, like a house for a real estate company or a car for a car dealer. On the other hand, you could use just an abstract image representing the company's philosophy. For example, some blocky image would suit a stable trustful company or even just a pyramid. Some companies may be dealing with more than one business, so they would prefer to have a more generic image, but still, you can make it look more technological by implementing straight lines in combination with curves or make it more corporate with more proportional, symmetrical or geometrical shapes. People can easily identify simple logo design that has some kind of symbolic meaning. A logo should not just be noticeable and memorable.

Preparing a Logo Manually

Here, we will make a logo for Indian Post in manual design mode. You need to scribble on a rough sheet to create a logo design. When you can draw an appropriate graphic to suit your subject, you go for making it final.

First Step

First, on a cartridge sheet draw a sketch with a pencil. At the top, draw an image depicting a graphic (See Fig. 8.9).
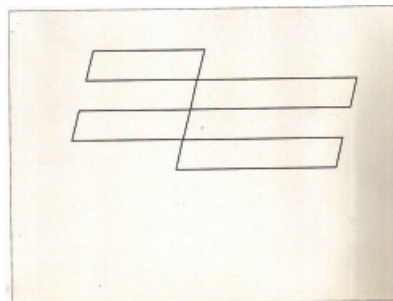
Fig. 8.9

Second Step

At the bottom, write down 'Indian Post' words with a pencil. (See Fig. 8.10).
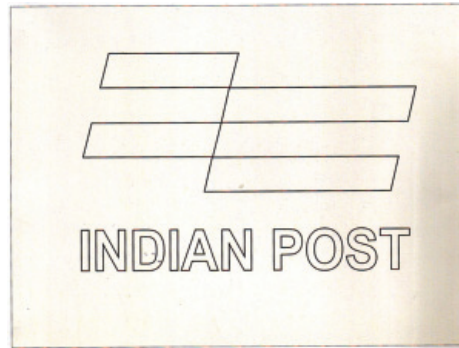
Fig. 8.10

Third Step

Now neatly fill the graphic shape with colour. In this logo, post office red suits well. (See Fig. 8.11).

Fig. 8.11

Forth Step

At the bottom of it very neatly fill the text of Indian Post with black colour. For the finishing of the design and text, use white poster colour. Your logo is ready (See Fig. 8.12).

Fig. 8.12

Painting

8.5 EXERSISE 4

Designing a Logo Digitally

For digital graphic design of the logo, we have selected the logo of NIOS. Students can create the same logo for practice.

First Step

First open a new page in CorelDraw and pick the rectangle tool from the tool box bar to draw a rectangle (See Fig. 8.13).
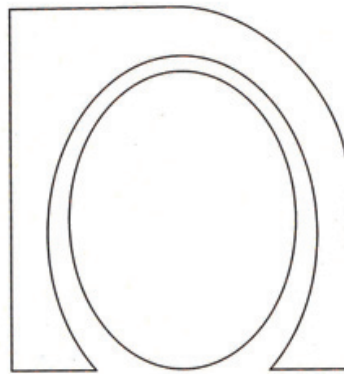
Fig. 8.13

As we can see, this logo has all the alphabet of NIOS. Small 'n' with 'a' and 's' inside it. For 'i' one flame-type graphic is shown.

Second Step

Now, with the help of the freehand tool, and shape tool draw the outline of all alphabets separately (See Fig. 8.14).

Fig. 8.14

Notes

Third Step

Now make flame on different layers. Now fill each layer of the alphabet with dark blue colour, and fill the flame with orange colour, (See Fig. 8.15).

Fig. 8.15

Forth Step

Now, at the bottom, compose with the text tool the motto of NIOS in Hindi and fill it with orange. 'Convert to Curve' the text. Now select all the objects of all layers and group them (See Fig. 8.16).

विद्याधनम् सर्वधनं प्रधानम्

Fig. 8.16

MODULE - 3

Making of Collage,
Graphics and Folk Art
Forms

Notes

Applied Art: Graphic Design

8.6 EXERCISE 5

Preapring Book Cover Manually in Folk or Tribal Art Design

The basic rule of cover design is that the cover should match the contents of the book. That means that the style, format, and message of the cover should be compatible with and support the style, format, and message of the book itself. A book cover normally has the following elements:

1. Title.

2. The subtitle.

3. Design and layout.

4. Back cover or panel copy.

5. The spine

6. Your author's biography.

But here we will prepare the front of a book cover.

First of all, we have selected the title. We will make a book cover on Folk Art design. As this cover is on Indian Folk Art, we need to prepare this cover to match the content. We can draw some sketches of tribal Art. We will use Warli paintings which are very much an ancient Indian tribal art form.

First Step

First of all, take one-fourth of a cartridge sheet and make an outline of a rectangle and sketch some motifs (See Fig. 8.17).

Fig. 8.17

Second Step

Draw some motifs of Warli style with a pencil on this cartridge sheet. Make these sketches dark so that after applying a thin coat of background colour, these sketches are visible (See Fig. 8.18).

Fig. 8.18

Third Step

Apply yellow ground with one light green patch. Now darken these figures with dark brown colour (See Fig. 8.19).
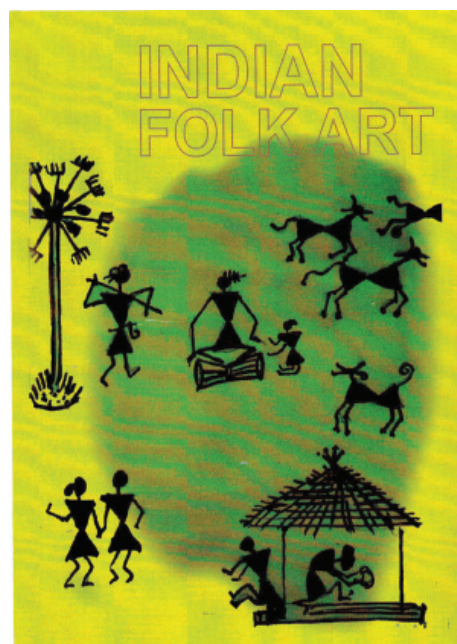
Fig. 8.19

Notes

Forth Step

Write down the title in dark green to match the colour. Your book cover on Indian Tribal Art is ready (See Fig. 8.20).
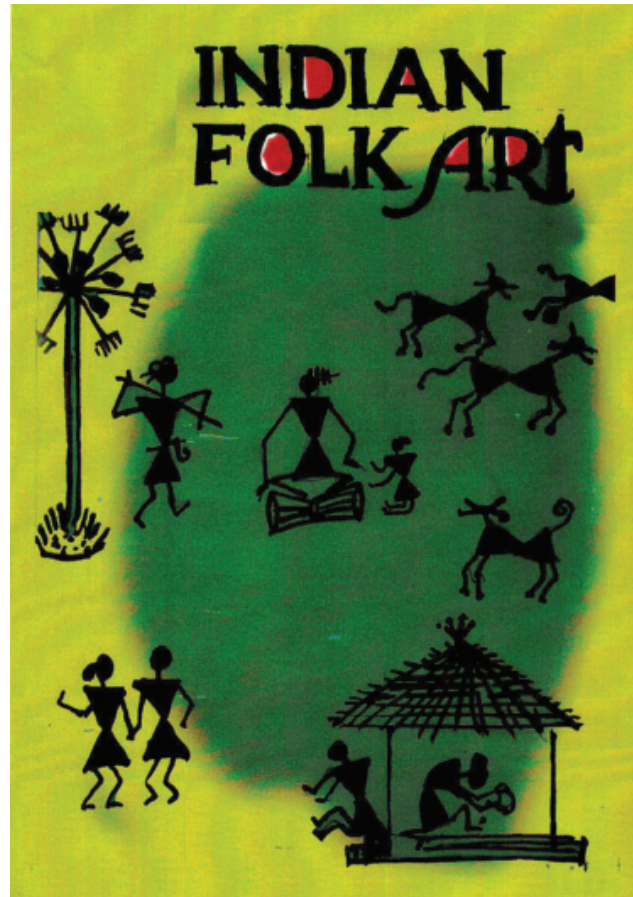
Fig. 8.20

8.7 EXERCISE 6

Prepare Book Cover in Digital Mode

All the elements remain the same as the manual design; only we use a computer or laptop for making this design. We have selected to draw a cover for a mathematics book. Here also to match the cover with the content, we will use a graphic design of similar nature.

First Step

First, open a new page in CorelDraw and pick the rectangle tool from the tool box bar to draw a rectangle. Now import one background template from clipart which is suitable for the subject (Fig. 8.21).

Notes

Fig. 8.21

Second Step

Now with the help of the text tool, create one attractive collage of mathematics numbers in the lower half of the cover (See Fig. 8.22).
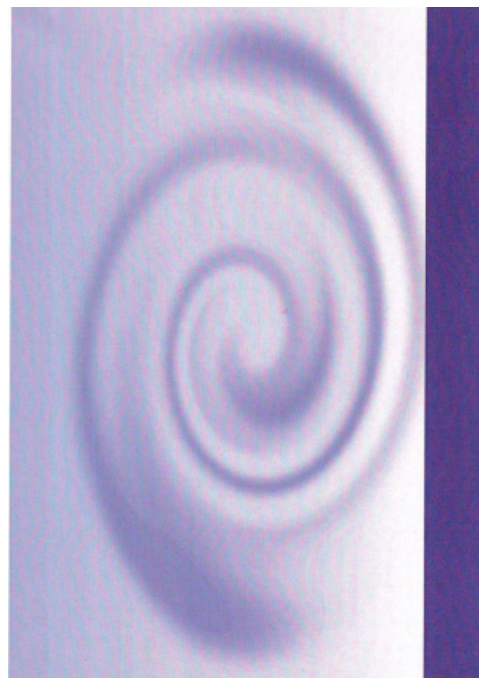
Fig. 8.22

Third Step

Now again with the help of the text tool, create the title, subtitle, and other necessary matters (See Fig. 8.23).
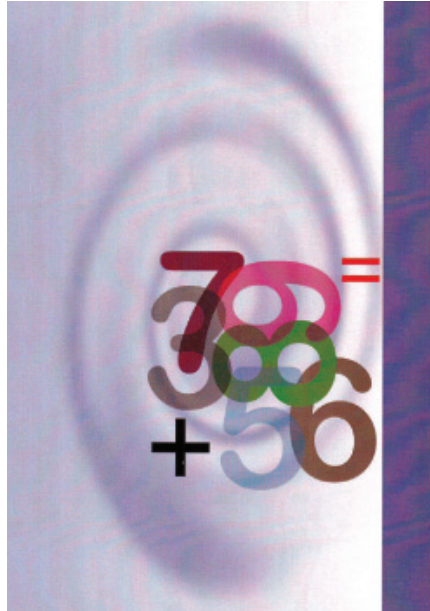
Fig. 8.23

Forth Step

We have made this cover for NIOS, and put NIOS logo on the left side bottom. Your cover of a mathematics book is ready in digital mode. Now save this design in CDR and PDF mode and take out the print (See Fig. 8.24).

Fig. 8.24

Notes

WHAT YOU HAVE LEARNT

Graphic Design

Consist

Image   Words   Ideas

Use Software

Photoshop   Illustrator   CorelDraw   Indesign

Create Digital
Graphic Design
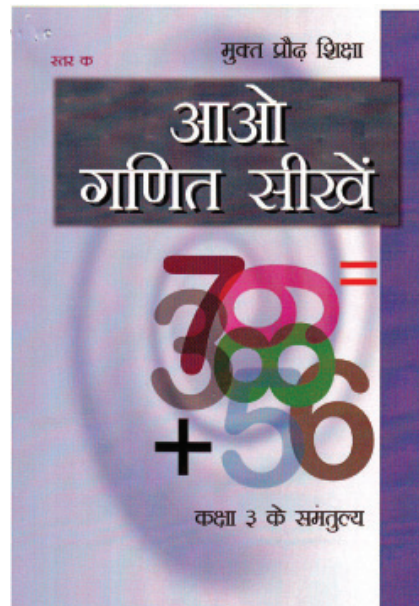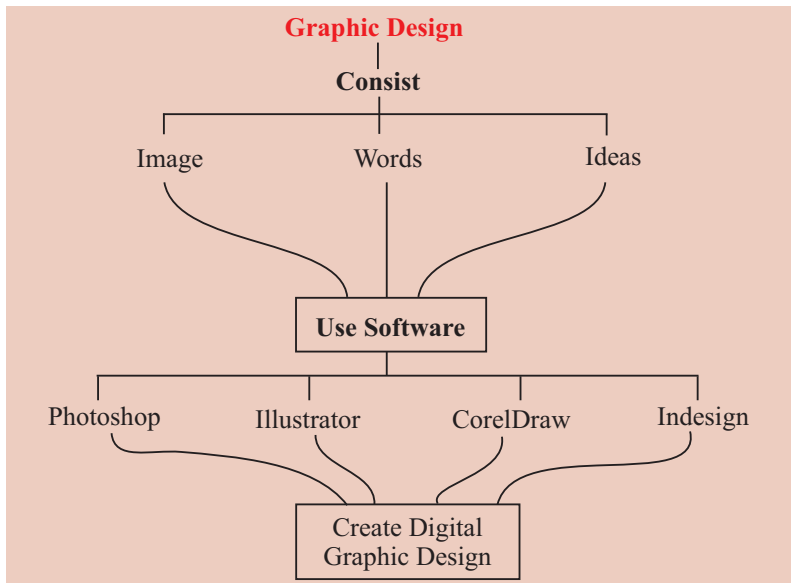
TERMINAL EXERCISE

1. Create a book cover design manually.

2. Draw some motifs of Warli style on a cartridge sheet and make a greeting card.

3. Design a logo in an A4 size cartridge sheet.

4. Make a Diwali greeting card in A4 size with poster colour.

GLOSSARY

Communication	message
Typography	lettering
Eliminating	do away with
Prehistoric	ancient
Interaction	dealings
Philosophy	viewpoint

9

CREATIVE DESIGN WITH REFERENCE TO TRIBAL AND FOLK ART

Design is that area of human experience, skill and knowledge concerned with man's ability to mould his environment to suit his material and everyday need. As we will see these tribal and folk art forms of India, like Madhubani painting, Bhill art and Kolam from South India. We will exploit all these folk art forms by adapting their motifs to create something new. So design could be viewed as an activity that translate an idea into a blueprint for something useful and decorative i.e. why we are going to adapt these folk motifs to give a new expression to our idea with the help of rearrangement and repetitions of these forms.

Madhubani painting (also known as Mithila Painting) originated during the Ramayana age when king Janak a ruler of Mithila, made people paint the floors and walls of their houses on the occasion of his daughter Sita's wedding to Lord Rama. Although, Madhubani painting has remained confined to a compact geographical area and the skills have been passed on through centuries, the content and style have largely remained the same.

Bhills are the second largest tribal community in India after the Gonds in western and central India. The history of India's (Adivasi) tribes dates back to the pre-Aryan era. For ages, they reigned over the subcontinent's hilly terrains. Like (Adivasi) tribes, the Bhills live close to nature and lead a predominantly agricultural life. Their art focuses on their natural environment filled with songs, rituals and folklore.

Kolam is a beautiful art of women, related to Brahmin culture, which originated in south India more than 300 years ago. The decoration is not the sole purpose of Kolam; it is also thought to be bestowing prosperity to homes.

LEARNING OUTCOMES

The learner will be able to:

- differentiate the various tribal and folk art forms of India;

- identify different forms, symbols and motifs used in the enlisted folk style of painting;

- state the concept of creating these tribal and folk art forms;

- discriminate the old traditional techniques of these art forms from the modern approach;

- create a different style from geometrical shapes; and

- use folk motifs, symbols and patterns for creating the design.

Notes

9.1 MADHUBANI PAINTING

Madhubani or Mithila paintings have been done traditionally by the women of villages around the present town of Madhubani, Darbhanga and the other areas of Mithila. They are not just attractive drawings, but an expression of folk legends which simple villagers turn to prey in their daily rituals and also their

Fig. 9.1

Notes

association with nature. The painting is traditionally done freshly smeared with cow dung and mud and finally coated with a paste of powdered rice. Madhubani painting also uses two-dimensional imagery. The colours used are derived from plants. Then ornate floral patterns, figures with bulging eyes and outlines of borders etc. are made. Figures from nature and mythology are also adapted to suit their style.

Fig. 9.2

The themes and designs widely painted are the worship of Hindu deities such as Krishna, Shiva, Durga, Laxmi, Saraswati, the Sun and the Moon, the Tulsi plant, wedding scenes and social happenings around them. Floral, animal and bird designs are used to fill up the gaps. There is hardly any empty space in this style. The colours are applied flat with no shading. A double line is drawn for outlines and the gap is filled with either cross or tiny straight lines. In linear painting, no colours are applied; only the outlines are drawn. In today's world, for commercial purposes, the work is now being done on paper, cloth, canvas etc.

Symbols, Motifs and Forms used in Madhubani Painting: Human figures, Birds, Borders, Krishna, Fish, Sun god, Floral Patterns and Tree.

9.2 BHIL ART

The tradition of Pithora Bhil painting first stemmed from home. Myriad images from myths and folklore are seen to be adoring their walls and ceilings. Every year a new plaster of Mittichitra (clay relief work) and paintings are applied

to the interiors of the house. Pigments are made with natural materials like leaves and flowers, while brushes are made with neem twigs. Mittichitra's painting reflects the changing seasons, the natural phenomenon guiding their harvest and the Gods protecting them. The Bhill Painting also depicts the simple human joys of birth and other ceremonial occasions.

Fig. 9.3

Fig. 9.4

Symbols, Motifs and Forms used in Bhill Paintings: Deer, Border design, Mouse, Snake, Bird, Elephant ride, Human at work, Cock, etc.

Notes

9.3 KOLAM PAINTING

In the olden days, Kolam used to be drawn in coarse rice flour so the ants didn't have to walk too long for a meal. The rice powder is said to invite birds and other small creatures to eat it, thus inviting other beings into one's home and everyday life, a daily tribute to harmonious coexistence. It is the Hindu belief that the geometrical patterns and designs applied with rice flour at the entrance invite goddess Lakshmi into the household and drive away the evil spirits. There are specific Kolam attributed to the various deities. The pattern range between geometrical and mathematical line drawings around a matrix of dots to free form artwork and closed shapes. Dots (Pulli) are arranged in a specific sequence and order; these dots are joined to make pictorial designs. The designs are of two types- joining the dots with straight lines to create the pattern and formation of twisted chains by linking one loop with the other and forming a wonderful design. It is believed that the dots are symbols of challenges which we have to face in our lives, and the curvy lines around the dots are the journey of our life.
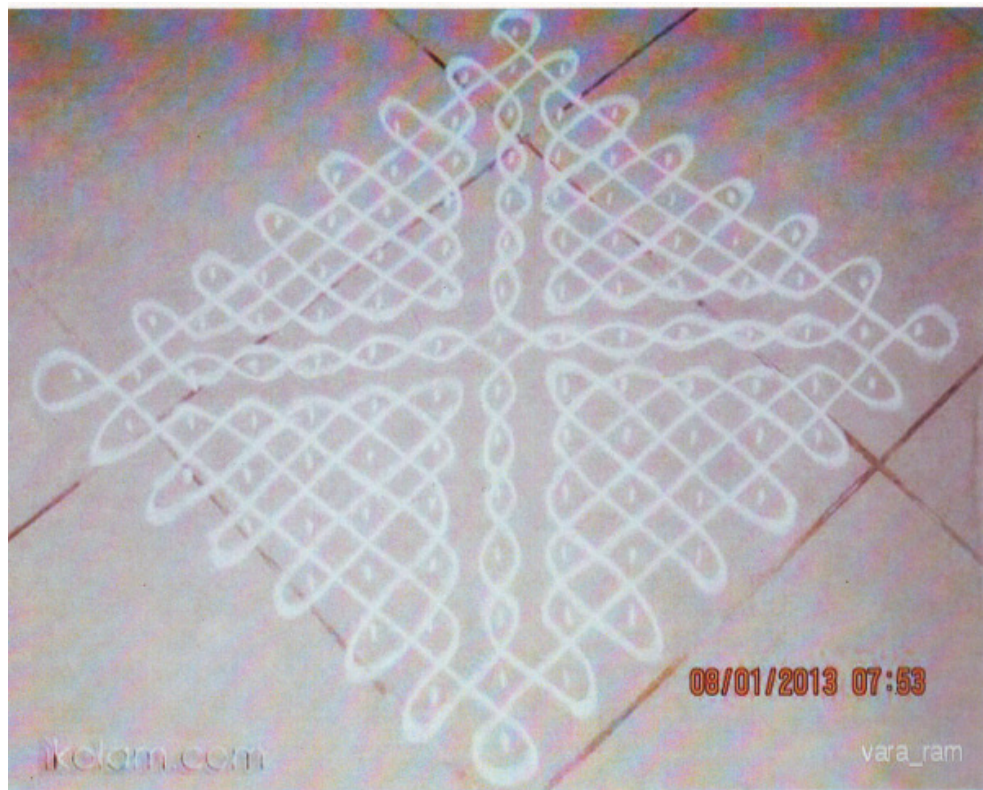
Fig. 9.5

Fig. 9.6

Symbols, Motifs and Forms used in Kolam: Dots, dots joined with a straight line, dots joined with curved lines, curved lines leaving the dots, straight lines leaving the dots, and continuous lines without removing the hand.

9.4 REQUIRED MATERIAL

A student, should have the following material for Madhubani, Bhill and Kolam painting:

1. Drawing board or hard board
2. Drawing paper or cloth
3. Drawing pins
4. Pencil
5. Eraser
6. Water soluble colour
7. Colour mixing palette
8. Watercolour brushes
9. Black pen
10. Clothes and rice paste for practising on the floor
11. Colour mixing bowl

Notes

9.5 EXERCISE 1

Draw Picture In Madhubani Style on a Drawing Sheet

First Step

First, draw the required pattern on the tracing paper and copy the design into the drawing sheet using carbon paper (See Fig. 9.7).
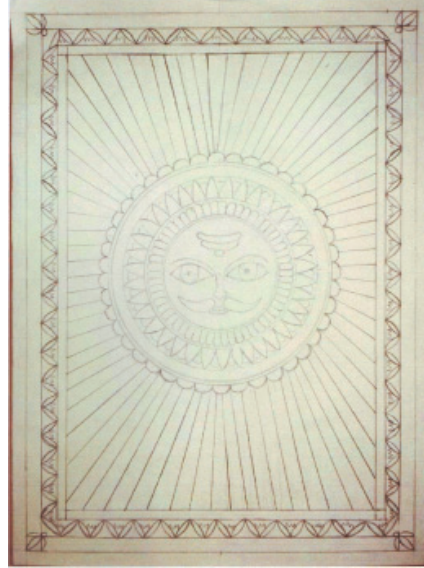
Fig. 9.7

Second Step

You can make the features of face, as it generally seen in Madhubani painting (See Fig. 9.8).

Fig. 9.8

Notes
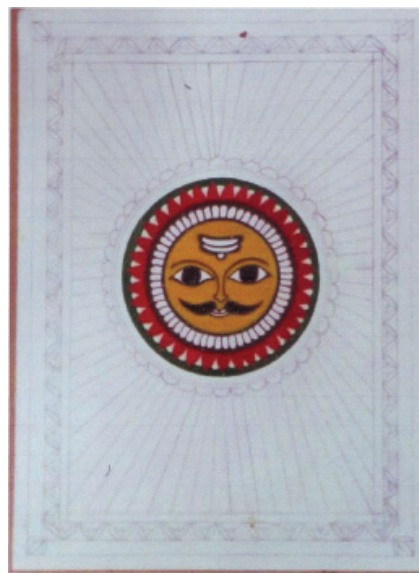
Third Step

Use Poster colours for paper. The colours are applied flat with no shading. Traditionally there are only basic colours used, like orange and red but you can also add colours like pink, purple, and blue to make it more attractive (see Fig. 9.9).

Fig. 9.9

Forth Step

Draw outlines using the black colour. There is normally a double line drawn for the outlines, with the gap between the lines filled by cross or tiny straight lines. Make sure you have a border. It will add new dimensions to your painting (See Fig. 9.10).

Fig. 9.10

Draw outlines using the black colour and leave them to dry for 24 hours. Your Madhubani painting is ready.

MODULE - 3

Making of Collage,
Graphics and Folk Art
Forms

Notes

Creative Design with Reference to Tribal and Folk Art

9.6 EXERCISE 2

Draw Picture in Pithora Style on a Drawing Sheet

It's a Bhill belief that their gods and goddesses travel on horseback. Therefore they draw the Pithora Horses as auspicious symbols.

First Step

It is a very simple art form of painting. First, draw the required pattern on the drawing sheet (See Fig. 9.11).

Fig. 9.11

Second Step

You can make the features of the face and character of the animal, as it is generally seen in Bhill's painting (See Fig. 9.12).

Fig. 9.12

Third Step

Use flat Poster colours without shading on the paper. Traditionally only basic colours are used, like orange, green and red (See Fig. 9.13).
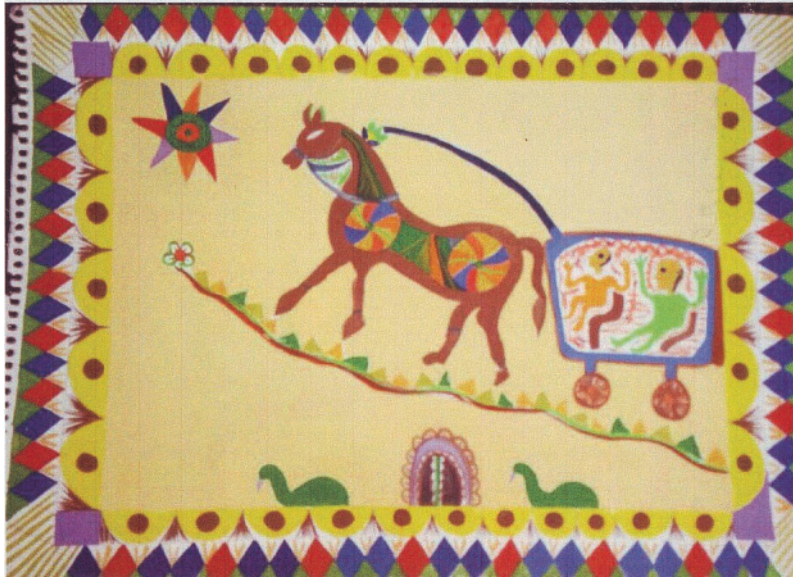
Fig. 9.13

Forth Step

After you colour the horses, put symmetrical dots on the line with white, green, blue and yellow inside the horse and fill the whole area (See Fig. 9.14).

Fig. 9.14

Now, your Bhil painting of Pithora horses is complete.

MODULE - 3

Making of Collage,
Graphics and Folk Art
Forms

Notes

Creative Design with Reference to Tribal and Folk Art

9.7 EXERCISE 3

Draw Kolam on drawing sheet

First Step

Draw 7 dots in the central column of the array. On either side of this centre column two columns, each with 5 dots. At the extreme end there are single dots on both the left-hand and right-hand sides of the array (See Fig. 9.15).
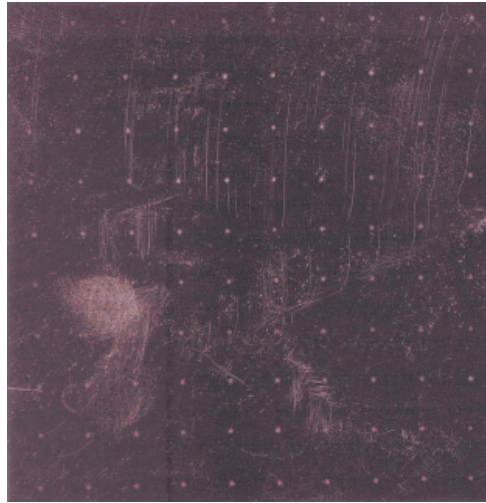
Fig. 9.15

Second Step

Now, draw a simple loop through the gaps between dots in an overlapping way See Fig. 9.16).
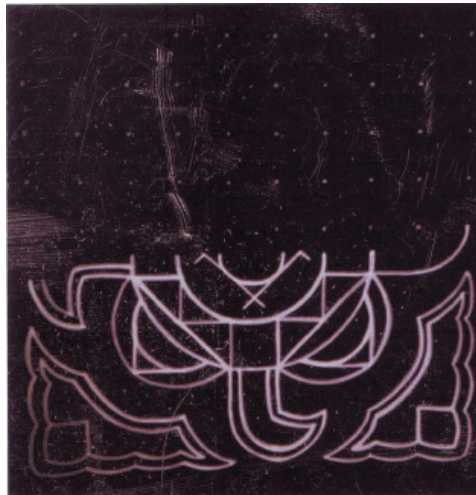
Fig. 9.16

Third Step

Then, draw another loop that runs along the periphery of this Kolam design connecting the previous loops (See Fig. 9.17)**.**

Fig. 9.17

Notes

Forth Step

Small circles usually are drawn around such independent dots in a Kolam, and lastly draw, four circles around the above-mentioned dots to complete the Kolam pattern (See Fig. 9.18).

Fig. 9.18

Now, your Kolam painting is complete.

Notes

WHAT YOU HAVE LEARNT

Tribal and Folk Art

- Madhubani Painting
  - Motif Use
    - Fish
    - Sun
    - Krishna
    - Birds
    - Human figure
- Bhil Painting
  - Motif Use
    - Mouse
    - Snake
    - Elephant ride
    - Deer
    - Human at work
- Kolam Painting
  - Motif Use
    - Dots
    - Straight Line
    - Curved Lines
    - Star

TERMINAL EXERCISE

1. Choose a simple motif of the Madhubani painting and draw it on a sheet, keeping in mind the use of double lines, borders and earth colours.

2. Create a composition of animals and birds from the given motifs of Bhill art and colour it according to the technique of Bhill painting on a drawing sheet.

3. Create a Kolam with the help of straight lines on a drawing sheet.

4. Draw a Kolam on the floor using the traditional technique.

5. List the themes and designs widely painted by the Madhubani painters.

GLOSSARY

Adjoining	neighbouring
Confined	Restricted
Folk legends	popular village stories
Rituals	esthetic religious ceremony
Ornate	to decorate
Jolting	bumpy
Reigned	ruled
Terrains	a region

Prosperity	success or wealth
Myriad	modern interretation of mythical concept
Folklore	Myths and legends related to the folk people
Harvest	cultivating crops
Ceremonial	ritualise occasion
Coarse	Thick, rough
Blueprint	Original document
Exploit	in this context, it means to learn more and use the knowledge
Sole	Only
Adivasio	Tribes the original residents of a particular area

Feed back on Lessons

Lesson No.	Lesson Name	Content Difficult	Content Interesting	Content Confusing	Language Simple	Language Complex	Illustrations Useful	Illustrations Not useful	What You Have Learnt Very helpful	What You Have Learnt Not helpful
1.										
2.										
3.										
4.										
5.										
6.										
7.										
8.										
9.										

Feed back on Questions

Lesson No.	Lesson Name	Intext Questions Useful	Intext Questions Not useful	Terminal Questions Easy	Terminal Questions Diff.	Terminal Questions V. diff.
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						

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