

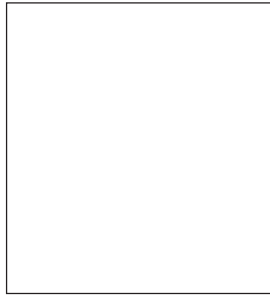
332

Senior Secondary Course

PAINTING

GUIDE BOOK

3



NATIONAL INSTITUTE OF OPEN SCHOOLING

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HOW TO USE THE STUDY MATERIAL

Congratulation! You have accepted the challenge of being a self-learner. NIOS is with you at every step and has developed the material in *Painting* with the help of a team of experts, keeping you in mind. A format supporting independent learning has been followed. If you follow the instructions, you can get the best out of this material. The relevant icons used in the material will guide you. These icons have been explained below for your convenience.



Title: This will give a clear indication of the contents within. Do read it.



Introduction: This will introduce you to the lesson.



Objectives: These statements that explain what you are expected to learn from the lesson.



Notes: Each page carries an empty space in the side margins for you to write important points or make notes.



Intext Questions: Very short answer self-check questions are asked after every section, the answers given at the end of the lesson. These will help you to check your progress. Do solve them. Successful completion will allow you to decide whether to proceed further or go back and learn again.



Activity: This is a way of learning; the learner can express themselves creatively.



What You Have Learnt: This is the summary of the main points of the lesson. It will help in recapitulation and revision. You are welcome to add your own points to it also.



Learning Outcomes: The learning outcomes will help you check what you have learned after the lesson.



Terminal Exercises: These are long and short questions that provide an opportunity to practice for a clear understanding of the whole topic.



Answers: These will help you to know how correctly you have answered the questions.

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NATURE STUDY WITH PENCIL AND COLOUR

AIM

To study nature, i.e. different elements like trees, rocks, leaves, and flowers, and know how to draw them with pencil and colour.

INTRODUCTION

Nature is largely referred to as natural surroundings, which means fields, meadows, streams, rivers, trees and wildlife. The purpose of nature study is to train the mind to see these, observe and draw them. Nature has a wide range of colours, textures, forms and proportions. Our main effort should be to present these with necessary balance, and beauty and capture their likeness to the minimum foliage from nature.

Nature is everchanging. It is, therefore, important to observe the same thing in different light conditions times and seasons.

Nature has an immense variety of things; hence you have a wide range of inspiration. In the present lesson, we will learn about drawing tree, flowers and foliage from nature. You can draw other aspects of nature as you desire. For nature study, it is important to look closely and observe the effect of light and shade and other atmospheric conditions on the colours and shapes of flowers, trees, birds, etc., at different moments.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- draw elements of nature in free hand;
- draw the elements in balance and harmony;



Notes

- observe nature and select objects for composition;
- observe the shades and tones of various objects of nature and paint them;
- identify the textures of various elements and present them in drawing and colouring with special care;
- arrange the elements of nature in proportion;
- differentiate between a man-made object and natural objects;
- learn perspective and apply them in drawing;
- learn to make a balanced composition;
- learn pencil shading.

TREE STUDY

Material Required: Paper, pencil, brushes, acrylic/poster colours.

Step 1: Observe the tree you want to draw. Draw a line and create the general shape of the tree by drawing foliage. Next, add a few lines to make the main branches. Trunks and branches are to be made thicker at the bottom and thinner towards the tip. Now make the smaller branches arising from the main branches.



Fig. 1.1



Notes

Step 2: Add shades to the trunk and branches with brown colour according to the light.



Fig. 1.2

Step 3: Colour the foliage in various shades of green according to light.



Fig. 1.3

Step 4: Add dark tones of colour to highlight the details of the leaves and texture of the bark.



Notes



Fig. 1.4

FLOWERSTUDY

Material Required: Pencil: 2B, 4B, 6B and Paper.

Step 1: Start drawing in the central portion of the paper first. Then make petals (long and short), overlapping leaves to create depth. Draw the stem and leaves.



Fig. 1.5



Notes

Step 2: Add shading in the petals and upper portion of the stem in broad but light strokes using a 2B pencil.



Fig. 1.6

Step 3: Highlight stamen, leaves, back of the flower, and other parts of stem using dark shading with 4B pencil.



Fig. 1.7



Notes

Step 4: Complete the drawing by further shading to give necessary work with three-dimensionality.



Fig. 1.8

FOLIAGE STUDY

Material Required: pencil, Pastel and paper.

Step 1: Carefully observe the foliage. Draw the leaves, long, short, broad and overlapping, to create a bunch. Add the stem at the bottom, and top of the middle part of the illustration; add other shoots and leaves.

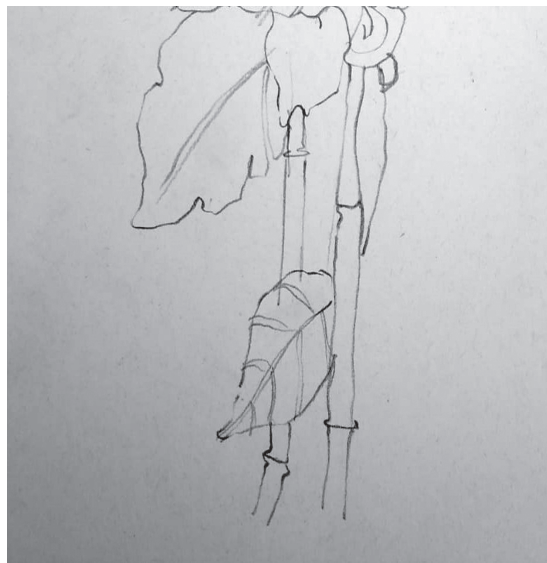


Fig. 1.9



Notes

Step 2: Begin preliminary colouring with a pencil in light, medium and dark shades according to light.



Fig. 1.10

Step 3: Add shading with dark tones of colour and mix with other shades of colour such as yellow, green, dark green, red and blue, now merge the colour properly.



Fig. 1.11



Notes

Step 4: Detailing of foliage with dark shades of colours.



Fig. 1.12



WHAT WE HAVE LEARNT

- Observation of nature.
- Division of space.
- Tonal variation through shading by pencil.
- Effect of light in nature study.
- Effect of different mediums such as watercolour and coloured pencils in the creation of a study from nature.
- Create texture, form and shadow in the work of art.



TERMINAL EXERCISE

1. Draw a tree with a pencil.
2. Make foliage of bamboo grass by observing nature in watercolour.
3. Study a flowering plant from your surrounding and note the effect of light.

2

STILL LIFE WITH SHADING

AIM

Draw objects that are not in exact proportion by observing them and then colouring them with maximum likeness.

INTRODUCTION

Still life drawing is drawing objects are inanimate from reality and highlighting their characteristics like shape, form, hardness, softness etc.

Still life is characterised by key elements like outline, ratio, shape, form, perspective, composition, balance, contrast, light and shade.

To create a still life, the subject is arranged by keeping these key elements in mind and drawing them at a particular distance. Still life allows an opportunity to study objects in detail. Adding to the learners' capacity of observation. The student, in this process, becomes aware of the shape, proportion, tone, colour, texture, form and composition. Throughout this lesson, the learner will be guided to draw things in exact proportion without using any direct measurement by a scale.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- develop the capacity for deep observation;
- depict different stages to complete still life drawing;
- measure without scale;
- depict shading and light effects;



Notes

- learn about the materials used for still life;
- identify the basic elements of art like line, colour, texture, form and proportion.

The basics of drawing a still life: It can be done using two kinds of measuring processes, one by usual measuring and the other by using graphs.

STILL LIFE

Water colour shading flower Vase, Cup Plate and Jugs.

Materials Required: Water colour, flat brushes, narrow and medium round brushes, water containers and watercolour.

STILL LIFE DRAWING

Exercise 1

Step 1: Draw one vertical line in the middle of the page and one horizontal line assuming the baseline on which the objects are placed. First, draw one main object and then the other objects in relation to that. Divide the place by measuring the objects visually. Draw horizontal and vertical lines for placing the objects you want to draw in a sheet. Take a centre line for drawing each object and draw.

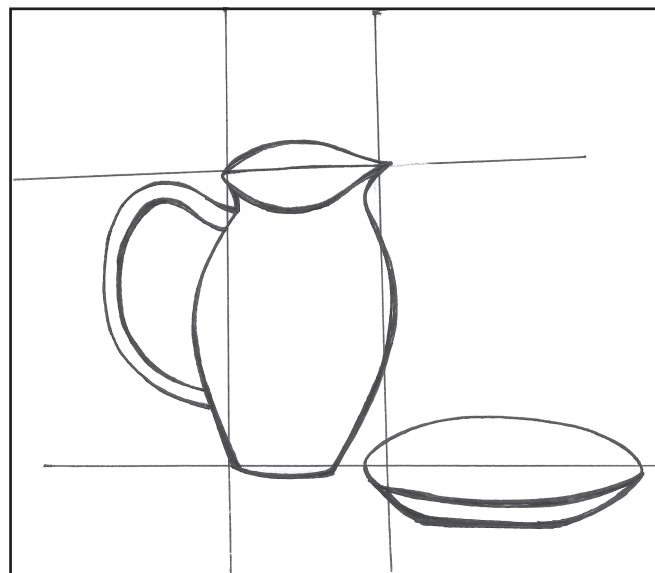


Fig. 2.1

Step 2: Create the highlights with pencil and then start colouring with light tones of watercolour.



Notes



Fig. 2.2

Step 3: Put the middle tones while the artwork is semi-wet and merge it carefully.



Fig. 2.3

Step 4: Put the dark tones properly so that the details of the features are clear.



Fig. 2.4



Notes

Exercise 2

Draw a Pencil Shading of a water jug and tray with onions.

Step 1: First, divide the space by putting imaginary horizontal and vertical lines. Draw the main object jug and then the plate.



Fig. 2.5

Step 2: Start shading with a 2B pencil. Strokes should be uniform.



Fig. 2.6

Step 3: Merge the light middle tones and dark tones portions accordingly.



Fig. 2.7

Step 4: Create portions with extremely dark strokes to make the lighter area prominent.



Fig. 2.8



WHAT YOU HAVE LEARNT

- Make a clear drawing of the object with the help of horizontal and vertical lines.
- Put strokes uniformly and watercolour to create shading.
- For background, use dark thick strokes, foreground objects, use delicate lines or light tones.
- Make strokes by using a pencil or coloured pencil.
- Colours should be merged in such a way that it is visible where it is needed.



TERMINAL EXERCISE

1. Draw a still life with pencil shading as your own choice.
2. Draw some objects individually and shade them with colour pencils.
3. Draw a still life of any furniture and shading with poster colour.
4. Observe and write the difference between pencil and charcoal as a medium.
5. Draw and paint the still life of unusual objects in an overlapping manner.



Notes

3

PORTRAITURE

AIM

To draw a human face with a maximum resemblance.

INTRODUCTION

Portraiture is a very important and interesting branch of fine art. Portraiture painting is drawing and painting the resemblance of a person exactly. It can be done with the help of line colour texture and shading. The main feature of portraiture is the shape of the face. It could be round, oval, square, or rectangular. A human face has mainly two eyes, two eyebrows, a nose, two ears and a mouth. The face can be divided into three portions forehead, middle (cheeks portion) and end (lips, jaw and chin). Every human face is different from each others; this is due to the placement and shape of various features. A face when viewed from portraiture. Different angles will be depicted according to what the artist can view from that portraitures angle.

Similarly, when viewed differently, a person will be depicted at different eye levels, i.e. from the top, a face will be more covered with a head portion, and from below, a face can be seen from chin to forehead; the head proportion will not be visible. Portraits can either be made directly or from some photo of the person.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- learn to draw the shape of the face;
- learn the ratio and proportion between the features of a human face;
- differentiate between two faces according to their features, shape and structure;

- to capture the baselines which separate their looks;
- portray the human face in the different medium like pencil, pastel colourwater colour, oil colour etc.;
- draw how to depict expressions;
- learn the importance of eye level in framing the basic structure of the face;
- learn about unique attributes of a human face.



1. MAKING PORTRAIT OF RABINDRANATH TAGORE

Material Required: 2B, 4B, 6B pencil. (You can use charcoal pencils), paper, eraser etc.

Step 1

See the photograph or take a picture of Rabindranath Tagore very carefully. Take a 2B pencil or any soft pencil and draw the outline of the face. You will have to observe the positive and negative space of the picture. A positive portion is the portion occupied by the face, negative space is the remaining blank space apart from the portion occupied by the face. Draw the lines taking care of the correct angles.

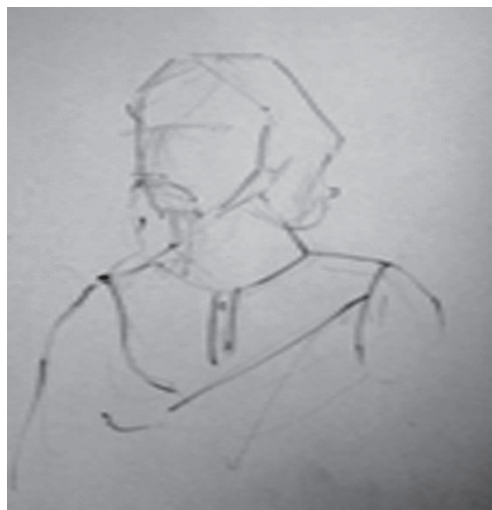


Fig. 3.1

Step 2

Go for the next step, make and develop the features, first observe every line and put the successive line at the correct distance from the previous lines; for this, you may divide the space with vertical and horizontal lines put carefully.



Fig. 3.2

Step 3

Observe the source of light and shade the picture with the extreme bright portions. The left-out blank portion where the light falls directly is called highlights shade with 2B pencils in light shade with uniform strokes. Shades facial features like the eye portion, the sides of the nose, and below the nose appear darker than the lifted portions like the forehead, eye, nose, cheeks.

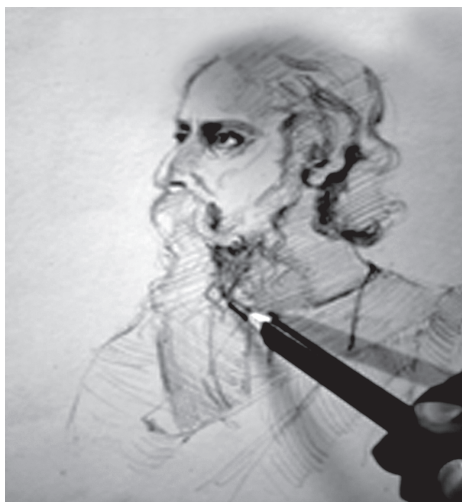


Fig. 3.3

Step 4

Now complete the portrait of Rabindranath Tagore.

To complete your portrait use middle tones for the semi-dark portions. Dark tone (used 6B pencil) in the extremely dark portion. In the given picture, the hairs, and the portion under the face, the eye socket are extremely dark portions.



Now complete the Portrait of Rabindranath Tagore (See Fig. 3.4).



Fig. 3.4

2. MAKING PORTRAIT OF AMRITA SHERGILL (FEMALE PORTRAITURE)

Medium used: Pencil colour

Material Required: Pencil colours, pencil, paper etc.

Step 1

Take a soft pencil or a natural colour and make the outline of the portrait. Observe the positive and negative space as mentioned in the first portrait.



Fig. 3.5



Notes

Step 2

Now prominent the outline with litter darker pencil.

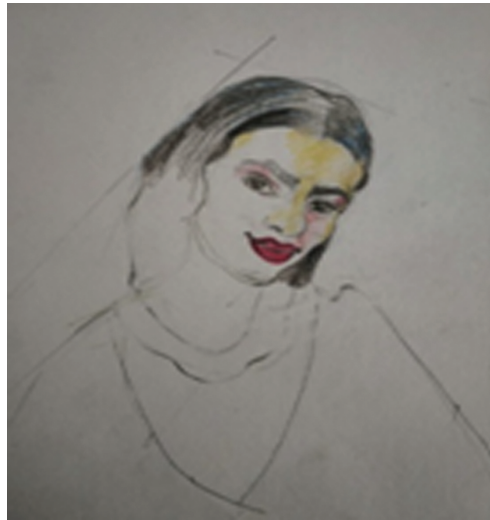


Fig. 3.6

Step 3

Start shading with the lightest tone of skin colour or the lighter shades of colours to be used. This will be possible if you observe the portrait carefully.



Fig. 3.7

Step 4

After you put the light strokes, leaving the source of light, you start using darker colours; in this case, it is dark yellow or shades of orange or skin colour.



Notes



Fig. 3.8



WHAT YOU HAVE LEARNT

- Portrait-making can be a mindful act but is extremely rewarding.
- Lines and their placement to draw the features is very important.
- There should be distinct differences in shades to get maximum effect.
- Stroke should be in one direction
- The first coat should be applied carefully and softly, leaving the lighter areas.
- Merge the light medium and dark tones, so that they don't disappear fully, i.e. they should be clearly visible in the final picture.



TERMINAL EXERCISE

1. Draw a portrait of a child with pencil colours.
2. Draw a picture of any famous personality and use watercolour.
3. Draw a female portrait in profile.
4. Draw a portrait in a frontal position.

CREATIVE FORMS OF COMPOSITION

AIM

Artist's vision is abstract, and it gives the birth of images. These images are manipulated in forms. All these forms result from creativity compositions on the fruits of this created on peels. The aims of this lesson are to boost the activity of the learners. To create a unified artwork through arrangements of figures, objects and shapes.

INTRODUCTION

Concept and vision of an artist is expressed and manifested in a composition. Composition is a space where different forms are arranged with balance, rhythm and harmony. Sometimes adding some texture helps enhance the composition's beauty and expressiveness. The most important element in a composition is to visualise creative forms. While the skill of drawing and painting can be achieved through practice, creativity is an inherent quality.

Creativity could be nourished by mental exercises like meditation, concentration and visualisation. The artist must have keen power of observation, which evokes to create forms from his imagination. Though there are no hard and fast rules for creating composition, one should follow some canons composition when the artist is at work.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- learn the definition of composition;
- create a composition with figures and shapes;

Creative Forms of Composition

- learn the application of colour in light, medium and dark tones;
- improve the power of visualization;
- enhance the skill to give form to the visions;
- differentiate between figurative and geometrical composition;
- use of hierarchy to emphasize the importance of various elements in a composition.

Materials to be Used

Paper, brushes, water colour, poster colour, scale, pencil, eraser, colour palette, water container, and cloth to clean the brushes.

FIGURATIVE COMPOSITION WITH HUMAN AND ANIMALS

In a figurative composition, human figures must be drawn first. Subsequently, a beautiful and artistic composition can add objects and figures related to human beings, such as animals, birds, trees, plants, flowers, flower vases, tables, chairs, sofas, newspapers, wall clocks, books, cycles, etc., to be made. Creating an emphasis or focal point is essential to attract attention towards the composition. Different elements in a composition can be made in large, medium and small sizes according to the importance of that element in the composition. A good composition is one where all elements are unified together.



Fig. 4.1



Notes



Notes



Fig. 4.2

Figure 4.1 line drawing

Figure 4.2 line drawing with watercolour

In begin with making the composition by arranging figures around a circle to unify the standing and reclining human figures and sleeping dog in the artwork as in Fig. 4.1. Apply light and dark tones of colour to draw attention to the details of composition as in Fig. 4.2.

Fig. 4.3 and Fig. 4.4, it is the placement of the human figure and other objects in a diagonal line that guides the viewer into the picture. Colouring is yet another tool that the artist uses in drawing attention to the compositions in Fig. 4.3 and Fig. 4.4 first use a light tone of colour and then use darker tone and shading to emphasize the various figures and objects.

FIGURATIVE COMPOSITION 1

Kulfi Seller

Step 1: To make this composition divide the space into three parts, i.e. foreground, middle ground and background. First, draw the main subject in the middle ground as it is natural for eyes to first focus in the centre. Then draw other figures and objects. For drawing, HB pencil should be used. First, draw the outlines of the composition.



Notes

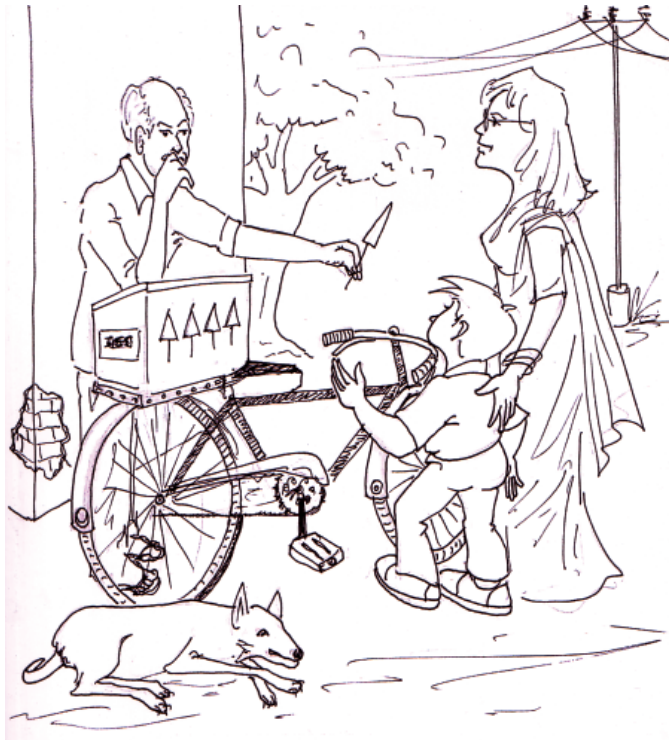


Fig. 4.3

Step 2: Apply a light tone of watercolour in human and animal figures and a tree in the background.

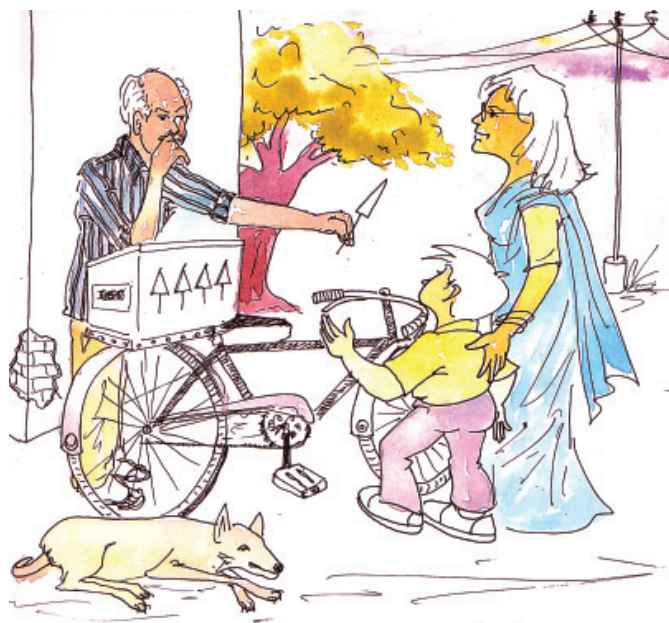


Fig. 4.4



Notes

Step 3: The learner can fill the main figures and remaining space with a middle tone of watercolour.

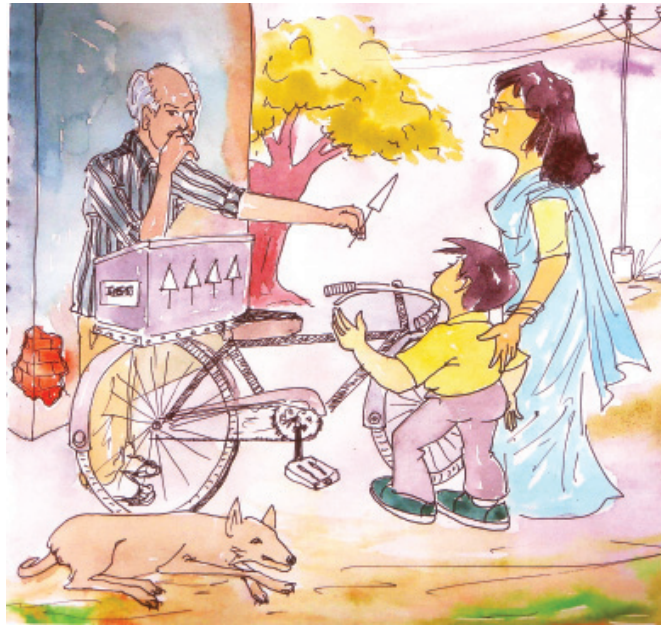


Fig. 4.5

Step 4: Apply the final and dark tone of watercolour to complete the composition. Used dark tone in the manner that the colour should not be in excess to avoid hardness in the composition. Now the picture is completed (See Fig. 4.6).



Fig. 4.6

FIGURATIVE COMPOSITION 2

Living Room

Step 1: Divide the space of the living room through a line drawing. Arrange the human and animal figures in space. Then create other objects such as a clock, vase, painting on the wall, sofa, scenery and flower pot etc.



Fig. 4.7

Step 2: Apply thin quote of colour on the floor and wall as shown in Fig. 4.8.

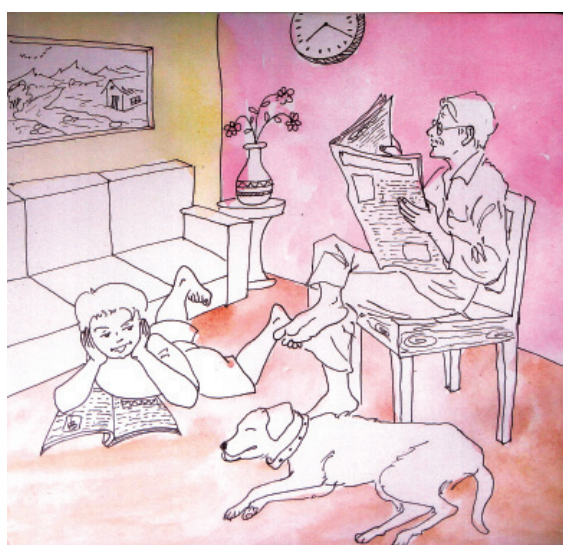


Fig. 4.8



Notes



Notes

Step 3: Learner needs to colour figures and objects in the living room in a medium tone of watercolour.



Fig. 4.9

Step 4: Apply a darker tone of water colour add details and shading to unify the composition.



Fig. 4.10

LANDSCAPE COMPOSITION

Village Scene

Step 1: Draw a village scene. Divide the space into two parts, i.e. foreground and background. Create a line drawings of trees, huts, stones and rivers, as shown in Fig. 4.11.



Fig. 4.11

Step 2: First, apply a light layer of the colours for the background and foreground with round brushes except for the huts and trees. Then, use different colours like blue, ultramarine blue, sharp green, yellow ocher, lemon yellow, red etc.



Fig. 4.12



Notes



Notes

Step 3: Now colour the huts, trees and river with a middle tone.



Fig. 4.13

Step 4: The same colour should be used in the dark to complete the composition. Add details and shading to beautify the composition (See Fig. 4.14).



Fig. 4.14

GEOMETRICAL COMPOSITION

Step 1: Draw a geometrical composition with the help of shapes like triangles, circles, rectangles and ovals etc., on the paper.



Notes

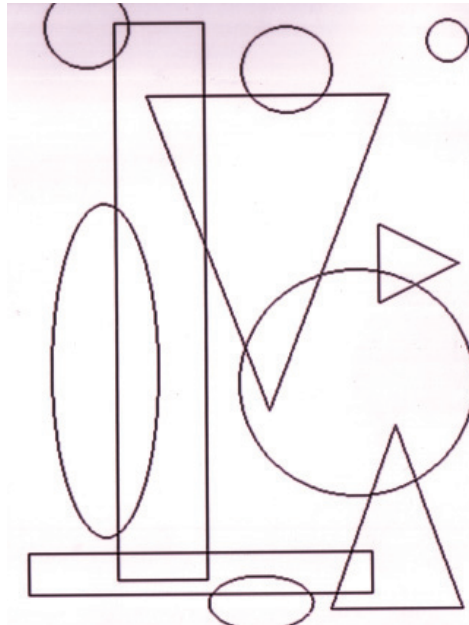


Fig. 4.15

Step 2: Start the application of black colour from the few parts of the composition carefully.

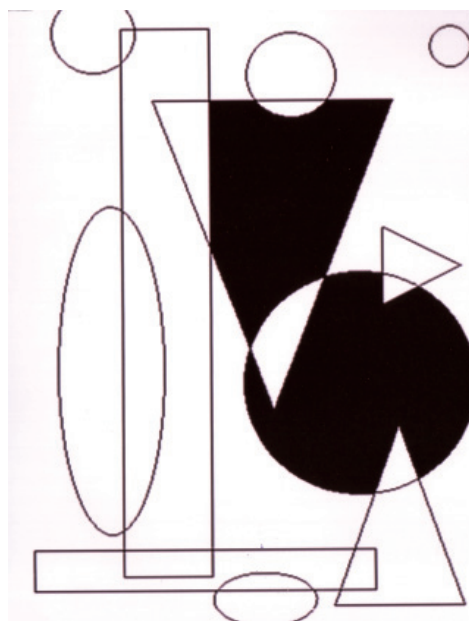


Fig. 4.16



Notes

Step 3: Apply black colour on the other big parts of the composition.

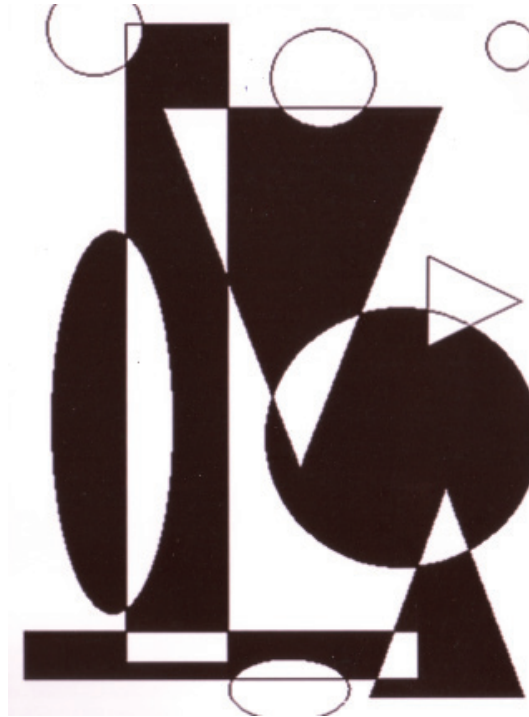


Fig. 4.17

Step 4: Complete the composition by filling the black colour in the smaller part.



Fig. 4.18

GEOMETRICAL COMPOSITION IN FOUR COLOURS



Notes

Geometrical form in Colour

Step 1: Create an interesting pattern and shapes with the help of a pencil on a drawing sheet.

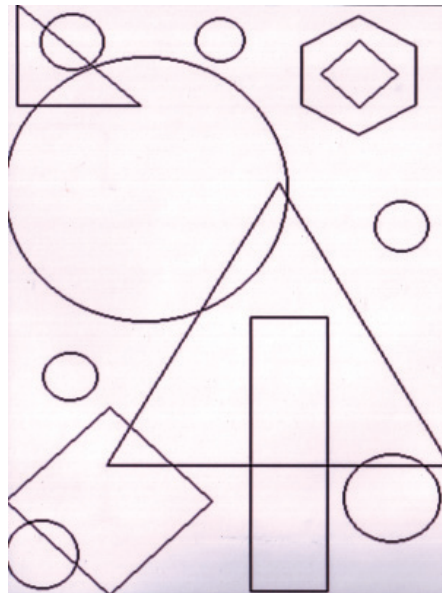


Fig. 4.19

Step 2: Apply different colours on broad portions of the composition as your own choice.



Fig. 4.20



Notes

Step 3: Apply the dark colours in the remaining shapes as shown in the Fig. 4.21.

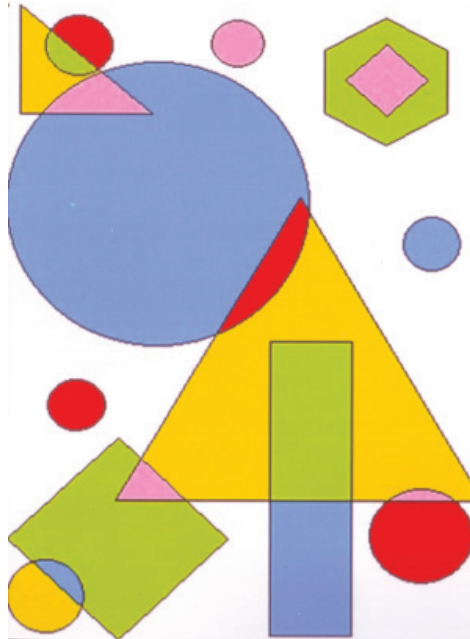


Fig. 4.21

Step 4: To complete the composition, add any dark colour on the background of the composition (See Fig. 4.22).



Fig. 4.22



WHAT YOU HAVE LEARNT

- To create an interesting composition, use different elements such as figures, objects and shapes put together in a place.
- Create a relationship between forms and spaces.
- Application of colour and tonal variation in the composition.
- Relationship between positive and negative space.
- Emphasis to highlight the focal point.
- Use of primary, secondary and tertiary colours.
- Balances, rhythm and harmony, should be maintained in the artwork.
- Prepare a geometrical composition, figurative composition and non-figurative composition.



TERMINAL EXERCISE

1. Prepare a composition depicting a market scene in four colours with at least two human and two animal figures.
2. Draw a colourful landscape showing the sunrise.
3. Make a composition of animals drinking water from the river (at least two animals)
4. Draw an interesting composition in black and white to show a playful relationship between negative and position space.
5. Draw any two types of compositional structure.



Notes

POSTER MAKING

AIM

Since posters are a way of modern life, any message can be communicated through a poster. Poster-making is always a handy tool for communication.

INTRODUCTION

Posters could be seen anywhere, both in urban and rural areas. This is an immensely popular tool for communicating with the public. Posters give all kinds of messages, which are social, political, religious and personal in nature. Commercial products are also advertised through posters. Making posters could be one of the popular activities in modern life. However, it is not necessary to be a professional poster maker by learning this craft. Poster-making can help a person to be expressive and extroverted. Poster-making does not require many items and materials. A sheet of paper, ink, colours and brush are enough to make a poster.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- differentiate between different types of posters;
- explain the basic qualities of poster making;
- use the graphics and font of letters;
- use signs and symbols in the posters;
- develop their concept of communication;
- learn the impact of a different colour.

POSTER 1: POSTER WITH PLACE RELATED TOPIC

Method of Making Poster Design

1. To make a poster or advertisement of something, we first need to conceptualise the matter in our mind; a rough structure of the topic has to be prepared in our mind. Then we start making it on paper. As seen below figure number 5.1, the given topic is 'Padhaaro Mhaare Desh', a topic related to Rajasthan. Therefore, the drawing has to be done accordingly, as in the present figure, a Rajasthani man with moustache and Rajasthani headgear (pagadi) can be seen. Below it, the scene of a Rajasthani fair on sand can be seen. A man with a camel is shown in the centre. In front of him, a Rajasthani woman carrying a pot on her head is walking along with a few animals. After the drawing is completed, it needs to be coloured.

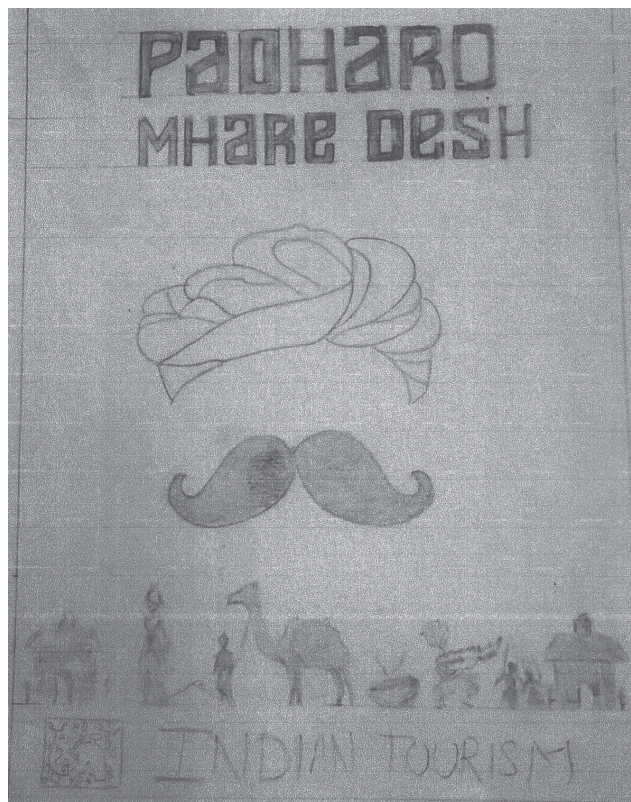


Fig. 5.1

2. Usually, poster colours are used for such topics because they are not transparent, are suitable for this purpose and give a good finish. For example, in the second figure, you can see that the background of the first figure has been filled with yellow. Once the background has been coloured, the rest of the drawing is filled with colour.



Notes



Notes

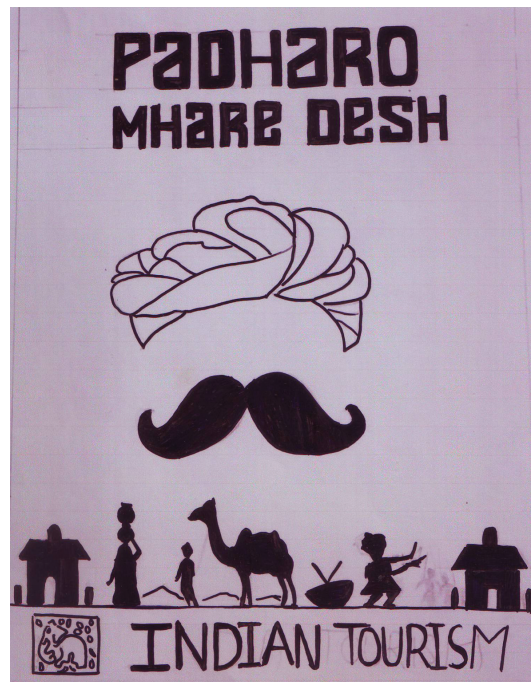


Fig. 5.2

3. After filling the drawing with flat colour, detailing is done through tone and texture. This defines the drawing clearly, as shown in Fig. 5.3.

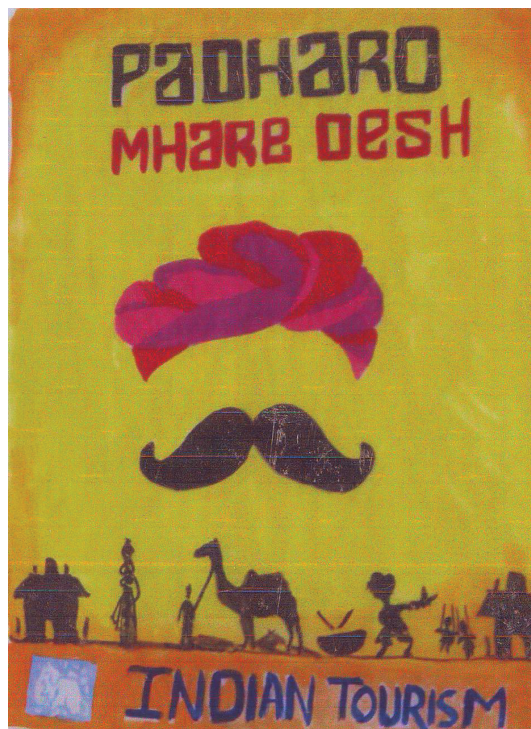


Fig. 5.3

4. Once the illustration is completed, the fourth step is writing letters. As can be seen from figure given below, 'Padharo Mhare Desh' is written as the title. Since it is a poster of Indian Tourism, the logo is given below INDIAN TOURISM can be seen written alongside.



Notes

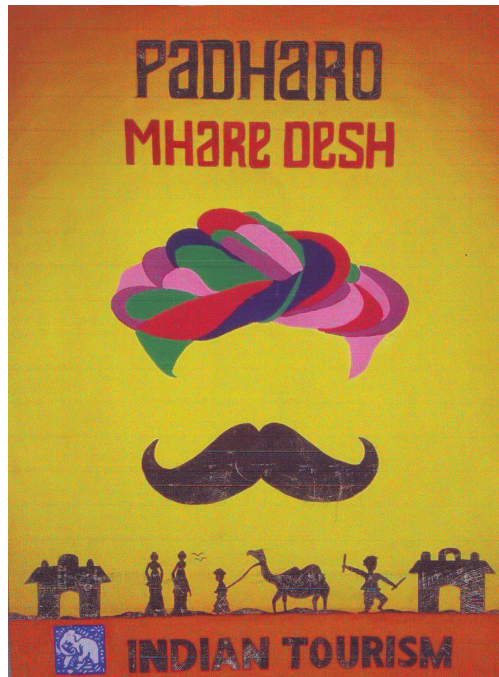


Fig. 5.4

POSTER 2: POSTER RELATED TO ART AND CULTURE

Method of Making Poster Design

1. Firstly, conceptualise a structure of the matter in your mind. Then, make its layout using a pencil. As you can see from the figure, the illustration of a famous dance known as the 'Kathakali' from Kerala state has been shown. A woman wearing the traditional headgear of Kerala is shown in the illustration, seeing which the thought of Kathakali dance of Kerala comes to our mind, and it appears that the poster is related to Kathakali dance of Kerala.
2. After completing the sketch, the artist used a mixture of yellow and green colours for the background. Dark green colour has been used at the top in the form of a strip. The flat green colour in the face and flat dark orange colour in the headgear has been used.
3. Thereafter, different tones of green colour has been used to complete the face. Eyes have been coloured black to give dramatic effect since they create various expressions during the dance. The forehead is filled with yellow colour on



Notes

which there is a red strip and white Kumkum. The headgear has been filled with a light tone of red, followed by a darker tone. Dark green, used as a halo (circular) in the central area of the headgear, looks beautiful. Medium pink on the lips of the face appears aesthetic.



Fig. 5.5

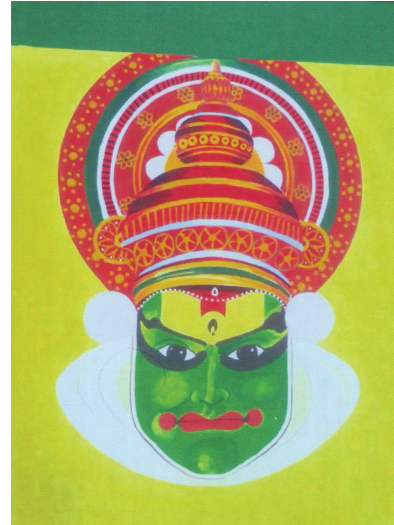


Fig. 5.6

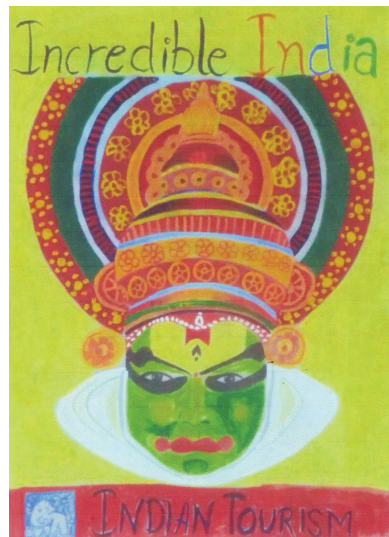


Fig. 5.7

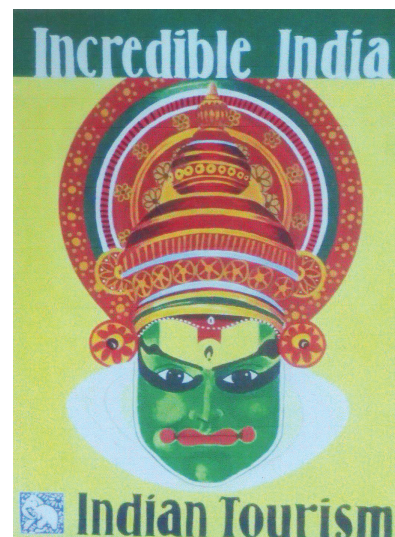


Fig. 5.8

4. After completing the illustration, written the title 'Incredible India' on the dark green strip of the top portion that looks beautiful. Since this poster is of the tourism department, the bottom portion shows the elephant logo and 'INDIAN TOURISM' written alongside it. INDIAN TOURISM has been written with the green strip on top, so there is a balance between both ends. Now, the poster is ready.

POSTER 3: PRODUCT RELATED POSTER

Method of Making Poster Design

Here, we will discuss making a product-related poster. The name of the product is 'Classic Butter'. The figure below shows a drawing in pencil in which a packet of butter is shown. Below it, towards the left side, the butter has been shown unwrapped from the packet, and towards its right side, a slice of bread is shown on which butter has been applied. An attempt is being made to convey that if the slice of bread is eaten after applying the butter, it would taste delicious.



Notes



Fig. 5.9



Fig. 5.10

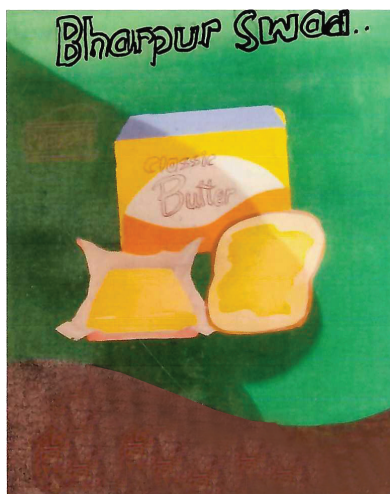


Fig. 5.11

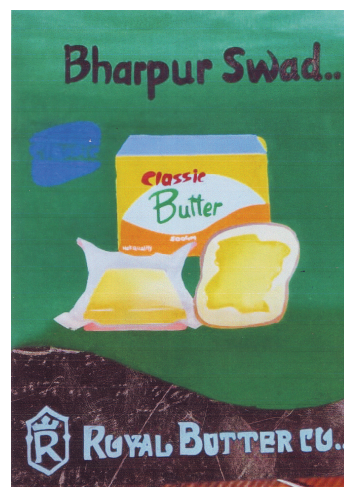


Fig. 5.12



Notes



Fig. 5.13

The another figure, it can be seen that the product has been filled with a flat colour. The third figure shows that the background has been filled with green colour. Then, the upper and lower portions are filled with black colour. The colouring of the product is completed by toning and texturing.

The fourth stage is writing letters in the poster. As it can be seen from the figure, 'Bharpur Swad' title has been written at the top. After reading this, we are curious about what gives us a delicious taste. Upon seeing the rest of the illustration, we find that it is Classic Butter. The company logo and name are given at the bottom of the poster. Now the poster is ready.

POSTER DESIGN EXERCISE

Learners can make posters on the given topics.

1. Tree Plantation
2. Adult Education
3. Swaccha Bharat Sundar Bharat
4. Beti Bachao Beti Pado

6

CREATING TEXTURE AND PRINTING

To bring the tactile quality of objects in drawing and painting with the technical application.

Whether it is a real work of art or abstract art, artists use all kinds of illusions in the space of art to give the spectator a sensual feeling. The tactile quality of an artwork gives a sense of touch only visually. Painters apply many techniques, tools and materials to create texture.

The printmaker can create texture by manipulating the plates with the help of acid and gouge. Application of different proportions of acid and direction or soaking the metal plate can give any texture to the print. So as a painter and printmaker, it is very important to learn the use of these tools and materials.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- describe the meaning of texture;
- use different types of texture on the painting surface;
- recognise the tools and materials to create texture;
- explain how the texture is achieved in printmaking;
- explain the role of acid to get texture in printmaking;
- identify the tools used in printmaking to achieve desired texture.



Notes

TYPE OF TEXTURE

Texture means the feels appearance, or consistency of an object. Mainly textures are divided into three types:

1. **Texture from Nature:** leaves, the trunk of the tree, stones etc.
2. **Man Made Texture:** textured fabric, iron net, different types of weaving etc.
3. **Creative Texture:** With the help of different art material and mediums such as charcoal, oil pastels, crayons, oil colours and water colours and mix them with each other.

Printing means a reproduction in a large quantity through blocks printing, screen printing, fruits and vegetables printing etc.

PRINTING THROUGH BLOCKS

- To make any printing we should first think about the topic that we will create by using different types of texture. Then we need to make the layout on paper and collect the material required for printing.

As shown in Fig. 6.1 and 6.2, we need different designed blocks, colours, brushes and sheets. We can also take a cloth to make a beautifully designed handkerchief.

- First, we take a block and colour it with the help of a brush and stamp it on a sheet or a cloth (See Fig. 6.1).
- Second, we take a different block and do the same from different colours (See Fig. 6.2).



Fig. 6.1

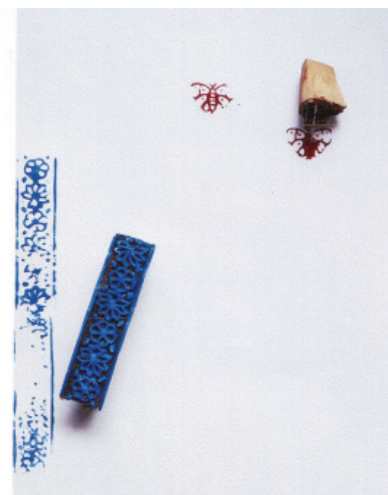


Fig. 6.2

Creating Texture and Printing

- Finally, we have a beautifully designed sheet or a handkerchief (See Fig. 6.3).



Fig. 6.3

CREATE TEXTURE BY POTATO

- First, we take a big potato, brushes, and colours (See Fig. 6.4).

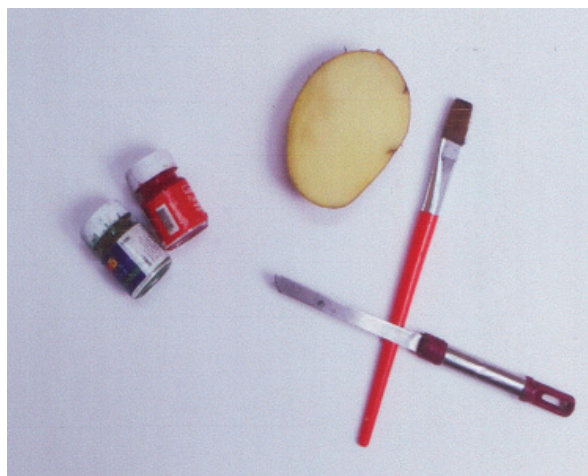


Fig. 6.4

- Secondly, cut the potato into two equal halves and make a design of your choice with a knife or any pointed objects inside the potato (See Fig. 6.5 and 6.6).



Notes



Fig. 6.5



Fig. 6.6

- Now put the colours in the design. Print it on a sheet, then take a brush and blue colour to make waves from it and create a beautiful design or composition.



Fig. 6.7

- Finally, we have a beautiful composition (See Fig. 6.8).



Fig. 6.8



CREATE TEXTURE BY LADY FINGER

- To make any kind of printing, we should first think about the topic that we will create by using different types of textures. Then we need to make a layout on paper and collect the material we require for printing.



Fig. 6.9



Fig. 6.10



Fig. 6.11



Fig. 6.12

- As you can see in the given Fig. 6.9, we need lady finger, colours, brush and sheet.
- First, we take a lady finger and cut it from the middle to get the inside texture of the lady finger (See Fig. 6.10).



Notes

- Second, we need to apply different colours on the cut lady finger, print it on a sheet and create beautiful flowers and butterflies from it (See Fig. 6.11).
- Then, we take a brush and green colour to make the stems and the leaves of flowers. Finally, we have a beautiful scene of the flowers and butterflies in the garden (See Fig. 6.12).

CREATE TEXTURE BY THREAD

- To make any print we should first think about the topic we will to create by using different textures (See Fig. 6.13). Then we need to make a layout on paper and collect the material we require for printing.
- As you can see in the given Fig. 6.13 that, we need a cotton thread, colours, brush and sheet.



Fig. 6.13

- First, we take the cotton thread and dip it into the colour (See Fig. 6.14).



Fig. 6.13



Fig. 6.14

Creating Texture and Printing

- Second, we put the coloured thread on the sheet freely. Then we put a sheet on the thread and apply a little pressure on the sheet by using our hands and pulling the thread downward.
- Finally, we have a beautiful impression of thread pulling (See Fig. 6.15).

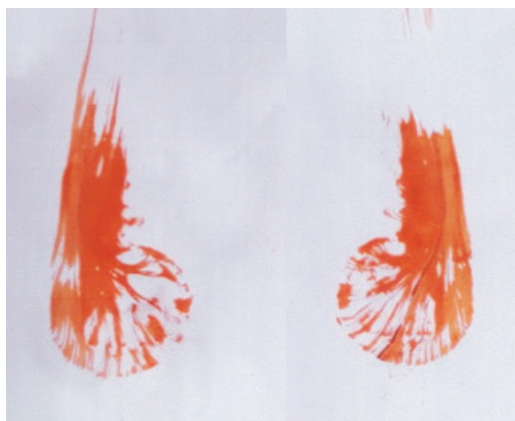


Fig. 6.15

CREATE TEXTURE BY LEAVES

- To make any kind of printing, we should first think about the topic we will to create by using different types of textures. Then we need to make a layout on paper and collect the material we require for printing.
- As you can see in the given Fig. 6.16, we need leaves, colours, brushes and sheets.
- First, we take a leaf and colour it on the textured side by any colour.



Fig. 6.16



Notes



Notes

- Second, we put the coloured leaf on the sheet and apply pressure on the leaf through our hands (See Fig. 6.17).



Fig. 6.17

- Then pick up the leaf from the paper, and we can get the impression of the coloured leaf. Finally, we have a beautiful design of leaves (See Fig. 6.18).



Fig. 6.18



Notes

TEXTURE THROUGH BITTER GROUND

- We need to make a layout on paper and collect the materials we require for printing. As you can see in the pictures, we need bitter gourd, colours, brush and sheet.
- First, we take a bitter gourd and cut it from the middle to get the inside texture of the bitter gourd.



Fig. 6.19

- Second, we need to apply different colours on the cut bitter gourd, print it on a sheet and create beautiful flower bouquet.

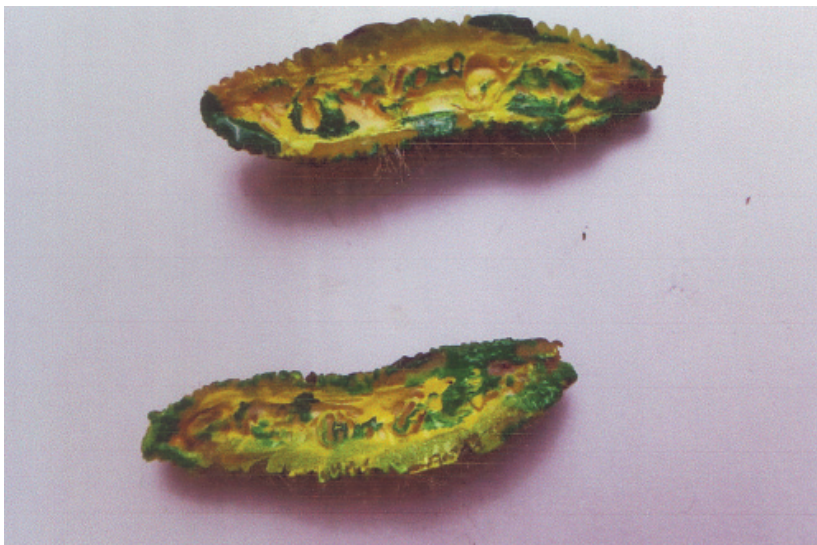


Fig. 6.20



- Then, we take a brush to make the remaining things. Finally, we have a beautiful flower bouquet (See Fig. 6.21).

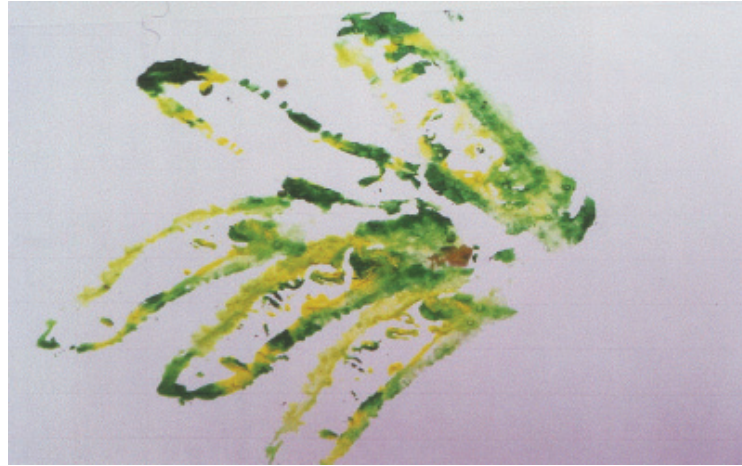


Fig. 6.21



WHAT WE HAVE LEARNT

- Tectile quality of the artwork is given sense.
- Print maker can create texture by manipulating the plates.
- Painter needs to learn the use of tools and materials.
- Create texture with the help of different art materials and mediums.
- Create printing with the help of different types of vegetables.



TERMINAL EXERCISE

1. Prepare a composition of flower motifs with different vegetables and poster colours.
2. Make a beautiful print with the help of coloured leaves.
3. Create a texture with the help of cotton threads, colours, and brushes on a white sheet.
4. Make a colourful design on an A4 size sheet with ladyfingers.

7

COLLAGE MAKING

AIM

To study the technique and assemble the different mediums and materials to create a work of art.

INTRODUCTION

Collage is a technique of pasting or assembling different mediums and materials to create art. There are different ways of collage-like photomontage, 3D collage and Digital collage. Most of the collages we see were generally made from bits and press of text and pictures from newspapers, magazines, and even, to some extent, things and picture originally made by the people. This art practice got selected when the term 'Photomontage' was coined. Here only the selection of photographs or the part of photographs was used to make a composite picture. This method now-a-days can be done using image editing software digitally.

Another dimension of collage making is the use of three-dimensional objects to create a new object as a whole, also known as 3-dimensional collage. Due to the digital revolution and widespread software, another perspective of doing collages can be seen, which is becoming more accessible due to computer software, i.e. the technique of using a computer in collage creations. In this practical chapter, we will do and learn about the method of three types of collage making process.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- differentiate between the various types of collage-making processes;
- arrange a composition with different types of photographs and other materials;



Notes

Collage Making

- handle different kind of 3D material and different subjects for the composition;
- create the tonal values and quality by using coloured paper from a magazine, newspaper etc.
- analyse three-dimensional arrangement technique and pasting technique on different medium and space.

PAAPER PASTING COLLAGE

Step 1: To create your paper collage, draw the objects as per your choice through pen, pencil or marker as shown in the picture.



Fig. 7.1

Step 2: Apply colours to your figure, and you can write the name of the colours in their desired area making it easier to paste the coloured paper to make a beautiful collage. Now take coloured paper from a magazine, newspaper etc. After that, make your collage surface sticky by applying glue, then stick your pieces of paper on your drawing area as shown in the Fig. 7.2.



Notes



Fig. 7.2

Step 3: We should paste coloured paper and apply it on the remaining space as per the requirement of the composition. Now the figures of the collage are ready (See Fig. 7.3).



Fig. 7.3



Notes

Step 4: In this step, paste the pieces of coloured paper on the background to complete the collage (See Fig. 7.4).



Fig. 7.4

MIX MATERIAL COLLAGE

Now let us prepare a collage with mixed material.

For mixed material collage, you will need an HB pencil, glue, waste materials, cloth, soft board, hardboard, plastic leaves, wooden sticks, and other decorative items as require.

Step 1: Draw the figure of a mountain, river, sky, hut etc., as per your theme with pen or pencil, as shown in the Fig. 7.5.



Fig. 7.5

Collage Making

Step 2: Now you will spread the glue on the collage surface and then paste the waste materials (like soft board, plastic, leaf, house and mountains) on the drawing sheet (See Fig. 7.6).

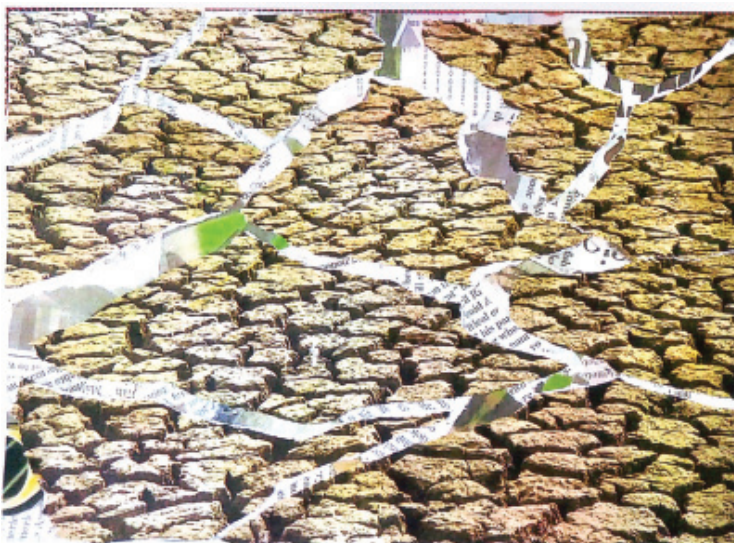


Fig. 7.6

Step 3: Now cover the land area with cloth and jute material as shown in the Fig. 7.7. You can also use straw pieces as per the requirement of the collage.



Fig. 7.7

Step 4: Complete the collage by pasting waste materials and colours on the remaining collage spaces. Paste the plastic poly paper as shown in the collage and the wooden stick at the bank of the river. Now give the final touch to complete your collage (See Fig. 7.8).



Notes



Notes



Fig. 7.8

PHOTO/IMAGE COLLAGE

You will need newspaper, magazine paper, books, glue, different images and photos for the photo collage.

Step 1: Paste the newspaper pieces on the surface of the collage, then paste the pieces of paper to show the barren land.

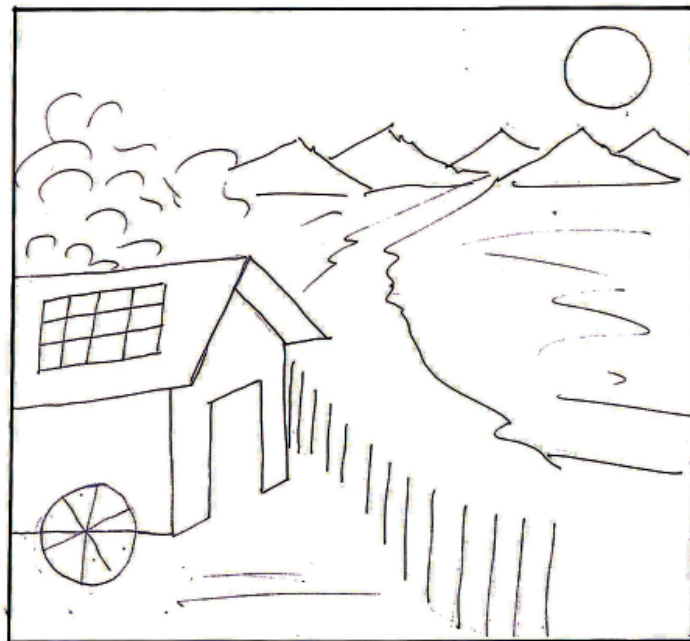


Fig. 7.9



Step 2: To complete the background area in the collage, paste all the pieces of paper showing barren land (See Fig. 7.10).

Notes



Fig. 7.10

Step 3: After completing the background area, paste the pictures and make the outlines of the collage.



Fig. 7.11



Notes

Step 4: Finally, paste all the remaining pictures to complete the collage (See Fig. 7.12).



Fig. 7.12

You should paste the things so that the composition becomes balanced.



WHAT WE HAVE LEARNT

- In general, we made a collage with the help of pits and paste of photos, texts etc.
- Due to digital resolution, collage can be created easier.
- Preparation of paper pasting collage.
- Method of creating image collage.



TERMINAL EXERCISE

1. Make a collage by using materials available at your home.
2. Create a paper collage with the help of only black and white paper.
3. Make a colourful collage using coloured photographs of humans and animals.
4. What is photomontage? Give details with examples.

8

GRAPHIC DESIGN-MANUAL AND DIGITAL

AIM

To arrange images, symbols and typography to represent an idea or message in a pictorial space.

INTRODUCTION

Graphic design is a visual communication which conveys information to the viewers. It is a real challenge for graphic designers that how they are going to combine visual images and text with creative possibilities. Due to the introduction of modern technology, tools have changed from manual design to digital imaging with software like Photoshop, Illustrator, Corel Draw etc. Through these various exercises, we will learn the difference between manual practice and digital formation of logo making, greeting card design and book cover design. The designer has to keep in mind whether he works manually or digitally; the sole purpose is to convey the messages through the art creatively.

In this practical chapter, we will learn the operations of digital media and how to conceptualise the message into a creative art form.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- develop the skill to incorporate images with the typography;
- conceptualise the messages into a creative art form;
- differentiate between the manual and digital representation of an artwork;



- develop the digital skills using softwares;
- differentiate the use of earlier in a painting and a design;
- create greeting card, log and book cover design manually and digitally.

OUR BIRDS/ AMAN

Method of Making Book Cover Design

1. Firstly, conceptualise a structure of the topic on which the book cover is to be made in your mind. Make the illustration on paper using a pencil. As you can see from Fig. 8.1, it is the illustration of a bird. The writer describes the life, eating habits etc., of birds, so the title of the book has been given as 'Our Birds'. The artist has shown it in the cover design.

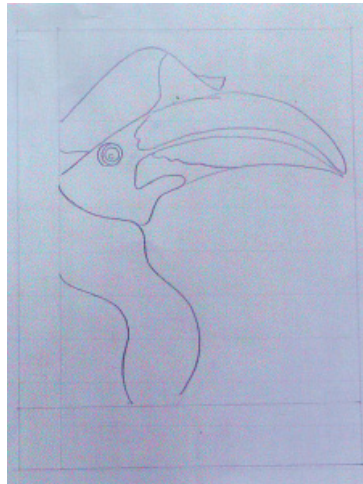


Fig. 8.1



Fig. 8.2



Fig. 8.3



Fig. 8.4



Notes



Fig. 8.5

2. After completing the sketch in pencil, the artist filled it with flat colour. The background has been filled with blue, probably showing the sky and its depth. Next, the artist fills the bird in flat yellow and black. The spine and lower portion of the cover are also filled with black.
3. After filling in the flat colours, the artist does shades the illustration using tone and texture. Firstly, he darkens the flat yellow colour by slightly using orange and starts shading, as can be seen from the figure. Then some more orange is added to the solid yellow for a darker tone for the detailing of the illustration. In the same way, the black portion of the bird in the illustration is also completed using different tones of grey. The illustration is now complete, as seen from the figure.
4. Once the illustration is completed, the writing of letters is done. Some people use tracing paper, but experienced artists write the letters directly. As you can see from the figure, the title 'Our Birds' has been written in black and looks well defined. To balance the yellow colour, the artist has used yellow for the logo and name of the writer. In this way, the reader's eyes will not stop at one place, and he will be curious to see the full cover of the book.



Notes

GLIMPSES OF INDIA/ RAM PRASAD

Method of Making Book Cover Design

To make an illustration on any topic, we first need to conceptualise a structure of the topic in our mind. Then according to that structure, a layout will be made on paper. As you can see from the figures below, the process of making a book cover is on going. The name of the book is 'Glimpses of India', and three important monuments of India can be seen, namely- India Gate, Red Fort and Lotus Temple that add shine to India's splendour.

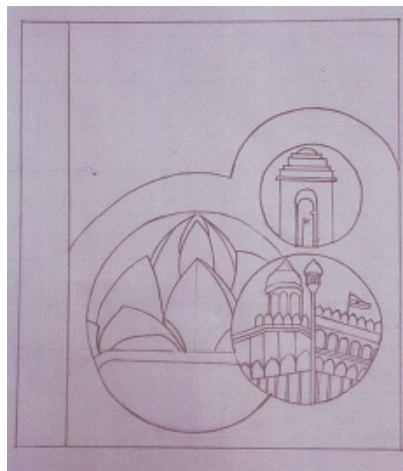


Fig. 8.6

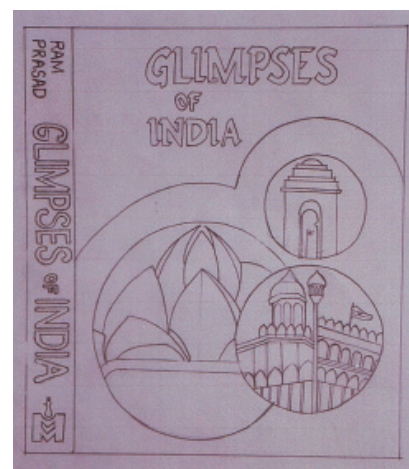


Fig. 8.7

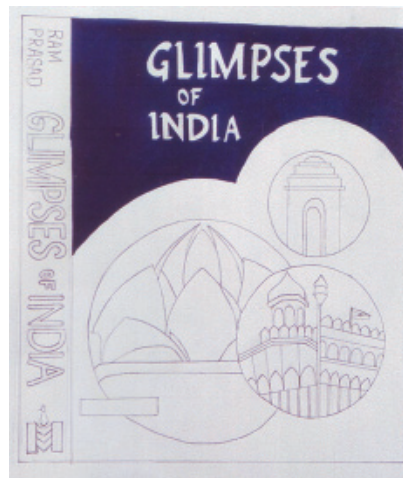


Fig. 8.8

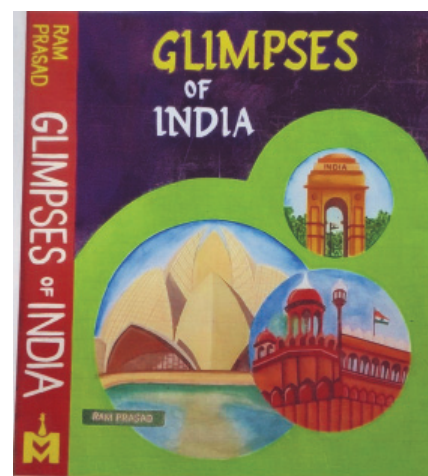


Fig. 8.9

After the drawing is completed, the artist starts writing the letters. The process of writing letters through the graph is given later. Once the letters have been written, the artist starts filling colours. As you can see, the background has been filled with dark blue. In the fourth figure, the detailing has been done. The artist has chosen colours such that the matter looks real. India gate has been filled with medium



yellow, after which the detailing was done using dark yellow and brown to give an original appearance. The Lotus Temple has been given a tone and texture of light yellow and brown on a white base, giving it a very real look. In the end, the artist has given different tones of brown in the Red Fort, which looks very beautiful. It looks as if the artist has captured the Red Fort as it is in a frame. The artist has shown all three-illustrations in a boundary of green, which contrasts the matter, thus defining the matter clearly. In the background of the matter, the artist has shown the sky using different tones of blue, which looks very appealing.

The artist fills the letters with colour once the illustration is complete. As can be seen from the figure, he has filled 'Glimpses' with yellow and 'of India' with white on a background of dark blue colour, making the letters stand out.

Towards the left, he has also shown the spine (thickness) of the book. It carries the logo of the publisher, the name of the writer and the name of the book. Thus, our book cover is ready. Poster colours have been used for the illustration.

EXERCISE FOR BOOK COVER DESIGN

Learners can make book covers on the given topics;

1. Hindi Language
2. Stories of Prem Chand
3. Kavya Bharat
4. Ka Kha Ga Seekho



WHAT WE HAVE LEARNT

- Graphic design is a visual communication which convey, information to the viewer.
- Some software like photoshop, illustrator, Coreldraw etc., help us to create different images digitally.
- Learn the difference between making manual practice and digital formation.
- Making logos, greeting card designs, book cover designs etc., digitally.



TERMINAL EXERCISE

1. Differentiate between manual practice and digital formation.
2. Create a front and back cover page for the painting book with graphic designs.
3. Illustrate a coloured logo for any topic.
4. Draw a design for your Art Note Book manually and use watercolour.

CREATIVE DESIGN WITH REFERENCE TO TRIBAL AND FOLK ART

AIM

To study and adapt various folk motifs and materials to create a new art form with the help of rearrangement and repetition of motifs form.

INTRODUCTION

Creative design is the way to explore an idea and imagination and transform or compose it in art. Here will to explore different tribal and folk motifs and forms which can be used to create a new expression as a creative design. Different types of folk and tribal art from various regions will be learned in this chapter, mainly Madhubani, Bhills and Kolam. These different materials, and techniques and how they derived from the immediate surroundings must be considered by an artist while creating a design. In this chapter, we will learn to draw the different folk and tribal art motifs and forms, and try to create a new art form or design by using motifs and also adapt the method of designing colours from our immediate surroundings.



OBJECTIVES

On completion of this practical lesson, you will be able to:

- differentiate between various tribal and folk motifs and forms;
- analyse the creation of colours and their usage;

- arrange and compose a creative design with the help of folk and tribal art forms and motifs;
- develop the skill of using different materials and methods;
- compose a creative new art form by repeating and rearranging forms and motifs;
- create different geometric patterns and its importance in a composition (design).



Notes

MADHUBANI PAINTING

Now, we are going to know about the Madhubani painting. Madhubani paintings were done using colours extracted from natural things. Madhubani painting was traditionally created by the women of various communities in the Mithila region. This painting is a folk form developed in the Mithila region of Bihar. Let us make a Madhubani painting

Make a Madhubani Painting

Step 1: First, illustrate a beautiful border on the sheet using geometrical patterns. The border is an important part of a Madhubani painting, making it composed and complete. The size of the border of the composition can be from 1.5 inches to 2.5 inches. It depends on the size of the drawing paper; after making the border draw the main figures in the centre of the sheet and then complete the remaining area. First, we have drawn a fish-seller women as shown in picture 9.1.

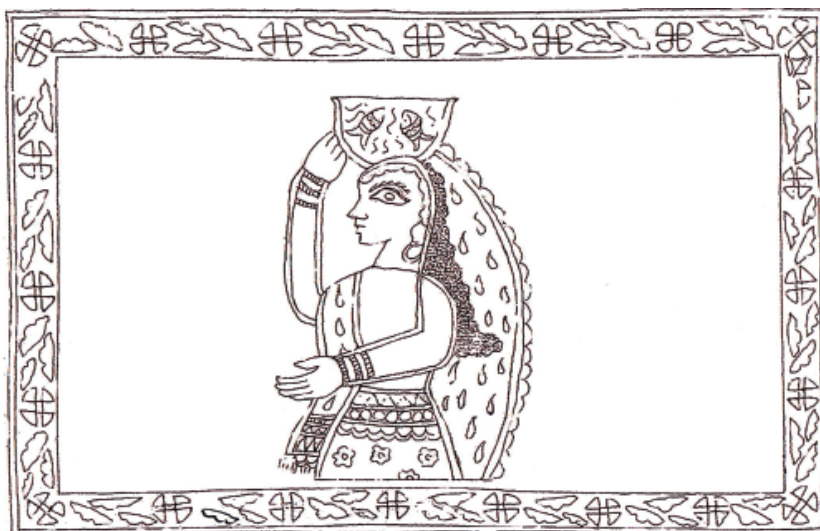


Fig. 9.1

Step 2: In the second step, draw the tree with leaves, fruits and birds to complete the remaining area of the sheet. For this, you can use any natural things, figures etc., for drawing (See Fig. 9.2).



Notes



Fig. 9.2

Step 3: In this step, we start to fill the colours in the painting, starting with the main figures. After the main figures, fill the other figures with rich colour tones (See Fig. 9.3).



Fig. 9.3

Step 4: In this step, colour the remaining figure of the painting as trees, trunks, birds and borders. Use brown for the trunk and green for the leaves with bright and rich colours. Now Madhubani painting is complete (See Fig. 9.4).



Notes



Fig. 9.4

BHIL PAINTING

Now, let us learn Bhil art.

Bhil art is the tribal art of the bill tribes community in India. The bhils reside in Madhya Pradesh, Gujrat, Rajasthan and some other states of India. The Bhil art mainly related to the nature and life of this tribe. The features of Bill's art are dots which cover the entire background. These dots are skillfully applied in the design and its surface with beautiful patterns and colours. We will draw a Bhil painting with pencil and watercolour on paper using simple figures like animals, nature, birds, and humans.

So, you need watercolor, paper, pencil, brush etc., to create a Bhil painting.

Step 1: Take a sheet and the draw figure of your choice. We have chosen a peacock bird theme, as shown in Fig. 9.5.

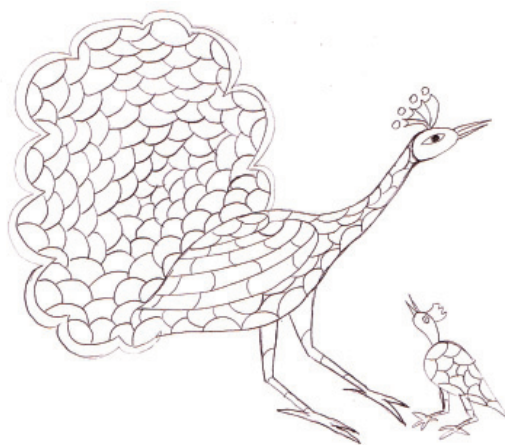


Fig. 9.5



Notes

Step 2: Start applying the base colours. You can use acrylic or poster colours. First, apply one or two coats on the main part of the figure. Then you can use the colours like red, green, blue, yellow, and orange as your choice, as shown in Fig. 9.6.



Fig. 9.6

Step 3: When the base colour has dried. Start applying dots in the figures with a thin brush; if you are uncomfortable using a brush for applying dots, you can also use a thin wooden stick with a cotton bud. The dots should be applied closely, as shown in the Fig. 9.7.



Fig. 9.7

Step 4: In final step, carefully put the dots in the remaining part of the drawing carefully (See the Fig. 9.8).



Notes



Fig. 9.8

Now, you will get a beautiful Bhil painting, as shown in the Fig. 9.9.



Fig. 9.9

Note: Avoid mixing colours and dots.

KOLAM DESIGN

Kolam art is famous in the southern part of India. It is drawn using chalk powder, rice powder and other natural ingredients. In this art, a combination of geometrical shapes and lines are made in which parallel dots are joined with the help of different lines to make beautiful designs.



Notes

Step 1: First, collect a dark colour paper like a pastel sheet and start with marking dots in this manner as shown in the Fig. 9.10.

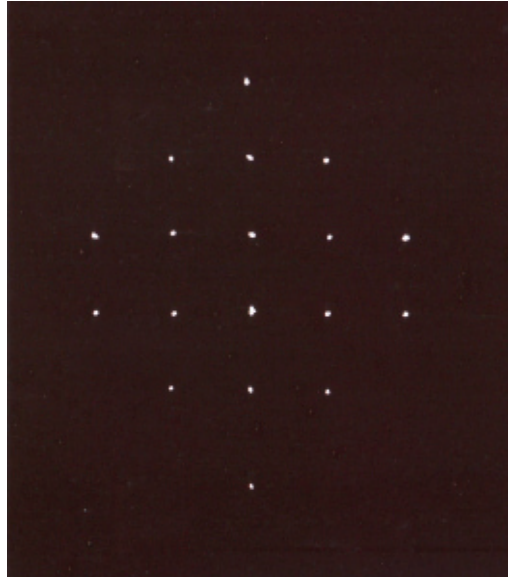


Fig. 9.10

Step 2: Draw a design as shown in the Fig. 9.11 with the help of a thin brush with white colour or white pencil.



Fig. 9.11

Step 3: Draw the same pattern by joining the dots just opposite to the pattern made in step 2 (See Fig. 9.12).



Notes

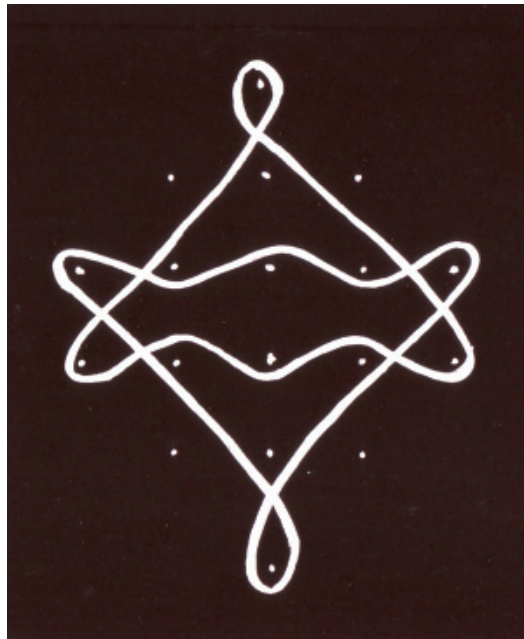



Fig. 9.12

Step 4: Draw a heart shape  using the second and third row, as shown in the Fig. 9.13.

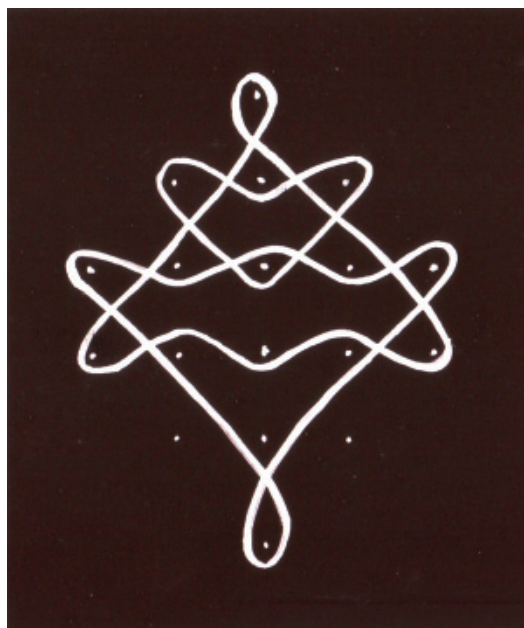



Fig. 9.13

Step 5: To complete the design of Kolam art, draw the heart shape just opposite to the one  made in step 4, as shown in Fig. 9.14.

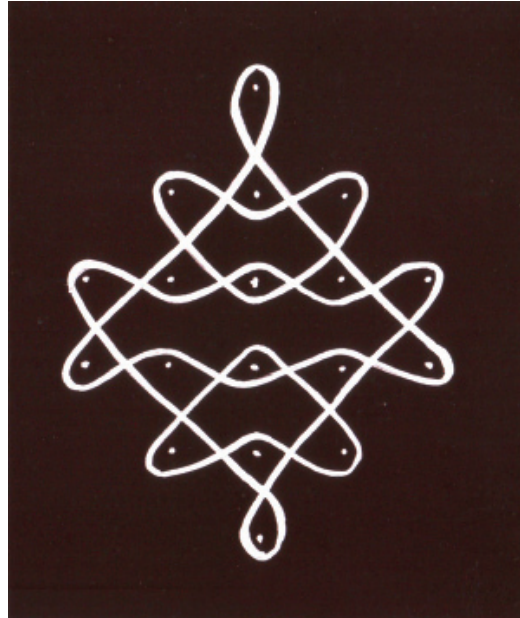


Fig. 9.14

By following these steps now, the Kolam design is complete.



WHAT WE HAVE LEARNT

- Creative design is the way to explore the idea and imagination of the artist.
- Create a new art form by using motifs.
- Method of designing colours from our surroundings.
- Illustrate designs with the help of folk and tribal art forms.



TERMINAL EXERCISE

1. Draw a border on an A4 size sheet using geometrical patterns.
2. Draw a Bhil art form using simple figures.
3. Write briefly about the Bhil art form.
4. Illustrate a creative design taking an idea from Kolam art forms.

Complete and Post the feedback form today

Feed back on Lessons

Lesson No.	Lesson Name		Content			Language		Illustrations		What You Have Learnt	
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1.											
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Final fold and seal

Fourth fold

Third fold

Feed back on Questions

Lesson No.	Lesson Name	Intext Questions		Terminal Questions	
		Useful	Not useful	Easy	Diff. V. diff.
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2.					
3.					
4.					
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Second Fold

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