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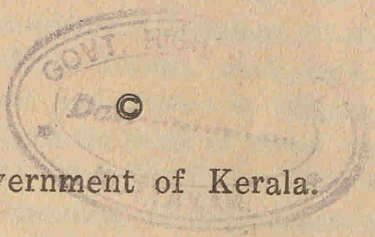
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AND
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LESSON I

Meaning of Art

Art- The very word has a charm about it. It inspires in us feelings of wonder, delight, mystery, love and devotion and makes us reflect on the objects of beauty created by man through the ages. We think of the pre-historic drawings in cave shelters, the music and dance forms, sculptures and paintings of the past and present in different parts of the World. When we think of these, we are really transported with joy. We feel curious to know the purpose and meaning of these creations of man which are known by the name of Art.

Even though there are objects of beauty in nature which attract and please us, as for instance the patterns presented by trees and plants, flowers and leaves, the nests of birds and insects and so on, we do not apply the term 'Art' to any of these. Only the forms created by the conscious endeavour of man are considered as Art.

Art is the prerogative of man. What distinguishes the human being from other living creatures is his power of thinking, feeling, and reasoning.

Through the exercise of these faculties he has progressed through the ages and evolved distinct patterns of civilization and culture. The arts and the sciences constitute the two basic and complementary aspects of development of human culture. Arts are due to the faculty of feeling and expression, and the sciences owe their existence to the faculty of the intellect. In the arts, the emphasis is on the qualities of the heart, even though the intellect also has its distinct role in their development.

Ever since the dawn of civilization, the human intellect has been busy in the pursuit of knowledge about the things around, the working of nature, the meaning of life and, above all, the underlying truth behind these. The quest for this truth or reality has resulted in the gradual acquisition of knowledge through contemplation and intelligent reasoning. The progress of civilization and culture has in turn,been made possible by the acquisition of such knowledge. Art plays an important role in this progress by enabling us to acquire knowledge through joy and pleasure. It refines the qualities of the heart which are essential for purifying one's soul and for making him an intelligent and useful member of society. Nature, as the visible manifestation of the Absolute Reality or God, has revealed art as a means of realising the aims of life.

In the early stages of civilization, art expression was crude and imitative, but it developed through the ages with the growth of civilization, giving rise to definite concepts and values of art. Let us now examine what these concepts are.

The term 'Art' has been defined variously by thinkers of the past and the present. According to most of these definitions, Art is associated with the concept of beauty as reality, because it has been held that the aim of art is to express the beautiful as manifested by the Absolute. The concept of beauty which prevailed among different communities and races at different times has, however, been different. With the ancient Greeks physical beauty was the accepted ideal, and the perfect physical form was considered as the ideal form for representing their Gods, Goddesses and heroes. This continued to be the aesthetic ideal for a long period in Europe. The early christians and Byzantines were a religious people. Images of Christ and the saints were made, and churches built, in a manner which induced a sense of piety and devotion in the minds of the worshippers. With them, the purpose of Art was to express goodness and moral beauty.

In India, at a very early period in history, a highly evolved concept of beauty had been accepted as the basis for art expression. Spiritual beauty has

been the ideal of Indian Art. Jagannatha, an Indian writer on aesthetics who lived in the 17th Century has clearly explained the concept of beauty in relation to art.

The poet Kalidasa has described the nature of beauty and art in poetical terms in many of his works. The concept of beauty and art has also been discussed in the ancient treatises on Art, such as, the 'Vishnudharmottara Puranam' the 'Chitra Sutra etc. A comprehensive and satisfactory explanation of art and beauty is available to us through these sources.

The beautiful' is described as that which gives a special kind of pleasure quite unlike the utilitarian pleasures derived from eating, drinking, entertainment and amusements. It has a transcendental quality. It is a creative movement of the mind which consists in the experience of harmonious relations in what is perceived by the senses. Beauty is not an attribute of what is seen in nature. It is subjective; it is an experience enjoyed by the mind of the artist. Art is the expression of the sense of the beautiful.

There is yet another factor to be explained if the concept of art is to be fully understood. Behind the process of art expression, there is the emotional

urge to give form to the experience of haronmy. When the artist finds himself in a mood of communion with nature and experiences the sense of the beautiful, a thrill of joy is produced in him giving rise to an emotional urge to create. The joy experienced by the creative mind is akin to that experienced in Dhyana or deep meditation, when the subject and object become identified in one. It is compared to the joy of the Divine Creator of the Universe. The view that art is intuition and that it seeks to manifest the inner reality or spirit of sense-perceptions, is shared by modern writers on aesthetics.

But, where does the material means of expression come from, for the artist to create his forms? It is nature which provides him with these means and serves as the direct objective source of inspiration for all sense-perceptions. The varying moods of nature with their accompanying rhythm of colours, moving and vibrant forms and the captivating patterns of sound exert an indefinable magical influence on the creative mind, and evoke an emotional response.

The artist perceives an harmony in these perceptual forms, colours and tones in nature, and by an intuition, re-creates his mental image, which ultimately finds expression in concrete terms. The

creative process is accompanied by an ecstatic mood in which the artist experiences a vision of the inner spirit, or the reality that is behind all sense-perceptions. A true artist can therefore be said to be one who has touched 'the hem of eternity', through his art creation.

The following story of a 'Chinese artist will illustrate in a simple manner, the meaning of art and the nature of art creation

'Lao Kung was a great artist whose life was a dedication to Art. Though he was accomplished in art and had numerous disciples, he was very poor. When he grew old and his end was drawing near, he gathered around him all his beloved disciples so that he might bless them before his departure from this world. The disciples came to their master and finding him not in bed but seated at his table surrounded by his pictures, brushes, paints and other accessories of his art, requested him to rest. But the old man shook his head and replied that he would prefer to end his life, while he was happy, being surrounded by the objects he loved most, in his life. One of his disciples, thereupon, addressed the master thus.

'Our beloved master! you have worked throughout your life and given your best to humanity. We are grieved to see that yet, you have been poor

and no help has come to you from those to whom you have given. We are unhappy at this injustice and are in grave doubts. We request you to answer us this question. Please tell us what the highest purpose is one should aspire to in this life.

Lao Kung was moved, and rising from his seat, he quickly stepped across the room, and produced a picture painted by him with a few strokes of the brush. The picture was of a blade of grass. He stood reverently before the picture and said pointing to it.

'I have become equal to the Gods in having created that picture. With these words, he lay down on his bed, quite exhausted with emotion, and quietly passed away. His disciples got the right answer to their question. The master had represented in that picture not merely a blade of grass, but the spirit and life of every blade of grass, that grew on the earth. He had put his whole being into it.

There are many popular stories in Sanskrit literature, and ancient treatises on art, in India, which illustrate the nature of art creation and the role of the artist as a creator. In one of the treatises there is a story of how the God Brahma brought back to life the son of a Brahmin by having his portrait executed and endowing it with life.

The creative artist is therefore a person who has vision and the power to create, and who sees both the visible and the invisible.

Most of us do not have this vision but see only the external appearance of objects. The artist makes these things interesting for us by creating a new world of joy and delight, because he is able to select and present what is significant in the objects perceived. He makes us not only look at the picture he creates, but look into it and feel its mood and spirit.

LESSON II

Various Forms of Art Expression—Their Beginnings and Characteristics

Though the arts include Several forms, painting, sculpture, architecture, music and dance are alone considered as significant among these. These are known as the Fine Arts. Poetry and literature are also sometimes included in this group. The Fine Arts are creative in nature, and the various forms of art are different only because of the different means of expression used in their creation. 'Painting, or the pictorial art is concerned with emotional expression in rythmic forms and colours. Sculpture aims at three-dimensional creative expression in materials such as stone, marble, terra-cotta, wood, plaster etc. Architecture is the art of building, not for mere shelter alone, but for satisfying an inner need as well. Music and Dance are the embodiments of emotional expression in rhythmic patterns of sound and bodily movements. The emotional content and harmony of form are, however, common to all these forms of art expression.

When did the various forms of art expression begin and how? These are questions that are not answered easily, because the beginning of art is as mysterious and obscure as the beginning of the human race. Just as nature has been created by God, art is the creation of man to please himself. In its primitive beginnings, the desire to please himself has been the basic motive in art expression, which gradually developed into something indispensable to life. We have sufficient information about earliest man's activities to show that the pictorial art, art of decoration, dance and music had a place in his day to day life even in the earliest pre-historic times. All the arts have evolved from these beginnings and developed with the advance of civilization.

Music and Dance— Music and Dance are the embodiments of sound and rhythm. These two forms were linked to-gether in the early periods and they served as means of enjoyment and rejoicing. Bodily movements in play as well as in work have always been accompanied with music, clapping of hands and beating of drums. This is seen in village and folk music and dance even now. It is from such beginnings that these two sister arts have evolved and developed into conscious forms of expression, so as to acquire an indispensable role in the life of different communities.

In India, music and dance have acquired a divine and spiritual significance. We have enough evidence to show the high degree of excellence reached by these arts even during the period of the Vedas.

The Vedas constitute the essence of all wisdom as revealed to the sages and contain the basis of these arts. The sage Bharata, who is the author of the art of dance has attributed the origin of this art to the God Brahma who is supposed to have created it. He says that the arts of music, literature, 'Nritta', and 'Abhinaya' which are the limbs of the art of dance have been created and organised on the basis of the four Vedas. He has explained in one of the passages in his 'Natya Sastra' that the purity of utterance has been evolved from the Rig Veda, music from the Sama Veda, the art of movement and gesture from the Yajur Veda and the expression of various 'rasas' or moods from the Atharva Veda. The art of dance has been created out of these.

In India, music and dance developed in different directions in different parts of the country and acquired distinct styles and characteristics. Thus we have, in music, two main divisions, that is, the North Indian and South Indian Schools. Among the highly evolved styles of dance, we have Bha-

rata Natyam, Kathakali, Manipuri and Kathak. But, irrespective of the styles or modes of expression, these two forms of art share certain common concepts and rules, the most significant among them being the concept of rasa. The object of these arts is to evoke rasa.

Painting: Painting is concerned with expression in lines, tones and colours. In pictorial art, as in music and dance, the beginnings are obscure. But it is possible that in the earliest periods, the first drawings and engravings on rocks by the prehistoric man might have been the result of a natural urge to create pleasing forms. Starting from linear representation of animals on the walls of caves, as in Altamira, and Cogul in spain, the pictorial art has developed through the ages giving rise to various schools and styles and evolving various concepts and rules distinguishing various cultures.

Pictorial art in India has followed for a long period an idealistic pattern based on religion. "Vishnudharmottara Puranam" an ancient treatise on art, while discussing the art of painting, says that the principles to be applied to painting, are the same as those governing the art of dance. This is true in the case of the traditional paintings and sculptures of India which reveal the rhythmic and

expressive quality of movements and gestures in dance.

Architecture and sculpture Both architecture and sculpture aim at three-dimensional expression, and use the same materials. They had a co-operative existence and went hand in hand for a long period in the past. sculpture served as an ornament to architecture, imparting to it an added significance and interest. Architecture, on the other hand, served to impart dignity and meaning to sculpture. In early Greek Art, Egyptian Art, as well as in Indian Art, this has been so.

In spite of this joint existence and development, it is possible to trace the origins of sculpture and architecture to independent sources also. Sculpture as such might have started from the carvings on bone, ivory and stone and the crude images in clay and stone made by pre-historic man. Similarly, the beginnings of architectural development can be traced back to the primitive forms of dwellings, such as the cave, the hut and the tent. The cave was the dwelling of the hunter, the hut was the shelter of the peasant, and the tent, the shelter of the nomadic tribes who shifted from place to place. (Ill: I, A, B, & C.)

LESSON III

Art As The Language of Feeling

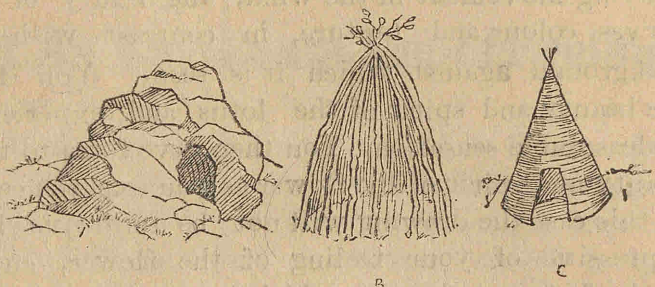
It has been mentioned in the first lesson that Art is the prerogative of man. Of all the creatures of God, he alone is gifted with the power of expressing his feelings. Just as ordinary speech is the language of communication of ideas and thoughts, art-expression is the language of feeling. Examples can be cited from all forms of art expression to illustrate this point. Let us take the case of music. The emotional appeal and influence of music is a matter of every day experience to us. The devotional songs of Sri Thyagaraja, for instance, if sung in the appropriate raga and mood, convey the emotional sentiments in an effective way and arouse in us the same feelings and moods expressed in the songs. This is true of all forms of art, whether it is painting, music, sculpture or architecture.

Feeling is quite different from seeing. Assume that you are drawing the picture of a lotus flower from nature. It can be represented in two ways. You may copy the shape and form of the flower as seen on the surface, faithfully reproducing it in correct proportions and colours. You may draw the

same lotus flower in a different way as well. In this case, you observe the lotus flower, its graceful swaying movement in the wind, the beauty of its curves, colour and texture, in contrast with the background against which it is seen. You feel the beauty and spirit of the lotus and experience a pleasurable sensation. You then give form to this beauty and spirit of the flower as you experience it. In this case the drawing will not be imitative but expressive of your feeling of the flower, and a work of art. A drawing which merely imitates the external form can be nothing more than a copy. It cannot be considered even as good as a photograph which will be capable of more effectively recordihg surface details of the object. A true work of art is therefore not a true copy of the object, but the artist's version or interpretation of it as he feels it.

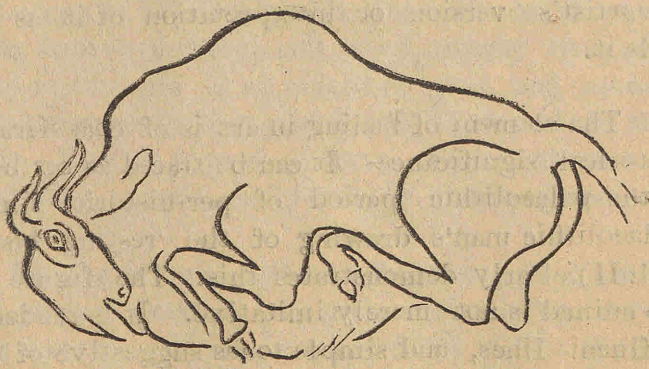
The element of feeling in art is of considerable historical significance- It can be traced as far back as the palaeolithic period of per-historic times. Palaeolithic man's drawing of the 'resting bison, (Ill: II) elearly demonstratcs this. The figure of the animal is not merely imitative. It is rendered in fluent Iines, and simple tones suggestive of the inherent characteristics of the animal. The drawing shows what the pre-historic hunter felt obout the animals, he used to hunt. The arts of ancient

Ill: I.



A. Cave. B. Hut. C. Tent.

Ill: II.



"Resting Bison."

[Palaeolithic Drawing]

Egypt, Babylonia, China, and India are not exceptions. One of the significant features of Indian and Chinese art is its expressive and evocative

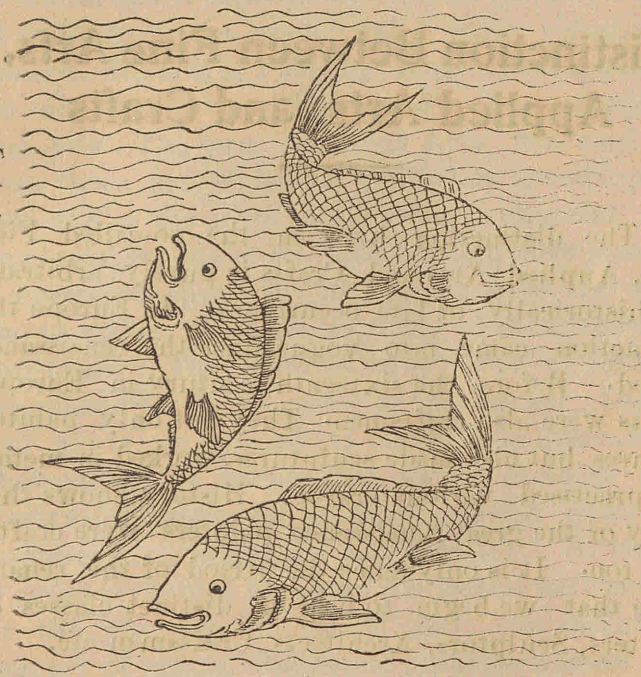


Fig: III.

power. It is more suggestive than descriptive. The Chinese and Indian artists did not copy from objects in nature. They used to observe natural forms, colours and movement, and study them keenly, but drew them from imagination.

(Ill: III Japanese Drawings)

LESSON IV

Distinction Between Fine Arts, Applied Arts, and Crafts

The distinction between the so-called Fine Arts, Applied Arts and Crafts is purely arbitrary and historically of late occurrence. In Europe the distinction came into vogue since the renaissance period. Before the sixteenth century in Europe, artists were also craftsmen. They not only painted pictures but also made sculptures, worked in metals and practised various crafts. History shows that many of the great renaissance painters were craftsmen too. It is only since the period of the renaissance that we begin to hear of distinct classes of Painters, Sculptors, Architects, Craftsmen etc.

This has been so in India as well. In the early periods of the Christian era there were craftsmen's guilds in India who undertook all kinds of jobs such as building, decorating, painting and Sculpture. We have ample historical evidence to show that the divorce of the applied arts and crafts from the so-called Fine Arts was only a later development.

The distinction that has been made is based mainly on the creative functions of the various arts and crafts, and it seeks to distinguish the useful arts and crafts from the aesthetically more significant Fine arts. The arts of Painting, Music, Dance, Sculpture and Architecture, thus came to be accepted as 'Fine Arts'. The term 'Applied Arts' was used to denote those arts which are applied to specific purposes such as the art of decoration, industrial art, commercial art and so on. Even though there is scope for a creative approach in Applied Arts, the purpose to which these are applied assumes greater importance. The applied arts serve a definite purpose and are to be useful in that sense. Decorative Art is art applied to design and decoration. Industrial art is art applied to the machine and industry. Commercial art is art applied as an aid to publicity, in commerce and industry. In these, the artist is obliged to design his formal patterns to suit the purpose for which they are intended. Economy of means, functional appropriateness and suitability of technique are important factors. Artistic expression is only subordinate to these.

The crafts are those which are supposed to be concerned with craftsmanship or skill, rather than with any creative endeavour. These include all crafts, both artistic and ordinary, such as pottery, carving, metal work, weaving, carpentry, basketry

etc. Even in these, the scope for creativity is not over-ruled. On the contrary, a craft product made by a creative craftsman gifted with artistic talent, becomes a work of art. An ordinary basket, if woven with skill and a feeling for design and beauty, can become a piece of art. The pottery of ancient Greece and China were works of art which combined artistic beauty and craftsmanship. Throughout the history of art, we come across examples of creative craftsmanship among different communities.

A Painting, or Sculpture, for the mere reason that it is classified under 'Fine Arts' cannot have the claim to the title unless it is expressive and original and aesthetically significant. It will become a mere craft if it is lacking in these qualities. The distinction will therefore appear to be purely arbitrary and made for convenience for distinguishing between creativity and craftsmanship.

LESSON V

Psychological Basis of Art Expression & Art Communication

Art expression is the result of an emotional urge to give form to our experiences, and through that form, to convey a state of feeling. This form is created not by reproducing what is visually present in nature. It is the result of sensibility and creative power, and the mind assumes a very important role in this process. The nature of working of the creative mind in art expression is rather complex and mysterious. But it will be helpful to the art student to obtain an idea of the process of art creation.

The human mind is not merely a mirror which reflects objects as present in nature. Different persons see the same object and get different impressions, because their mind and senses react in different ways and in different degrees. When we see an object in nature, say a red flower, we not only see the flower but feel its shape, the proportions of the petals, colour, texture, gracefulness, and besides these, something else, that is, the inner

quality and spirit of the flower. But this is not all. There are other factors of the mind which provide an emotional backgound to this first perception and modify it. We might have had, on many occasions in the past, experiences of beauty, rhythm, harmony and colour in forms in nature, and these might have left their impressions in our minds. These impressions obtained at different times remain stored up in the sub-conscious level of the mind, and are aroused by the impact of new experiences. When such impressions affect our perception of the flower, and render it more interesting, we naturally express our admiration of the beauty of the flower. We perceive an indefinable beauty in the flower and feel a thrill of joy. In a person gifted with creative powers, the sum total of these impressions, results in forms which arrange themselves, by an inner impulse into an artistic pattern. If the technical skill and proficiency are also present, the artistic pattern mentally conceived takes concrete form. It can be a painting or sculpture. This is the secret of art creation.

It naturally follows from this that Art is self-expression. The artist projects his emotions into his experiences and expresses his feeling of these experiences. The feelings may be individual, to the artist but the experiences have a universal

character also. The artist therefore expresses the individual as part of the universal, the one in the many, as he sees and feels it. When a work of art infects another and produces similar emotions experienced by him, it becomes art-communication.

LESSON VI

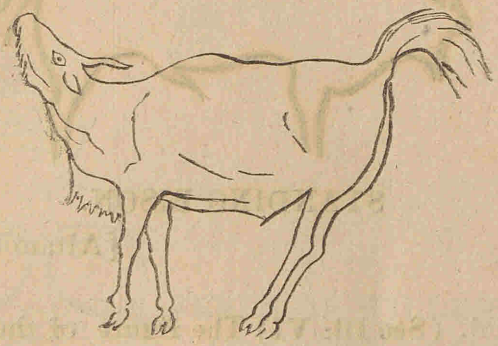
Pre-Historic Art of Europe

Art is as old as the human race. It is part and parcel of man's nature. Even though its origins are lost in obscurity, we are able to know somewhat about the earliest artistic activities of man through such scanty evidences as have been preserved through the ages. The period prior to the advent of writing and beginning of recorded history is termed 'Pre-historic'. The Pre-Historic Age may be broadly classified into three divisions, the Palaeolithic or Old Stone Age, the Neolithic or New Stone Age, and the Bronze Age. Each of these periods had a distinct art style of its own.

Palaeolithic art: During the Palaeolithic or Old Stone Age, man depended on nature for his living. Hunting was his main occupation. He lived in caves or rock shelters. He used to decorate his body with crude pigments, and jewellery made of carved bones and Ivory. The desire to imitate nature, and to represent the objects familiar to him in daily life made him cover the walls of his cave-shelter with drawings, and paintings of animals and the human figure. Such drawings are found in a number of caves situated in northern Spain and South-western France. Lascaux in France and Altamira in Spain

are two of the most important centres, which reveal the best of Palaeolithic man's artistic activity (See Ill:IV and V). Drawings of the early Palaeolithic Age are in line, and represent single figures. The outline is continuous, though somewhat hard

Ill: IV.



DEER.

[Altamira–Spain]

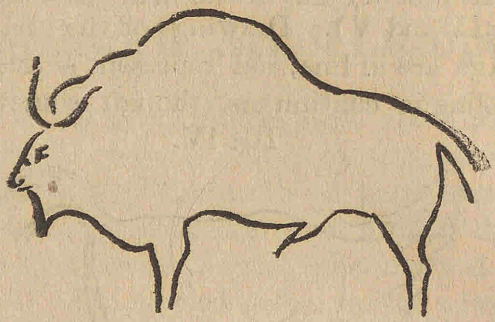
Ill: V.



HORSE.

[Lascaux-France]

Ill: VI



STANDING BISON.

[Altamira]

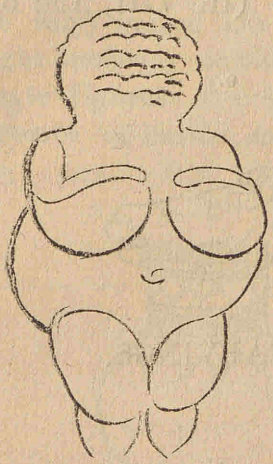
and rigid. (See Ill: VI) The figure of the standing bison illustrated is engraved on the surface of the rock.

This crude treatment is followed by a more vigorous style in drawings of the latter period. The linear treatment is replaced by painting in flat tints. In the caves of Lascaux, for instance, groups of animals such as bulls, galloping horses etc., are represented in fluent lines and painted in flat tones. Occasionally, human figures are also seen to be introduced. An excellent example of Pre-historic painting is the figure of a deer in the cave at Altamira in Spain. The figure is drawn and painted realistically and it suggests modelling (Ill: IV).

It is not only realistic but is also expressive of the gracefulness and agility of the animal.

Palaeolithic sculpture is seen to be less prominent than painting. Sculpture in the round is rare. The only examples which deserve considera-

III: VII.



VENUS OF WILLENDORF
[Palaeolithic Sculpture]

tion are the statuettes of two female figures, of which the statuette of the so-called 'Venus of willendorf' about 4½ inches high is a typical one (III VII).

The sculpture is very crude and primitive and does not have any of the qualities of palaeolithic painting. But carving as a decorative art

is seen to have been of significance during this period. Carvings on bone, ivory, and stone, representing natural forms, as well as articles of jewellery carved in bone and ivory, belonging to this period, surpass the sculpture in the round both in quality as well as in quantity. The carvings reveal a keen sense of design and observation of natural forms. (Ill. VIII, And B.)

A.



B.



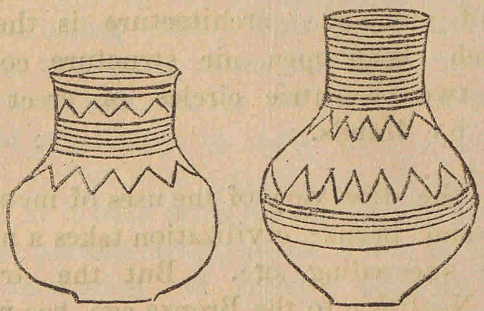
Ill: VIII
PALAEOLITHIC CARVINGS.

Neolithic Art:

The Palaeolithic Age is followed by the Neolithic or New Stone Age which is characterised by the appearance of polished stone implements and weapons. The Neolithic age marks a distinct stage in the evolution of the human race which is characterised by certain definite changes in the life and activities of the people. Agriculture became the occupation of man, though hunting was not yet given up. Animals came to be

domesticated. Pottery, weaving, and structures of stone made their first appearance. The art of this period reflects these changes.

As in Palaeolithic art, the earlier and latter periods of Neolithic art are characterised by certain stylistic differences. The paintings of the early period are somewhat realistic with a slight tendency towards abstraction. Instead of single figures and groups of animals we find pictures of battle scenes and hunting scenes of



[Ill: IX.
NEOLITHIC POTTERY.

an illustrative character which reveal the new interest of man in worldly activities. Towards the latter period, the style of art assumes a distinct geometric and abstract character. It plays its role more in the decorative art of the period. The decorative patterns consisting of the 'chevron'

'zigzag' etc., which appear on the pottery of this period illustrate this style (III: IX)

Figure carving in sculpture is seen to be not yet developed. It is seen only on 'Menhirs' or crude blocks of stone erected as monuments to commemorate religious observances.

The foundations of architecture were laid during the Neolithic Age, as an essential need of settled life. But architecture itself, as such, remained least developed of all the arts. A typical example of stone age architecture is the stone circle which is an open air structure consisting mainly of two concentric circles of erect stones connected by lintels.

With the discovery of the uses of metals such as copper and bronze, civilization takes a new turn during the succeeding age. But the transition from the Neolithic to the Bronze age has not been at the same time in all parts of the world. For instance, Europe was still in her stone age culture, when Egypt and Mesopotamia had far advanced in their civilizations and had learned the arts of painting, sculpture, and the use of metals. At almost the same distant period in the pre-historic past, India had also a glorious civilization and culture flourishing in the Indus valley.

LESSON VII

Art of Ancient Egypt and Mesopotamia.

Art of Egypt:

While Europe was still in the stone age and in a barbarous condition, an early civilization in the east, in the valley of the fertile Nile was already in a flourishing state. This civilization which goes back to a time, more than 6000 years B. C., had even at that remote period, achieved a high degree of excellence in Art.

But it is only with the commencement of the Dynastic periods from about 3500 B. C. that a regular succession of artistic activity is made available for study. Agriculture was then a permanent occupation, animals were domesticated, and the arts of painting, sculpture, architecture and music, pottery, weaving and gold and silver work, were practised with great skill. Literature, mathematics and astronomy developed during this age of the Pharaohs. The problem of life and death had already engaged the minds of the Egyptians. It was their belief that the soul lived even after

the death of the person and that the physical body must be preserved from deterioration, after death, in order that the soul might remain immortal and in bliss. The 'Book of the Dead', a collection of religious texts was woven round this belief. The Egyptians worshipped many Gods, of whom the Sun God, as the giver of life, was the most important to them.

Arts of Egypt;

The Arts of Egypt originated from these beliefs and naturally therefore the tomb and the temple became their centre. The Pyramids were built of durable granite to serve as tombs to preserve the dead bodies of the Pharaohs. The walls of the chambers inside the Pyramids were decorated in relief or incised work and painting. The story of the life of the dead persons and the 'Book of the Dead' were fully illustrated in these paintings and relief decorations. Even the coffin was decorated with portraits of the dead person, and beside the coffin, a big size portrait sculpture of the dead King was also kept, because it was believed that the image would serve as a substitute if by any mischance the mummified body in the coffin would become lost or was destroyed.

Sculpture played its role not in the Pyramids alone. There is yet another aspect of Egyptian

Art. The Art of the temple and the Sphynxes reflect the power of the Pharaohs, both temporal and spiritual. The Great Sphynx carved out of limestone which is more than 60 ft. high, stands as a symbol of power and durability. The illustration given will show what a Sphynx looks like. (Ill: x).

Ill: X.



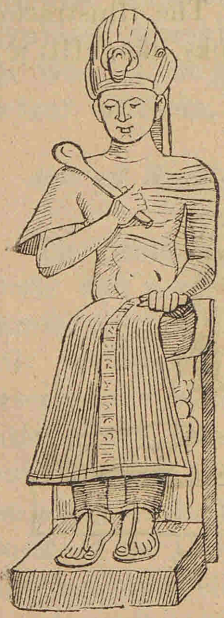
SPHYNX.
Egyptian Art

The temples themselves are embodiments of this power and glory of the Gods and of the Pharaohs.

Sculpture is essentially realistic and expressive. The figure is shown in erect posture in front

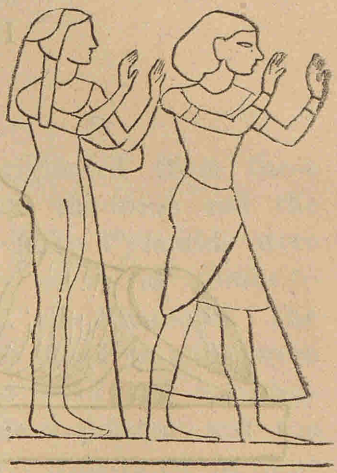
view, the weight of the body being balanced equally on either side: (Ill: XI)

Ill. XI.



EGYPTIAN SCULPTURE.

Ill: XII.

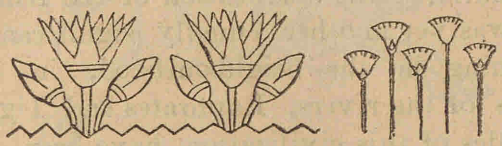


DRAWING FROM RELIEF.

The paintings and reliefs are artistically excellent. The lines are fluent and graceful, and the colouring is beautiful. Rendering of tones is flat, and there is no perspective or foreshortening. (Ill: XII)

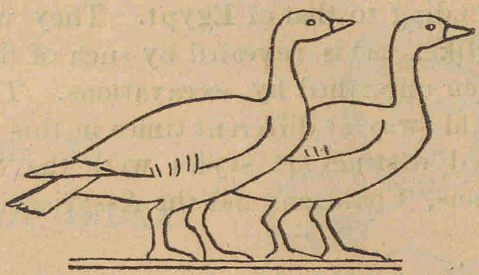
Representations of birds, fish, and natural motifs such as the papyrus and the lotus are also shown with a feeling for form and decorative beauty. (Ill: XIII, A. B. & C).

Ill: XIII. A. B.



NATURAL MOTIFS IN DESIGN.
(Egypt)

Ill: XIII C,



NATURAL MOTIFS IN DESIGN
(Egypt)

In the paintings of the human figure, the body is in front view, and the head and feet are in side

view. These characteristics of Egyptian Art appear to be the same throughout.

Art of Mesopotamia:

Parallel to the civilization of the Nile Valley, there was yet another equally significant culture flourishing in the neighbourhood, in the twin valleys of the rivers, Euphrates and Tigris. But the relics of this civilization have been lost considerably, because of the perishable nature of the materials used. Cities, palaces and houses were built of sun-dried bricks on platforms as a protection against the annual floods. The people who inhabited these valleys, probably followed a religion corresponding to that of Egypt. They were fierce and warlike, as is revealed by such of the relics as have been unearthed by excavations. The people who held sway at different times in this region and produced distinct art styles were the Sumerians, Akkadians, Chaldeans and the Assyrians.

Mesopotamian Art is seen to be stern and powerful in character, unlike the Art of Egypt which expresses the gayer aspects of life. The battle scenes, hunting scenes, and figures rendered in relief as in Assyrian Art, express this stern character. (Ill: XIV)

Ill: XIV.



RELIEF FROM ASSYRIAN SCULPTURE

In sculpture in the round, the figure appears motionless. (Ill: XV)

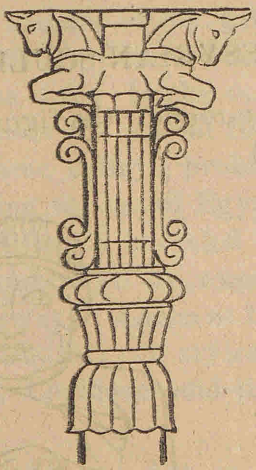
Ill: XV.

STATUE OF GUDEA.



The art of engraved seals is a distinct achievement of Mesopotamian art. This ancient civilization came to an end with the conquest of Babylonia by the Persians about 539 B. C.

With the advent of the Persians, a fusion of art styles, by mingling Persian and Mesopotamian elements, was effected. This is seen in the column from Persepolis [Ill: XVI] which combines the Mesopotamian bull-motif and the well-proportioned



Ill: XVI.

COLUMN—
PERSEPOLIS

slender Persian column. Mesopotamian art is more significant than Egyptian art, because of its contribution to the development of art in Europe and the Western World.

LESSON VIII

Pre-historic Art in India.

Our knowledge of the Pre-historic past of India has been very scanty until the early twenties of the present century. With the commencement of archaeological researches and discoveries, the culture of the Indus Valley civilization was disclosed. The origin and development of Indian Art have been traced back to this ancient culture, which flourished about 3000 B. C. parallel to the civilization of Mesopotamia. This ancient civilization was no doubt the culmination of a long process of evolution extending through the ages of the dim pre-historic past, reaching as far back as the stone age.

Art of the Stone Age:

Evidences of Stone Age culture have been discovered in several places in India. A group of caves in the Kaimur Range in Central India, reveal crude drawings of hunting scenes marked on the walls. Later stone age paintings are found in the excavations in the Vindhya Hills. Similar drawings in a red pigment are found in a series of caves in Central India. The drawings represent human beings and animals rendered with a feeling for movement and action. These drawings, bear a close resemblance to the palaeolithic paintings of

Pre-historic man discovered in Spain. But as in Europe and other parts of the World, Palaeolithic art belongs to the isolated past.

Art of the Indus Valley:

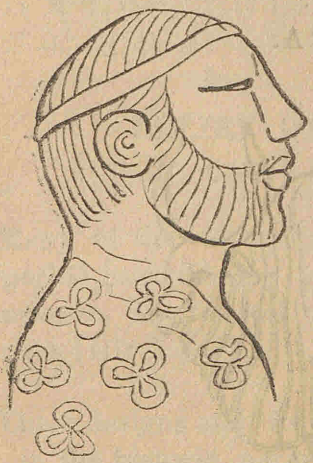
The Indus Valley Civilizaion appears after a gap of thousands of years. The civilization of the Indus Valley was discovered in gradual stages as a result of the excavations and researches conducted since 1922, by leading archaeologists. The three important sites where excavations have revealed important relics are Mohenjadaro, Harappa and Chanhudaro. From these relics we are able to know about these people. They were highly civilized, learned in the arts of building, sculpture, pottery, weaving, metal work, etc., and they had a deep sense of religion.

Houses built of burnt bricks, well planned townships, drains and baths, specimens of sculpture in copper, terra-cotta, and stone, engraved seals in stone and terra-cotta, pottery of beautiful shapes, jewellery, and many objects of domestic and religious use, have been disclosed during the excavations.

Seals of steatite engraved on one side with figures of animals such as the bull, pig, buffalo, horse, dog, sheep and elephant, accompanied by a sort of pictorial writing, and with a boss or projection on the other, are the most significant of the

finds. It has been possible to fix the date of this ancient civilization, partly by the similarity of seals discovered in the Mesopotamian region of established date.

Sculpture consists of small images of clay, limestone, and bronze. Figure of a bronze dancing girl, stone statuette of priest, ceramic toys, and a stone torso of a dancer are typical examples of sculpture of considerable artistic merit. (See Ill: XVII and XVIII). [Ill: XVIII



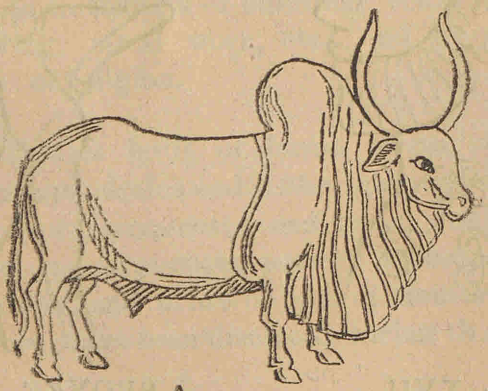
Ill: XVII.
STATUTTE IN STONE
'HEAD OF A PRIEST'
Indus Valley civilization.



BRONZE
'DANCING GIRL'
STATUETTE
Indus Valley Civilization.

The seals of the Indus Valley offer the greatest interest because of the variety of pictures engraved on these. Forms which frequently appear on these seals are the conventionalised Aswatha tree, Nagas or serpents, the cross-legged seated figure, the unicorn and various animals. These forms are rendered with great skill, with a feeling for expression and beauty (Ill: XIX, A and B).

Ill. X X A.

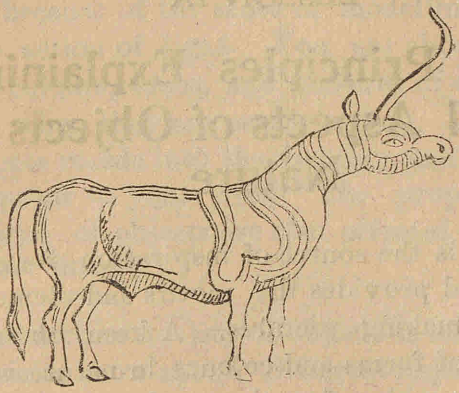


A

RELIEF ON SEALS.

[Indus valley civilization]

Ill. XIX B



B

RELIEF ON SEALS.

[Indus Valley Civilization]

Many of the motifs occurring in the Art of this period bear affinity to Babylonian ornament, for instance, the tre-foil motif seen on the Shawl of Priest (Ill: XVII).

These designs and forms are seen to appear again in the historic period of Indian Art, after a long space of more than thousand years.

LESSON IX

Basic Principles Explaining Visual Aspects of Objects in Nature.

Nature is the source of inspiration for art expression, and provides the motifs and elements of form, for making pictures. A keen observation and study of forms and colours in nature is therefore indispensable for the student of Art. A knowledge of the basic laws governing visual appearance of objects is also essential for successfully representing their forms.

When you look at an object in nature, say, a tree, you are looking at not the tree alone. Though the tree is the main object of your attention, there are other objects also within the field of vision, which influence the visual appearance of the tree. You see the tree, therefore, not independently but in relation to its surroundings. This relationship is defined by factors such as distance, colours, tones, textures, spaces, and above all, light.

All objects in nature have three dimensions. They have length, width and depth or thickness.

You become aware of the three dimensions of the object because of the sense of modelling conveyed by the action of light. You are able to see the forms, colours, tones, and textures of objects more clearly when they are nearer to you, and the more the objects recede into the distance, the less distinct they appear to your eyes. The proportions and dimensions of objects are also affected visually in the same manner.

The surface quality of objects is another factor you have to know about. Different objects in nature have different textures, which suggest qualities of hardness or softness, evenness or roughness, transparency or opacity, etc. These qualities are suggested because of the action of light. Texture is therefore an important property of form.

The visual appearance of objects depends also on the intensity and direction of light falling on them. For instance, in dim light or twilight objects appear hazy. Their forms are not defined. In brilliant light, objects appear brighter, contrast of light and shade is sharper and the shadows are deeper and clearer.

Colour has also certain effects on normal vision. Red is very powerful and warm and appears to advance towards the eye. Blue is cool and soothing and appears to recede from you into the

distance. Yellow is a bright and warm colour. Likewise different colours have different qualities.

It must, however, be borne in mind that the various aspects of visual appearance explained do not function independently or separately. They function simultaneously, and it is the sum total of these aspects that clearly defines visual appearance of objects. These aspects will be dealt with in greater detail while explaining the laws of perspective, light and shade and colour.

LESSON X

Representation of Objects General Principles

Having understood the principles governing visual appearance of objects, you must attempt to know how to represent the visual appearance of objects correctly in pictorial form. The surface of the paper or board on which you are going to draw has only two dimensions, but the object to be represented has three dimensions. It follows therefore that you are to represent pictorially in two dimensions the form of an object having three dimensions.

You have to consider well the means of representation to be used. The builder of a house or any building uses bricks, timber, iron, etc., as the materials for construction. Mortar, cement, glue and nails are the elements which bind the materials. Similarly in making a picture, the materials are lines, colours, tones, spaces and textures. The binding components are the principles of design and composition. Lines, tones, colours, textures and spaces are the material means by which the picture is constructed.

The three-dimensional form has to be represented in two dimensions by using these artistic means to create pictorial form. The distinct qualities and characteristics of each of these material means are of such importance that they should be studied separately.

1. *Line* is a linear mark which defines the limits of an area or space. It defines contours or shapes of objects.

It has many functional properties.

(a) It has an intrinsic beauty of its own which can be utilised in giving character to various forms expressed in outlines.

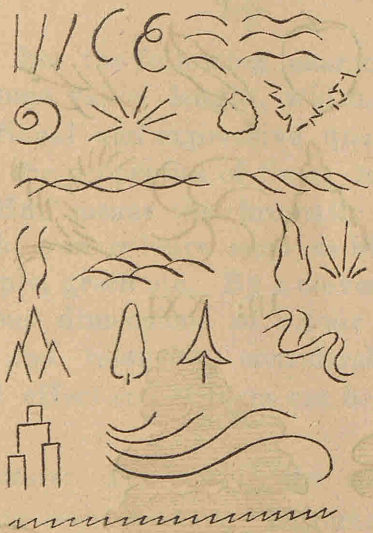
(b) It can give a directional leading to the eye.

(c) It can be used to represent various symbols. The alphabets and numerals are examples.

(d) It suggests certain states of feeling when used expressively. The straight line, horizontal line vertical line, oblique line, zigzag, wavy line, spiral line, the broken line, etc., have their own expressive qualities.

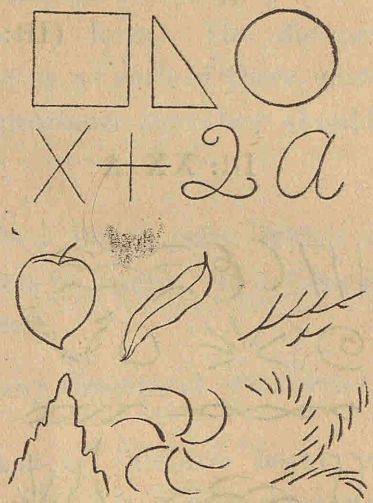
(e) It can create pleasing patterns or designs by a planned arrangement of various lines. (Ill: XX, A & B)

Ill: XX A

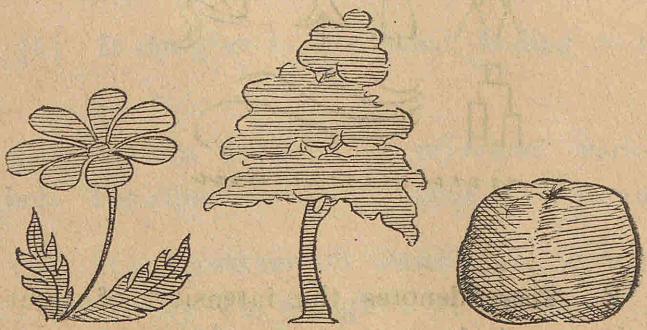


2. *Tone:* denotes the intensity of light in relation to shadow, the dark or light areas with the intermediate range of tones. Refer to illustration. (Ill: XXI)

Ill: XX B



Ill: XXI.



TONES PODUCED BY LINES.

Tone also has distinct properties such as length, width, direction and character. Tone adds

significance to form and suggests textural qualities. Variations of tones produce the effect of light and shade as well. Form can be created by mere tones, without the aid of lines as in pure flat tone painting.

3. *Colour:* Colour means the sensation of colour conveyed by an object.

Colour has the following characteristics: hue, intensity, tone value, length, width, direction and other functional and expressive qualities. It has almost all the properties of lines, tone, space and texture. 'Hue' means the chromatic value which indicates the pure colours such as blue-green, red, orange, purple, green etc. By a clever arrangement of the various dimensions of colour such as line, tone value and intensity, considerable variations of textural effect and of form can be obtained.

4. *Texture:* Texture is the surface quality which can be seen and felt. Different textures are obtained in a picture by manipulation of the other means of representation such as the line, tone and colour. The picture surface and the medium can also be exploited to produce distinct textural effects. Texture as such has a decorative value of its own.

5. *Space*, denotes the positive space, that is, space enclosed in an outline, as well as negative space, that is, space between areas of positive space, and three - dimensional space, that is, volumes which have length, width and depth.

In pictorial representation, it is necessary to cultivate a correct sense of values of all these means and use them creatively to attain unity of effect in composing a picture.

LESSON XI

Simple Perspective—Aerial And Linear Perspective

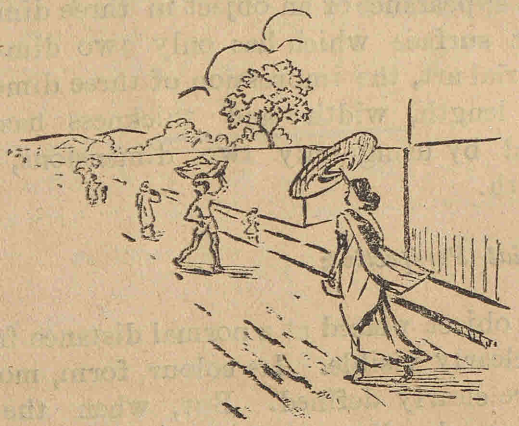
All objects in nature have three dimensions that is, length, width and thickness or depth. The term 'perspective' means the art of representing the appearance of an object in three dimensions on a flat surface which has only two dimensions. In pictorial art, the impression of three dimensions, that is, length, width and thickness has to be produced by using only two dimensions, length and width.

Aerial Perspective:

An object placed at a normal distance from the eye is clearly visible. Its colour, form, modelling etc., are clearly defined. But, when the object recedes into the distance, it becomes less and less clear until it reaches a point where it is no longer visible. Similarly the surface quality and colour of the object also become reduced with the increase of distance from the eye. For instance, a huge rocky hill in the near foreground which appears rugged, and shows tones of grey and dark brown would,

if viewed from a distance, appear as bluish grey. The greater the distance, the less distinct the rugged surface and the contrasting colours and tones become, until finally the tones appear to merge with the blue of the distant sky. The principle governing the apparent changes in the visibility and clearness of objects as they recede into the distance or advance forward towards the spectator, is known as Aerial perspective. [Ill. XXII A]

Ill: XXII A



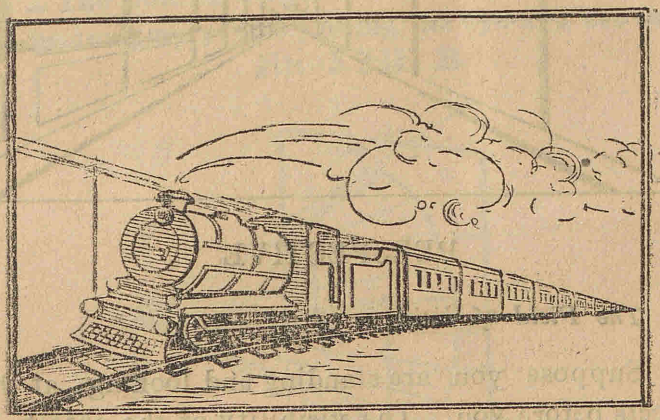
AERIAL PERSPECTIVE

Linear Perspective:

Linear perspective relates to the apparent changes in linear contours and forms of an object, according to the position of the object in space, in

relation to the spectator. It must be known to all of you that the railway track has uniform width throughout its length. When you actually view the track from one end, the width appears to become smaller, and the two rails appear to converge to a point in the distance. The same thing can be noticed when you look at a train, a wide road with lamp-posts and foot-paths on either side, buildings etc. (Ill: XXII B)

Ill: XXII B.

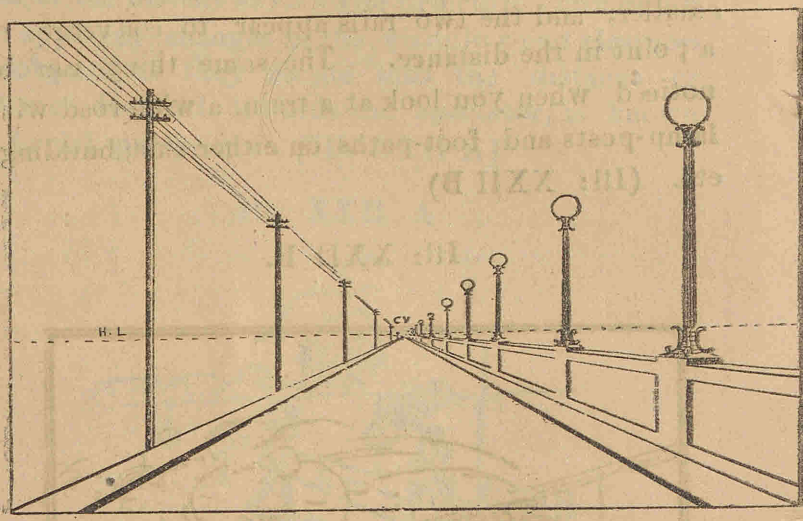


PERSPECTIVE

This is true of all receding lines on the horizontal plane. Lines which are parallel to one

another tend to converge to the same point in the distance. (Ill: XXII-C)

Ill: XXII C



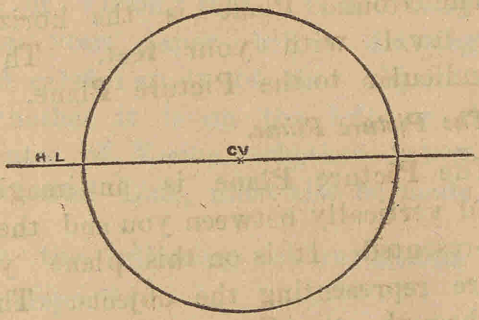
PERSPECTIVE

The Field of Vision:

Suppose you are standing and looking at the objects before you. The visibility of the objects is confined to a limited area. This area is called the Field of Vision. The Field of Vision can be indicated by the space of an imaginary circle which is the base of a cone of rays of light coming from the objects and converging on the eye. The angle

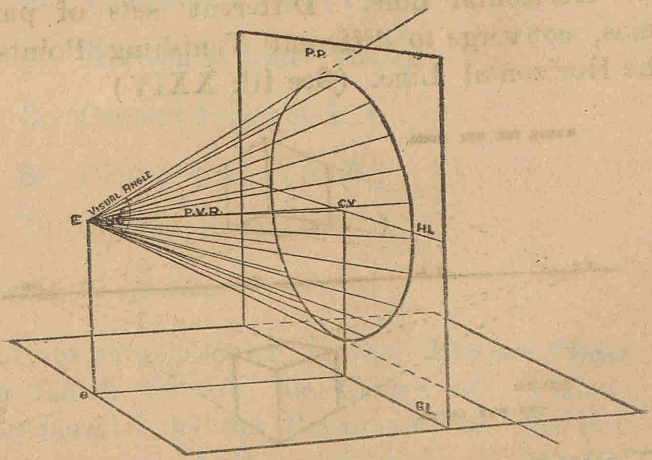
made by these rays at the converging point is known as the visual Angle. (Ill: XXIII A and B)

Ill: XXIII A



The Line of Vision or the Principal Visual Ray is the imaginary line joining the eye and the centre

Ill: XXIII B



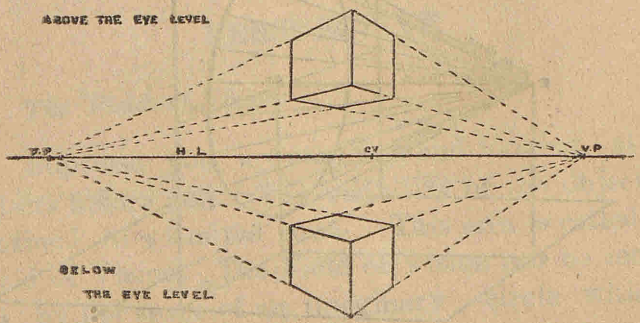
FIELD OF VISION, VISUAL ANGLE E c-

of the Field of Vision. The centre of the Field of Vision is also called the Centre of Vision or View-point.

The Ground Plane is the horizontal plane on a level with your feet. This plane is perpendicular to the Picture Plane.

The Picture Plane.

The Picture Plane is an imaginary plane located vertically between you and the objects to be represented. It is on this plane you imagine you are representing the objects. The horizontal line through the Centre of Vision indicates the eye level. All horizontal planes meet on this line on the Picture Plane. All receding lines on these horizontal planes have their vanishing points on this Horizontal Line. Different sets of parallel lines, converge to different Vanishing Points on the Horizontal Line. (See Ill: XXIV)



Ill: XXIV. ANGULAR PERSPECTIVE

The shape of any object in the Field of Vision is so intimately related to the Horizontal Line and the Centre of Vision, that it is necessary to mark these on your paper before drawing in perspective. A careful study of the object and its position, whether it is on the left or right side of the Centre of Vision, whether below or above the Horizontal Line, must also be made.

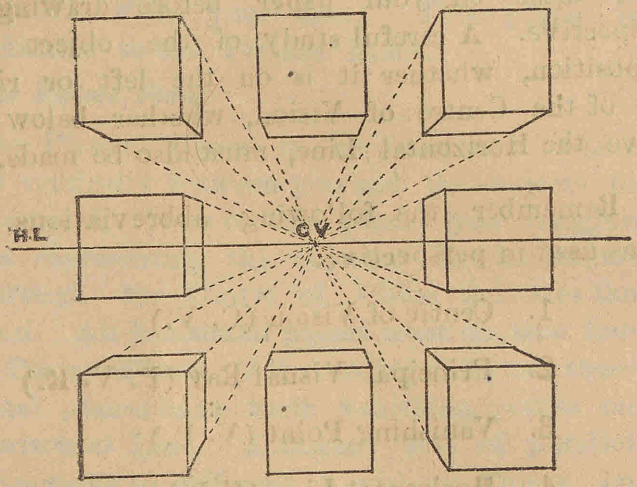
Remember the following abbreviations of terms used in perspective.

1. Centre of Vision (C. V.)
2. Principal Visual Ray (P. V. R.)
3. Vanishing Point (V. P.)
4. Horizontal Line (H.L.)
5. Ground Line (G. L.)
6. Picture Plane (P. P.)
7. Ground Plane (G. P.)

Parallel Perspective.

All lines perpendicular to the Picture Plane recede or vanish towards the Centre of Vision. But lines parallel to the Picture Plane do not appear to converge at all, and they remain parallel in appearance. (III: XXV)

Ill: XXV



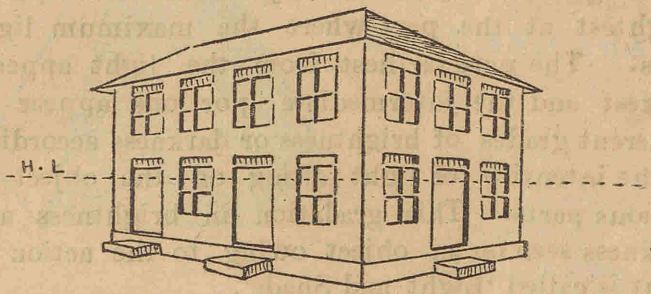
PARALLEL PERSPECTIVE

The diagram given shows a number of cubes arranged around the C. V. so that one edge is parallel to the P. P. The principle of parallel perspective is illustrated in this diagram.

Angular Perspective explains the vanishing of parallel lines not perpendicular to the P. P. These

lines recede to different V. Ps. on the H. L. (Ill: XXVI and XXIV).

Ill: XXVI.



ANGULAR PERSPECTIVE

Oblique Perspective deals with the method of representing objects located on a plane inclined to the horizontal plane.

LESSON XII

Principles of Light and Shade.

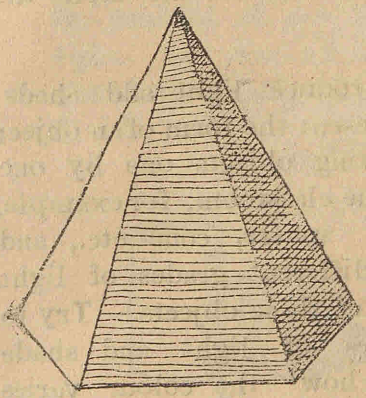
Light falling on an object makes it appear brightest at the part where the maximum light falls. The part farthest from the light appears darkest and the intermediate portions appear in different grades of brightness or darkness according to the intensity of light falling on the object at various parts. This gradation in brightness and darkness seen on an object owing to the action of light is called 'Light and Shade'.

The variation in light and shade shows the shape of an object and its brightness or dullness. In a picture, the effect of three dimensions of an object is therefore produced by a careful representation of light and shade. The distribution of light and shade may be broadly divided into three parts:

1. High Light—This indicates the part where the highest light falls. (Ill: XXVII A and B)

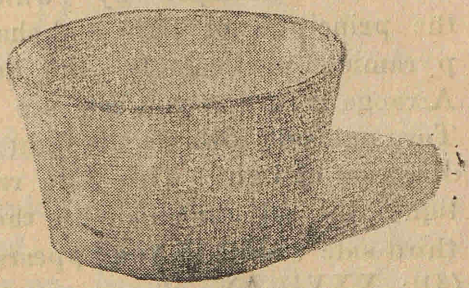
2. Middle or Half Tone-This indicates the part next to the high light. (Ill: XXVII A and B)

3. Dark (shade)-This indicates the part where the least light falls and therefore appears dark. (Ill: XXVII A and B)



Ill: XXVII A

LIGHT AND SHADE



Ill: XXVII B

LIGHT & SHADE

The local colour or tone of an object is seen on the portion indicated by the middle tone, that is, next to the high light. The colour appears lighter on the parts towards the light and appears darker

in tone on the parts which are farther from the light.

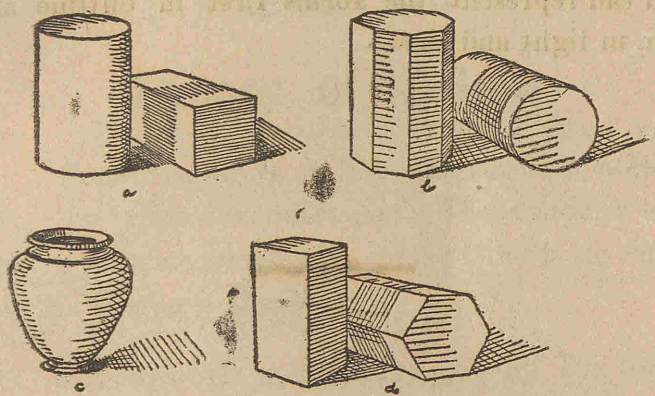
Before trying to introduce light and shade, you have to learn to represent the form of an object in lines. Place the following objects one by one near an open window of the classroom, for example, a cube, prism, cylinder, sphere, cone etc., and carefully observe the different grades of light falling on different parts of these objects. Try to understand the principles of light and shade explained already. Note how the colour varies with light, and how light and shade affect the appearance of form and outline of the objects. The best example by which to understand the principles of light and shade is the cube or pyramid, particularly the hexagonal pyramid. Arrange it so that you can see three of its sides. Turn one side towards the light so that it faces the direction of light. This side receives the highest light, the adjacent side has the half tone and the third side visible to you appears dark and in shade. (Ill: XXVII-A)

Cast Shadow.

When light falls on a solid opaque object on one side, the object casts its shadow on the opposite side, because the light does not penetrate to the opposite side. The shape, length and depth o

the shadow will depend on the shape of the object, the position of the source of light, direction of light, and the nature of the surface on which the shadow falls. (III: XXVIII a, b, c, d.)

III: XXVIII a, b, c, d.



LIGHT, SHADE and CAST SHADOW.

The cast shadow is longer when the source of light is lower and it grows shorter as the source of light goes higher up. Nature provides many examples to illustrate this variation in cast shadows.

When you take up your practical exercises in drawing in light and shade in lines or in mass, you must see that light falls on the objects or models only from one direction. Unnecessary light must be cut off by closing other windows if

possible, or by placing a screen. Study the objects carefully and note the distribution of light and shade and the position, shape and depth of cast shadows. Note also how the outline or contour of the objects is affected by light and shade, so that you can represent the forms first in outline and then in light and shade.

LESSON XIII

Theory of Colour

'Colour' assumes an important role in pictorial art. Its appeal is universal. The student of art has to be conversant with some of the basic aspects of the language of colour.

All objects in nature have colour. The tomato is red, leaf is green, sky is blue, chalk is white, coal is black, and lemon is yellow. The different colours seen in nature are due to the action of light. Without light neither form nor colour can be seen. But sunlight itself is colourless. So, why does it act differently on different bodies and show different colours?

Sunlight, or white light is actually composed of seven constituent colours, that is, violet, indigo, blue, green, yellow, orange and red. These colours

can be obtained from white light by splitting it by passing through a glass prism. (Ill: XXIX). The rainbow is a typical example of a natural phenomenon illustrating the composition of light.

Ill: XXIX

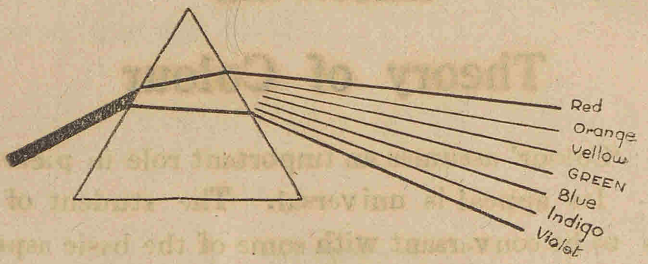


DIAGRAM OF SPECTRUM.

You are able to see an object, because the light falling on the object and reflecting back, meets your eye. The physical structure of different objects vary, so that all the light rays falling on them are not reflected back. According to the physical structure, light rays are absorbed, or reflected back, partially or fully. If an object absorbs the rays of light completely, it appears black. If all the light rays are reflected back, it appears white or colourless. A tomato appears red because it reflects only the red rays and absorbs the rest. Leaf is green because it absorbs all the red rays and reflects the blue and yellow which combine to

produce green. An object therefore shows the colour that is reflected.

When light falls on an opaque body through which it cannot pass, those light rays that are not absorbed are reflected back. If the surface of the opaque body is polished and shining, most of the light is reflected back and the object appears bright. If the surface is rough, the light that is reflected is dispersed in different directions, and the object appears dull. When light passes through a transparent body, it is refracted and it passes through. It is not reflected. If the body is partly transparent, it reflects some rays and refracts others. But no solid body in nature is either completely opaque or completely transparent. Hence some rays are reflected, some are absorbed and some refracted. The air through which light travels is also not absolutely free from particles of dust and other extraneous particles. Consequently no solid body in nature shows any pure colour seen in the Spectrum. Similarly there is no pure black or pure white as such to be seen in solid bodies. Besides, light produces variations of colour effect on objects. It is the variation of colour tones owing to light that explains the shape of an object.

Now, it has been explained that sunlight is composed of seven colours. Even these seven

colours are actually evolved through the combinations of the three basic colours, namely, red, blue and yellow. These are called the Primary colours, as they cannot be split further. Two Primary colours mixed together produce the Secondary or Binary colours. Purple, orange and green are the Secondary colours. Red and blue produce purple, red and yellow produce orange, and yellow and blue produce green. Two Secondary colours combined together give the tertiary colours. (Ill: XXX and XXXI).

Ill: XXX

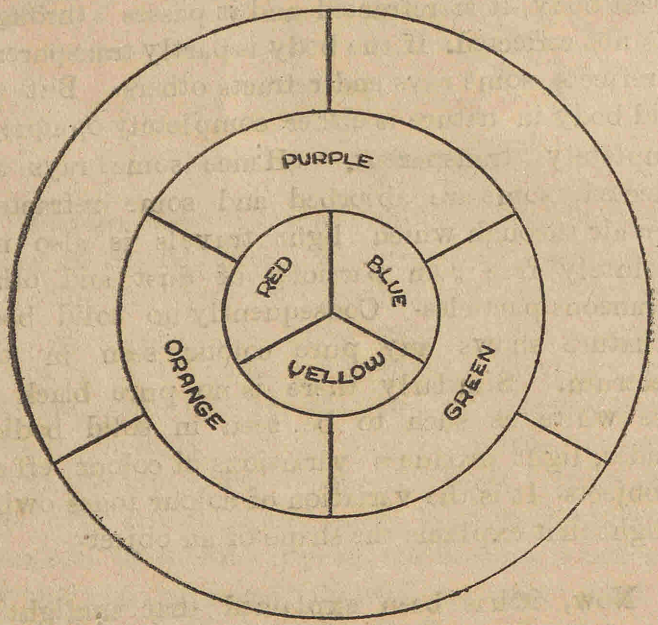
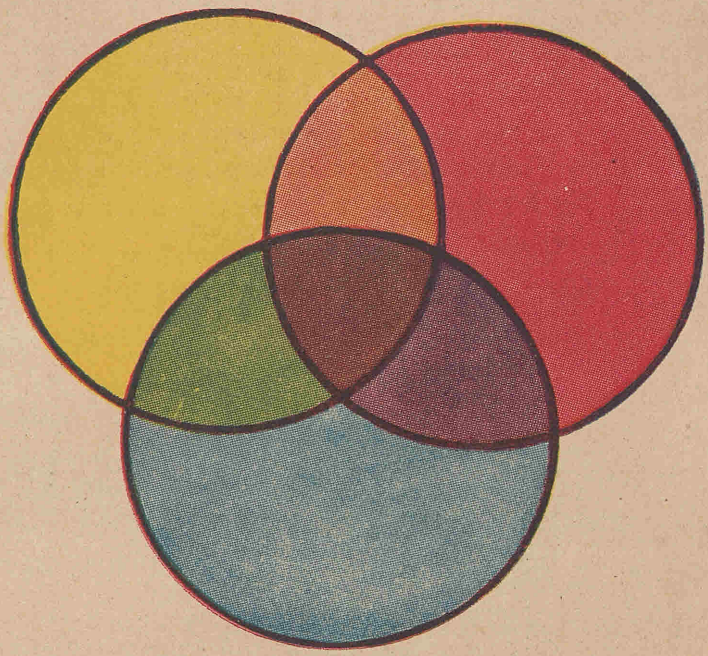
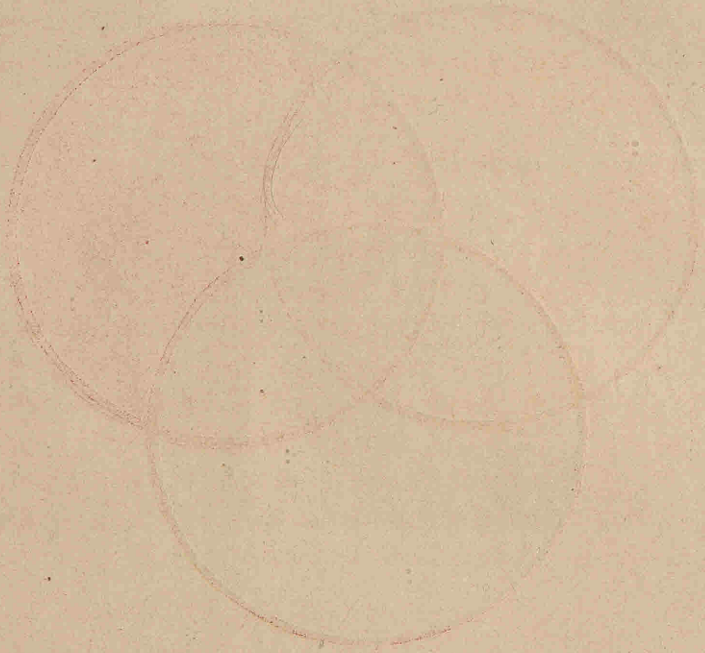


DIAGRAM OF COLOUR WHEEL



Ill: XXXI



Complementary colours:

The colour reflected from any surface is the complement of the colour absorbed. Thus red is the complement of green, violet or purple the complement of yellow, red-orange the complement of blue-green and so on.

Warm and cool colours:

Colours on the spectrum band or the rainbow appear in the order of violet, indigo, blue, green, yellow, orange and red. Arrange this band in the form of a circle and indicate the intermediate colours also between the spectrum colours. Those colours on the half circle which are on the side of blue and green are the cool colours, and those on the side of red and orange are the warm colours. These are so termed because of the effect of warmth or coolness produced by these on the eye.

LESSON XIV

Pigments And Their Nature

The colours of the spectrum obtained by breaking down white light, are pure abstract colours. When we say an object is red, we refer to the visual sensation of the particular colour, that is, red. This quality is referred to as chromatic.

Pigments are, on the other hand, coloured substances which impart their colour effect to other materials either by mixing or by direct application in a thin layer. The pigments are usually mixed with a 'carrier' or inert substance and combined with suitable 'vehicles' to form paints. Pigments which are soluble in a liquid vehicle are called dyes. The powdered inert substance or 'carrier' used in giving body or substance to the pigments in making paints is so called because it is colourless and free from reaction in paint, either with the vehicle or the pigments.

Pigments are derived from various sources and may be classified as follows according to their origin.

A. Inorganic (mineral) Pigments:

These include native earths such as ochre and umber, calcined earths such as burnt umber, burnt sienna etc. and prepared mineral colours such as cadmium yellow, zinc oxide etc.

B. Organic Pigments.

1. Vegetable pigments, such as indigo, gamboge and madder.
2. Animal pigments, such as 'Cochineal' and Indian yellow.
3. Artificially prepared organic colours such as anilines, alizarins etc.

The earth colours are among the most permanent colours, but they have a tendency to become darker when mixed with oil. The calcined or burnt earths are also equally permanent. Aniline colours come only next in the order of permanency. The vegetable colours come last. Aniline colours are brilliant but not fast to light, and they react with other pigments.

They do not also have pigment properties. Vegetable pigments are less brilliant and least permanent. Colour chemistry has developed much in modern times, and new and refined processes of

making paints have been developed, so that the artist and art student have ready access to colours of good quality and tested permanency.

As already explained, pigments are used to give specific sensations of colour. The effects produced by pigments, especially when wo or more of different colours are mixed toge her, are unlike what are obtained when colour rays are mixed. A pigment being bound with another substance is less brilliant than the pure colour. When one pigment is mixed with another, each pigment absorbs light waves opposite to its colour and reflects the light waves peculiar to its colour. These light waves are of a different nature in the case of different pigments, and they react with one another and reduce the brilliancy, in the process of mixing. Thus two complementary colours in pigments, when mixed together, cancel each other and produce a grey.

LESSON XV

Representation of Objects in Lines

(Medium-Pencil)

The first step in representing the forms of objects, must be to study carefully the contour or outline of the forms of objects and render them correctly in line. It is better to select common objects and objects of everyday use having simple shapes, to start with.

Pencils for drawing may preferably be in two grades, H B and 2 B. The H B pencil is to be used for sketching, and 2 B for the finished lines. Before starting to draw from objects, the hand must be disciplined in the use of the pencil to produce different kinds of lines such as the straight line, curved line, scroll, thick and thin lines, parallel lines, and so on. (Ill: XX A and B)

Thus a habit of drawing freely and boldly without hesitation must be developed. The frequent use of eraser must be avoided, if a neat drawing is to be made. It is certain that you will be pleased

with your own drawing if it is done in neat lines, and is free from dirty marks and rubbings. Even from the beginning you must cultivate the habit of neat work so that it can be a source of pleasure to you at every stage of your work. At all stages of study, considerable attention must therefore be paid to the use of materials and their skilful application. Skill combined with keen observation and vision will surely enable you to make drawings which will be correct and at the same time will reflect the qualities of the objects you represent.

Exercises:

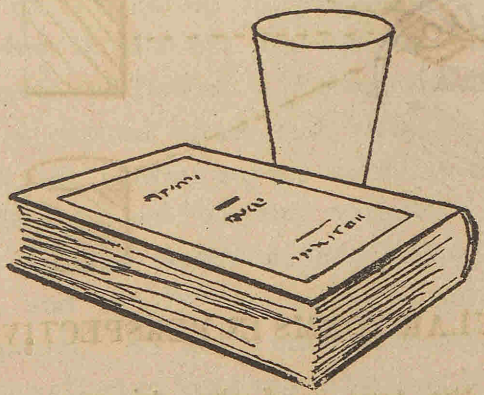
1. *Drawing from geometrical models:* (Cube, open box or square prism). The knowledge to render forms of objects in correct perspective is essential in the representation of objects in any medium. Drawing from any of these objects mentioned will enable you to understand and apply the principles of linear perspective. The objects must be arranged on a board or low table placed below the eye level, and the light allowed to fall on one side only. At first, study the basic forms of the objects, arranged. Consider the proportions. Compare the light and shade areas and height and width of the objects. Find out the position of the horizontal line or eye-level, the Centre of Vision and the vanishing points of horizontal lines, and mark these on the picture plane. Rest of the work is easy.

Having established the limits of the area on the picture plane, begin to draw the rough layout or sketch in thin lines. Check the direction of the lines in perspective and, when you have satisfied yourself about the correctness of the sketch, define the outline with a soft pencil. At first, draw lines in uniform thickness, and then emphasize the lines enclosing darker areas, to suggest different planes in light and shade.

2. Drawing from groups of Common Objects.

Groups of two or three of the following objects such as a cup, saucer, jug, wine glass, tumbler, plate, books, etc. (Ill: XXXII)

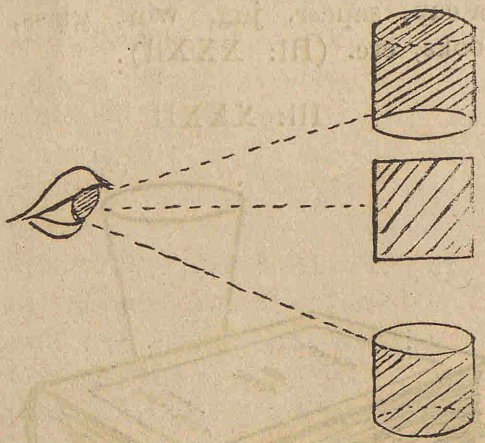
Ill: XXXII



STILL LIFE GROUP.

Suppose you are selecting a cup, saucer and a book for your group. Arrange them in an interesting way. Place the group well below the eye-level. Decide first the area to be occupied by the drawing on your paper. Study the general form and outline of the objects and the spaces between the objects. You know that the mouths of the cup and saucer are circular. Note how the circular forms appear in perspective, and vary with their position in relation to the eye level. (Ill: XXXIII)

Ill: XXXIII



CIRCULAR FORMS IN PERSPECTIVE

Note the texture of the objects next, and how the outlines suggest the different textures.

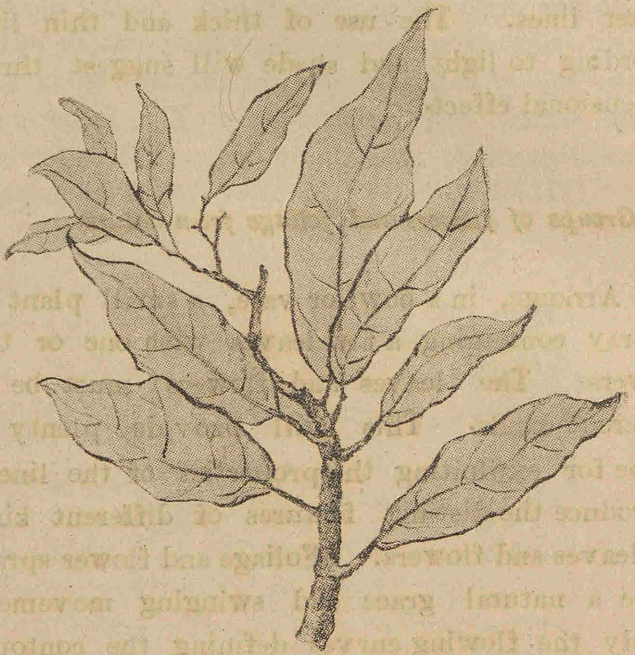
Block in the general forms. Make the lines thin where light falls, and make them proportionately thicker where different grades of shade appear. Use an HB pencil for light portions and 2B for the darker lines. The use of thick and thin lines according to light and shade will suggest three-dimensional effect.

3. Groups of flowers and foliage from nature:

Arrange, in a bowl or vase, a small plant or a spray containing a few leaves with one or two flowers. The leaves and flowers must be of different kinds. This will provide plenty of scope for exploiting the properties of the line to reproduce the distinct features of different kinds of leaves and flowers. Foliage and flower sprays have a natural grace and swinging movement. Study the flowing curves defining the contours, and the tonal and textural variations. At first, make a rough sketch in thin lines. Correct your lines, and finally emphasize the outlines with a soft pencil. As in the other exercises, try to bring out the effect of light and modelling by using thick and thin lines.

Study the illustration and observe the character of the lines. (Ill: XXXIV)

Ill: XXXIV



FOLIAGE DRAWING IN PENCIL

LESSON XVI

Representation of Objects in Mass

(Medium—Pencil or Crayon)

After you have obtained sufficient practice in delineating form in outline, you can proceed to depict forms of objects in mass. For this, you have to look at forms in a different way. Instead of considering forms as limited by outlines, you have to see them as consisting of masses of tones. The shapes and colours of different objects furnish definite contrasts, in tone. You are to study these tonal contrasts and variations, and represent them in flat masses. Initial exercises must be in representation in flat tones. It is desirable that you use either a soft pencil with a thick lead, or a crayon. Subsequent exercises must be in depicting forms in mass treatment by applying light and shade in broad masses. There must however be variety in the choice of objects and arrangement of groups. At least three exercises may be carried out in representation in mass.

Exercises

1. General practice in flat tone work:

Mark large squares and circles on your paper and practise filling in these areas with even flat

tones of different intensities using the pencil or crayon. If you are using a crayon, select any of the colours say, sepia, black, brown, or grey. Strokes must be bold and direct, laid gently but firmly. A stroke once laid should not be rubbed or gone over again. Follow these directions strictly.

2- Mass drawing in pencil or crayon from still life objects:

Select objects of two or three different colours or tones, such as a terra-cotta or wooden bowl, and a china plate with a few green and ripe mangoes, or any similar group which provides contrasting tones. Arrange them in an interesting way. Draw these objects in thin outline. Observe the contrast in tones. Look at the group before you as being projected on the picture plane in flat tones, ignoring for the time being, its three-dimensional character. Then fill in the outlines with flat tones, using the pencil or crayon.

3. Drawing from foliage or flowers:

Arrange colourful flowers of a fairly large size along with one or two leaves, in a bowl or jar of water. Place the group against a background of contrasting colour.

Indicate the outlines very lightly on your paper. As in the previous exercises, study the

tonal contrasts owing to colour and the effect of light. View the tones as consisting broadly of two divisions, that is, light and dark tones. Mark the areas of light and dark and fill in with appropriate tones. While applying the crayon strokes, try to reproduce the textural qualities also by manipulating the strokes. (Ill: XXXV and XXXVI)

Ill: XXXV



SHADED DRAWING OF FOLIAGE IN CRAYON

Ill: XXXVI



SHADED DRAWING OF FOLIAGE
IN CRAYON

LESSON XVII

Shading in Pencil or Crayon- Different Methods

(Still-life, flowers and foliage from nature)

In the previous lesson, instruction has been given on rendering of forms of objects in outline and indicating their tones by filling in with pencil and crayon strokes. The practice has now to be followed up with lessons in light and shade.

Before commencing this lesson, read once more and learn the principles of light and shade explained in an earlier lesson.

The technique of applying light and shade with the pencil or crayon is now explained here.

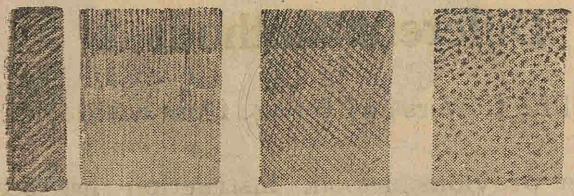
There are different techniques in using the pencil or crayon.

1. Shading by parallel line strokes or 'hatching'
2. Shading by 'stippling' by using dots.
3. 'Cross-hatching' to produce darker tones.

4. Mass shading.

See Il': XXXVII (a)

Ill: XXXVII a, b. c.



a



b



c

1. *Shading by using line strokes*: The pencil is the best medium for expression in lines. At least two grades of pencils are required for pencil

shading. Provide yourself with one H.B pencil for outlines and one 2 B or 3 B pencil for softer and darker shades.

Pencil lines, applied in strokes in close juxtaposition to produce different grades of tones, according to principles of light and shade, have a distinct quality of texture and a character of their own. The strokes must be made not with the sharp point of the pencil. The pencil must be held in a slightly inclined direction so that the lines are a bit flat and soft. The lead must not be pressed on the paper, but must be applied delicately, so that the texture of the surface of the paper shows itself through the pencil strokes. The strokes may be applied in different ways. One method is to apply shading in parallel strokes inclined at an angle, or vertical strokes or horizontal. This method is easy and is recommended for initial practice. The second method of introducing shading is by applying directional lines to suggest the shape and form of the object. Such lines may be curved or straight depending on the form of the object. Ill: XXXVII (b)

2 *Shading by stippling*: This consists in shading by application of dots. This is not generally practised, as it does not provide as much scope for producing such a wide range of effects as

the method of hatching. This method is however useful in pen and ink work for illustration purposes.

3. *Cross-hatching*: 'Cross-hatching' belongs to the technique of shading in lines. The term is applied to the mode of producing the darker shades by crossing the parallel strokes, with lines in an opposite direction or with intersecting lines inclined at an angle.

4. *Mass shading*: A pencil with a thick lead, black chalk or crayon is best suited for this kind of shading, as the mass effect is produced effectively, only by a broad tip. Mass shading is equivalent to line shading, but the only difference is that in mass shading, the treatment is broad, indicating masses of light and shade, and the lines are not significant.

In using the crayon or pencil in all methods of shading, the lines and strokes should not on any account be worked over or rubbed with the fingers or stump. The shading must be direct and fresh. Plan your exercises in such a manner that the groups of objects arranged are suitable for treatment in the different styles of shading explained. Geometrical models, flowers and foliage are suitable for line shading in pen Objects

such as buckets, pots, jugs and other household objects are suitable for crayon work also.

Ill: XXXVII (c)

Exercises:

1. General practice in shading with pencil and crayon, with different kinds of strokes.

2. Drawing from geometrical models, and shading in lines with the pencil.

3. Drawing from flowers and foliage groups artistically arranged in vases and bowls, and shading in lines with the pencil.

4. Drawing from groups of household objects, fruits, vegetables etc., and shading in mass with crayon (black, brown or sepia).

5. As above.

6. As above. Different groups are to be arranged for different exercises.

LESSON XVIII

Monochrome Painting in Water Colour

[Painting from Relief Casts]

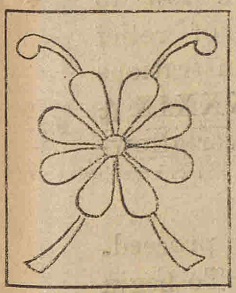
The term 'Monochrome Painting' literally means painting in a single colour. In practice, however, only certain colours are used, because of the limitations of other colours in suggesting the appearance of modelling owing to light and shade. Usually, only the greys, browns, black and sepia are used in monochrome painting. Any of these colours is capable of producing all tonal variations from light to dark and depth of tone in the shadows.

Materials and tools: Painting is to be done in water colour using any one of the colours, sepia, brown, burnt umber, raw umber, indigo, neutral grey, indian ink and lamp black. Other materials required are ordinary cartridge drawing paper, round sable hair brushes of sizes No. 4 and No. 6 or 7, dishes for mixing colours, and a bowl of water. Paper may be either pinned on the drawing board or pasted on it. Take great care of your

brushes. Wash them clearly with plenty of water each time after use and do not allow the colour to dry on the brush.

Painting from relief-casts and ornaments Designs, ornaments and simple figures in relief made in

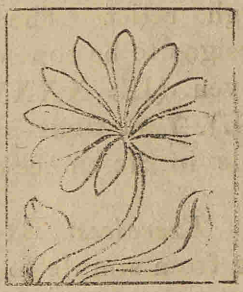
Ill: XXXVIII 1, 2, 3, 4, 5, 6.



1



2



3







PATTERNS FOR RELIEF DESIGNS
FOR COPYING

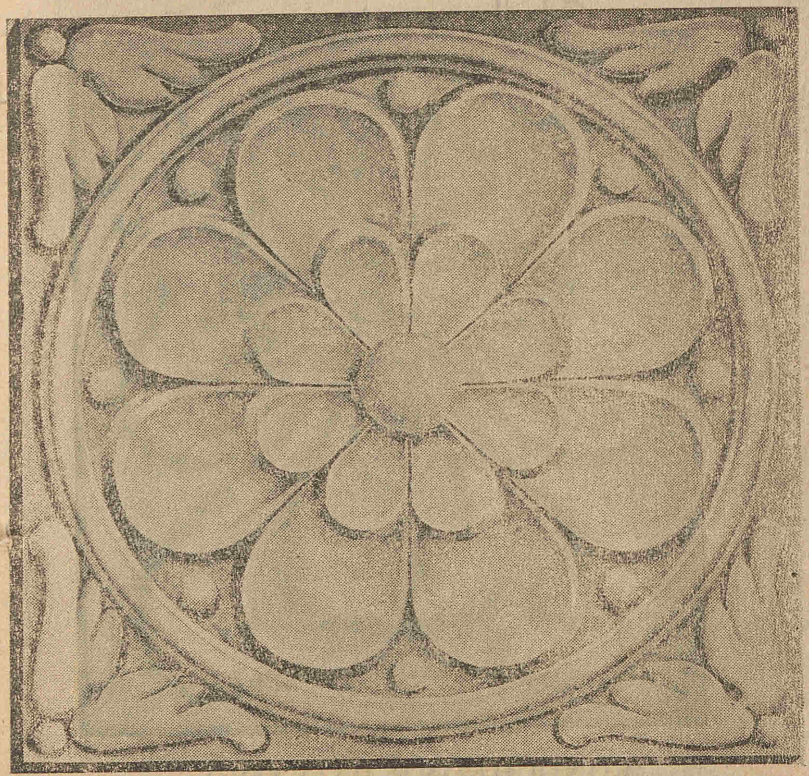
any material such as plaster of paris, wood, marble, terra-cotta or metal are suitable as models for copying. But it is convenient and desirable to procure casts in plaster of paris for exercises in painting in monochrome. The designs must be of varying patterns, both in the Indian and Western styles and ranging from simple to advanced types, the relief varying from low to high relief. The standard and type of relief designs to be copied are indicated in the illustrations given (Ill: XXXVIII, 1,2 3,4,5,6, Ill: XXXIX & XL). Variations in the designs are however allowable in the choice of models.

Exercises: Exercises must be graded, proceeding from simple to more advanced ones. To begin with, choose a design with simple and broad forms as in Ill: XXXVIII, 1 & 2.

Arrange the relief cast on the wall where light falls on the relief at an angle from one side so as to produce well defined light and shadow. The drawing must be of a fairly large size, say, about 12″× 12″ but not less than that. Draw the outline lightly in pencil. Before mixing your paint, observe and study the high light, and the different grades of grey and dark tones. But, it is better to view the areas of light and shadow, as three broad divisions, that is, high light, middle tone and

shadow. Mark these areas roughly on the sketch. Leave the white of the paper untouched where high light falls.

Ill: XXXIX

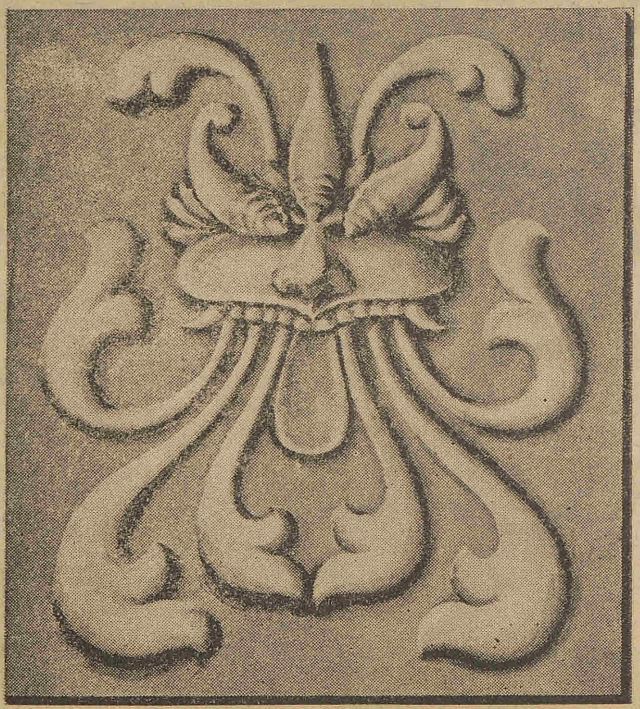


MONOCHROME PAINTING

Mix the colour in three or four grades of tone, and start laying a light tone over the areas except

the area of high light, by washing with a full brush. When the first wash is dry, apply the second and then the third wash till the half-tones and deeper shades are obtained in correct proportions.

Ill: XL



MONOCHROME PAINTING

At least six graded exercises may be done in monochrome painting.

LESSON XIX

Monochrome Painting in Water-colour

[Painting from still-life objects]

Still-life painting forms an important subject of art. Even great masters of painting never become tired of painting from still-life. You must know that many of the modern masters both in India and abroad consider still-life as providing great scope for a creative approach.

To the art student, it gives the preliminary training and skill for the successful organization of pictorial compositions. But, practice has to be acquired in painting in monochrome washes of water-colour, before an attempt is made to use different colours.

The objects to be drawn and painted may include the following: the cube, square prism, cylinder, and sphere among geometrical models and different kinds of objects of daily use, fruits and vegetables among other still-life objects.

The models must be arranged for each exercise, on a table or stool on a level lower than the eye-

level. Light must fall sharply on one side, and the shadows must be defined. The models must be about six feet from you.

Materials required for painting are the same as for the exercises in monochrome painting from relief casts.

Exercises: Exercises must be graded, starting with painting from geometrical models and proceeding to copying and painting from more complex shapes. Before commencing these exercises in copying, you must obtain sufficient

Ill: XLI



MONOCHROME PAINTING

familiarity with the materials. Mark areas of squares, circles, ovals, rectilinear and other shapes on your paper and fill in these areas with washing in any single colour in gradated tones from light to dark. After a few exercises in such monochrome washes of colour, painting from still-life models may be started.

Single objects must be selected first, and groups of two or more models of different types attempted in succession, till sufficient practice is gained in painting from still-life in monochrome. In all these exercises observe carefully the gradations of light and shade, the direction of light and the form and character of the cast shadows. Study the examples illustrated. (Ill: XLI)

LESSON XX

Drawing With The Brush

So far you have been drawing only with the pencil and crayon. Now you will be in a position to use colours and brushes. Before starting your lessons in brush work, it will do well for you to study some of the examples of brush drawings

Ill: XLII



CHINESE DRAWING.

done by masters in the art. The Japanese and the Chinese are accomplished in the art of brush drawing. A few examples are given as illustrations which you may study well (Ill: XLII, XLIII and XLIV)

Ill: XLIII a, b.



JAPANESE DRAWINGS.

Drawings of trees, human figure, birds, animals and plants by the Japanese artists are well-known throughout the world, and are noted for their fluency, and expressive quality. This is due to the fact that they are drawn from memory, as the result of careful observation and study of objects in nature. The Japanese artists are thus able to eliminate unnecessary details and express the

character of the objects in simple but suggestive lines.

Ill: XLIV



JAPANESE DRAWING.

The following exercises, if carefully and industriously carried out, will give you necessary training in drawing with the brush, with something of the suggestive quality of the Japanese drawings.

Materials required: Ordinary cartridge drawing paper, pencil, sable hair or camel hair brushes with

long pointed ends No. 1, 2 and 3 sizes, good Indian Ink, or ivory black water colour and a mixing saucer. The drawings must be done in deep black.

Exercises to be done are given below in the order in which they are to be taken up.

Ill: XLV



SILHOUETTE FORMS.

Exercise: 1—Making of silhouette drawings with the brush. Exercise: 2—Direct drawing with the brush. while drawing with the brush, always hold the brush in a vertical position, with a light grip so that the point of the brush can be manipulated to produce thick and thin lines, with great ease.

Exercise (1) *Silhouette drawings*: The form of an object drawn in outline and filled in with a flat

tone is known as a silhouette. Silhouettes are effective only if rendered in a dark tone, preferably black. Simple silhouette forms are the easiest to draw. This will further make you familiar with your materials, brush and ink. A few examples of silhouette forms are given as illustrations. (Ill: XLV and XLVI)

Ill: XLVI



SILHOUETTE FORMS.

Copy these forms first. Draw pencil sketches of the outlines of these forms and fill in with ink using your brush.

Then make drawings of your own, from still-life objects and from memory. Common objects of everyday use are better for this purpose. Books, jugs, bottles, bowls, cups and saucers, fruits, vegetables etc., may be chosen as examples.

Draw the general form of each object with the pencil. Then fill in with colour or Indian ink to produce the silhoutte. You must try to dispense with the use of the pencil after a few drawings. You can draw the forms easily if you place them on the window against light, and view them with partly closed eyes. You will then see the forms as pure silhouettes.

In making silhouettes from groups of objects where one form overlaps another, you can easily separate the forms by leaving a thin line of white of the paper where the overlapping occurs.

Exercise (2) *Direct drawing with the brush:*

This is really more difficult and at the same time more interesting than the previous exercises. This will give you confidence in your work and help you to acquire a bold and free approach to

your work in the lessons to follow. Flowers and plant forms are the best and easiest to render in direct brush drawing. (Ill: XLVII)

Copy these drawings on a larger scale, directly with the brush, manipulating the tip of the brush

Ill: XLVII



BRUSH FORMS.

to produce the required result. After copying these drawings, make direct original drawings of more plant, leaf and flower forms. Nature provides an interesting variety of such forms. Study the shape and character of each leaf, flower and plant form and try to reproduce them in brush and ink. Narrow leaves and stems of plants can be rendered with a single continuous stroke of the brush. But broad leaves and flowers will require a different treatment. The shapes will have to be rendered suggestively with thick and thin contour lines with the brush.

LESSON XXI

Study of Indian Drawings— Copying From Indian Drawings

Traditional Indian Art, unlike Western Art is an art of the line. It is idealistic and not realistic, and treats forms in a suggestive and symbolic manner, so as to express the inner beauty of these forms. The Deities in Indian mythology are represented in forms which are divine in character. In painting and in sculpture, these forms are treated in a symbolic manner to suggest the divine attributes of the various manifestations of God. Natural forms are also rendered similarly in an idealised manner. Unnecessary and irrelevant details are eliminated, and forms are simplified and modified so as to express their intrinsic beauty and character. The various qualities of the line are utilised and applied successfully by the Indian artist in obtaining this beauty of form. His sole means of expression has been the line. The traditional paintings, of Ajanta, Bagh, and Sittanavasal, and other ancient mural paintings in several parts of India reveal the beauty of the line. The technique of model-

ling through light and shade is absent. Form is given significance by tones of flat colour.

Study the illustrations of traditional Indian drawings given, and note the fluency and expressive quality of the lines. Observe how realistic form is modified and conventionalised. (Ill: XLVIII to LIV)

Ill: XLVIII



Traditional Indian Drawing.

Towards the end of the last century, the beauty of this art was rediscovered by a group of Indian

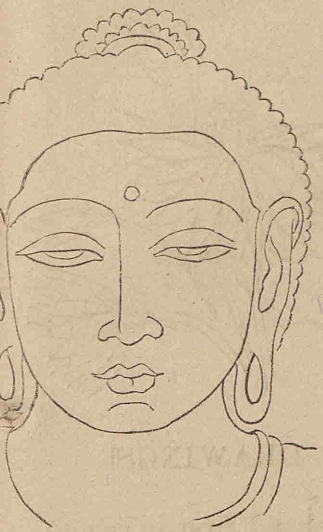
Ill: XLIX.



TRADITIONAL INDIAN DRAWINGS.

artists under the leadership of Abanindranath Tagore who made a direct study of the treasures of art hidden in the caves and temples of India.

Ill: L.



Ill: LI.



TRADITIONAL INDIAN DRAWINGS.

Abanindranath Tagore introduced a new linear technique in drawing and painting based on the traditional art styles. A very interesting collection

of drawings contained in his 'Roopavali' provides material for observation and study. Drawings by other masters of Indian art like Nandalal Bose, may also be selected for study and for copying.

Ill: LII.



Ill: LIII.



TRADITIONAL INDIAN DRAWINGS!

Copy these drawings in freehand first in pencil and then in brush using ink or water colour. To derive real benefit from such practice, a bold approach free from any hesitation is essential. There should be no broken or wavering lines. Strokes should be continuous and as direct as possible. The character of the line depends on the way in which the line is drawn by varying the pressure

Ill: LIV.



TRADITIONAL INDIAN DRAWING.

on the tip of the brush. Copy as much as possible and then try your hand at some original drawings.

LESSON XXII

Painting In Simple Colour Schemes.

Flat treatment of still life objects, flowers and foliage.

Now that you have acquired some practice in brush work and monochrome painting, you will be in a position to judge the comparative colour tones of still life groups, according to the action of light. The objects you select for this lesson must be such as have pleasing and bright colours, such as

1) A jug and a plate full of green and ripe mangoes

2) A cup and saucer and a plate of fruits

3) A book, glass tumbler and ink bottle

4) A brass lamp, a copper bowl and a basket of flowers

5) A glass bowl or metal pot with a spray of leaves or flowers, and so on. Similar interesting groups of two or three objects may be arranged for flat tone work. A

background of agreeable contrast in colour must be provided for these groups. Use not more than three colours. The number of tones must also be reduced to the minimum. Note the tonal values of the colour of the objects in each group and the contrast in tones.

Before attempting application of tones in colour, you must obtain some practice in painting in monochrome using two or three tones at the

Ill: LV.

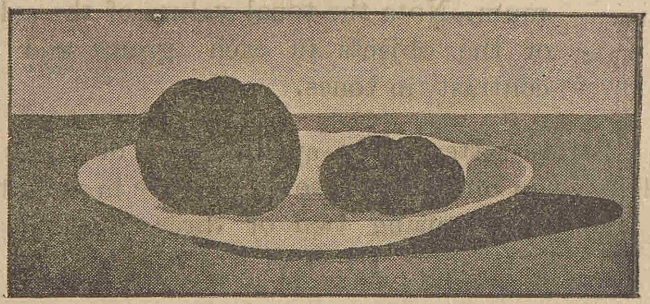


FLAT TONE PAINTING.

most. This practice will enable you to study the application of principles of harmony and balance

in making a picture. After a few exercises in monochrome, start painting in colour using flat tones. Study Illustrations LV and LVI.

Ill: LVI.



FLAT TONE PAINTING.

Draw the general form first in pencil, and then fill in the light areas first with lighter tones of colour by washing. Then put in the darker tones or colours in the respective areas. Always use a full brush when washing over broad areas, and do not apply a subsequent wash before the previous one is completely dry. Do not allow the colour to dry on the brush. After obtaining the correct tones in colour, emphasize the form wherever required, with neat lines.

Study the illustrations given: Ill: LVII shows a group of still-life objects painted in flat tones of colour. Note how the blue colour of the tumbler



Ill: LVII — Flat tone Painting in Colour



Ill: LVIII — Flat tone Painting in Colour



Ill: LIX [Foliage Painting; First stage]





Ill: LX — Foliage Painting, Final stage

balances the orange colour of the vase, and similarly the red foreground balances the green colour of the mango. The dark colour of the background is a mixture of blue and red and provides a good contrast to the objects.

The proportions of various colours used in the colour scheme are such as to create an effect of harmony. In applying flat tones, instead of using the pure primaries or secondaries as in this illustration, colour tones may be obtained by mixing the three primaries in different proportions to get the approximate tones and colours of the objects arranged. But care must be taken to see that the colour mixtures obtained are bright and not muddy.

Ill: LVIII, shows a foliage group painted flat tones, the outlines being emphasized in line. In this painting, the tones and colours are softer and not as bright as in the painting of still-life objects, illustrated.

Illustrations LIX and LX demonstrate two stages in painting a picture of foliage and flowers from nature, in water colours, using flat tones, in order to suggest the effect of modelling. The procedure in painting, to be adopted must be in ystematic stages.

1. Draw the general form first as a blocked-in sketch.

2. Introduce the various parts such as leaves and flowers and stem and draw them in correct proportions. Draw only the broad forms.

3. Apply the first wash of colour, in a light tone, in flat treatment as indicated in illustration LIX.

4. After the first wash is dry, apply the second wash, to obtain deeper tones to match the tone values seen in the group arranged for painting.

5. Bring out the effect of modelling by washing flat tones of deeper colour over the required areas on your painting. Note how the effect is obtained on the leaf and the flower in the example illustrated.

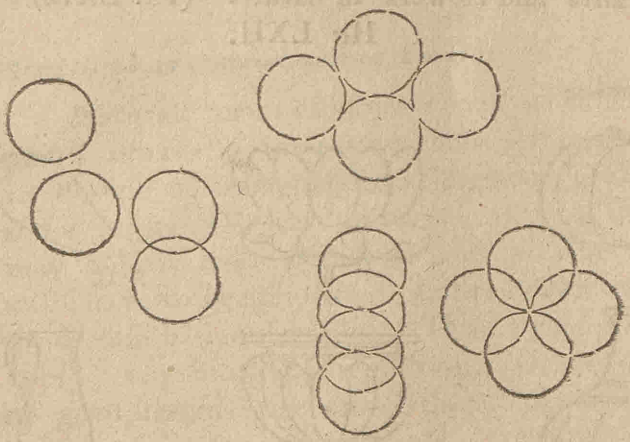
After a few exercises in copying from arranged groups of still-life objects and flowers and foliage, you may attempt a few compositions of such groups from memory.

LESSON XXIII

Natural Motifs In Design

Design means good arrangement which appears eleasing to the eye. It is a planned arrangement of various components such as lines, colours, tones, spaces and textures according to certain basic principles. A sound training in making good designs is essential in all branches of applied arts and

Ill: LXI.



CIRCLES IN DESIGN

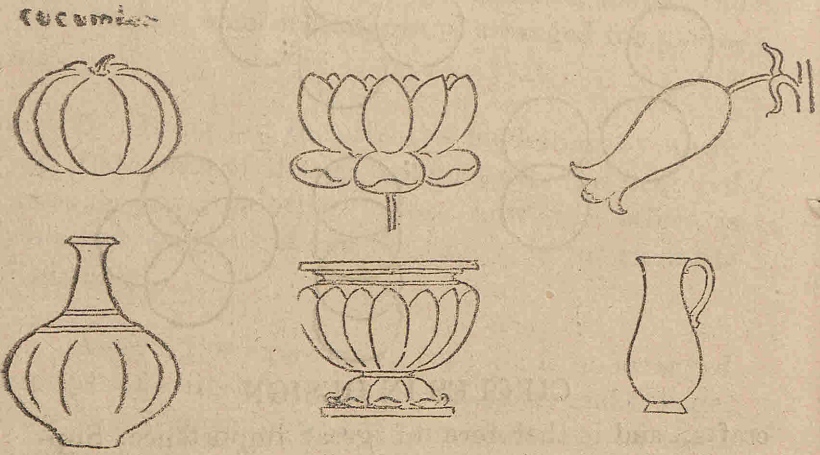
crafts, and is therefore of great importance. Suppose there are a number of circles. If these are placed in an irregular and haphazard manner in

your drawing, the result will be very unattractive. If you arrange them in a certain order, they look very much attractive and pleasing. Look at the illustrations and the comparative appearances of both these arrangements. (Ill: LXI)

These circles can be arranged in several ways to make beautiful patterns or designs.

Nature furnishes an endless variety of forms, which suggest good designs and patterns. The most interesting patterns and shapes are furnished by plants and flowers in nature. (Ill: LXII)

Ill: LXII.



NATURAL FORMS IN DESIGN

Articles of every day use, based on the natural shapes of flowers, plants, animal and bird forms, have been in vogue even from very early times. Even in modern times the application of such designs can be seen in domestic objects and vessels, accessories of ceremonial use, and jewellery. A study of the various patterns illustrated (Ill: LXIII, 1, 2, 3, 4, 5, 6) will disclose possibilities of simplifying and modifying natural forms to create motifs of design in hundreds of ways, and make borders, panels, shapes of objects, and various kinds of decorative designs.

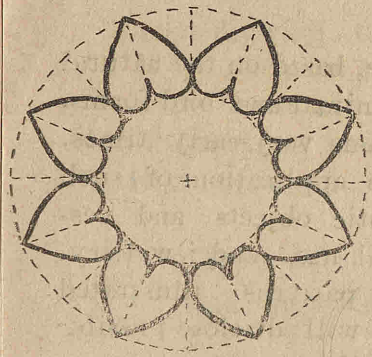
Simplified or conventionalised Design:

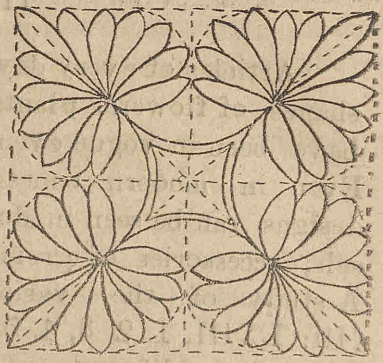
Natural forms of objects such as flowers and plants are really interesting and attractive. But in design where a particular purpose is aimed at, these forms will have to be modified so that they may appear more attractive and pleasing. They will have to be simplified, and re-drawn according to certain basic principles. These principles relate to (1) rhythm, (2) repetition. Other qualities of good design arise out of these. Balance, symmetry, radiation, variety, etc., are other detailed aspects of design. (Ill: LXIV)

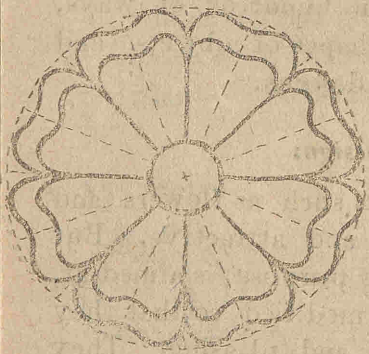
Exercises:

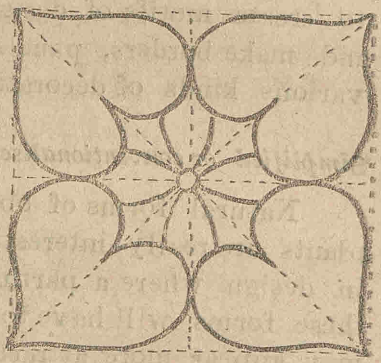
1. Copy the designs given as illustration: (Ill: LXIII and LXIV) on a larger scale. You

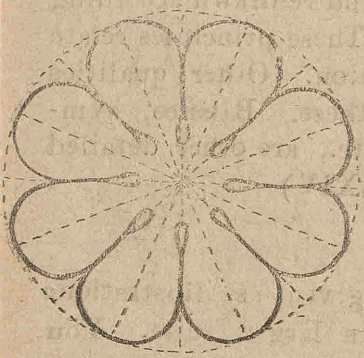
l: LXIII. 1, 2, 3, 4, 5, 6. Conventional forms in Design

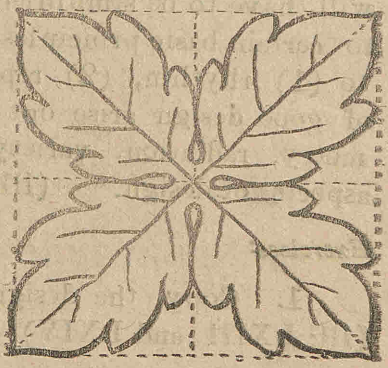






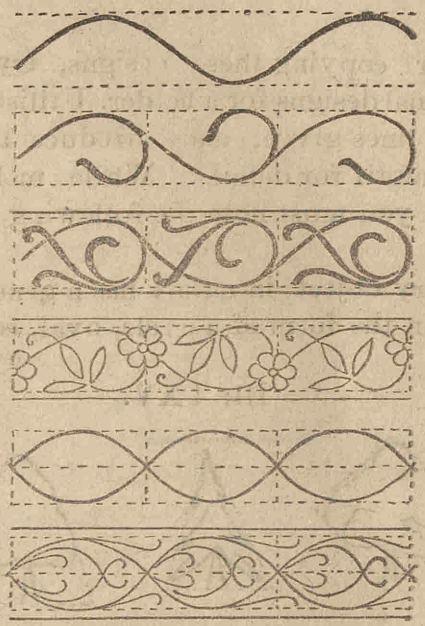






will notice that symmetry is a characteristic feature of these designs. Your drawing must be in neat

Ill: LXIV



CONVENTIONAL DESIGN BORDERS.

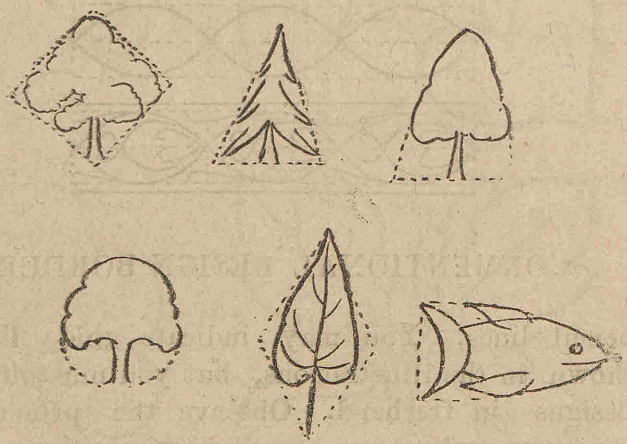
pencil lines. You may indicate guide lines as shown in the illustrations, but you must draw the designs in freehand. Observe the principle of repetition when you are drawing the running

designs for borders. Note also the rhythm or flow of lines which rise and fall in the process of repetition, and how unity of effect is obtained by these means.

After copying these designs, try to make a few original designs for a border. Utilise the skeleton running lines given, and introduce any floral or foliage motif for detail. While making original designs, you must note the following directions.

Every object in nature has a general form. It may be in the form of a circle, oval, cone, triangle,

Ill: LXV.



FORMS IN NATURE

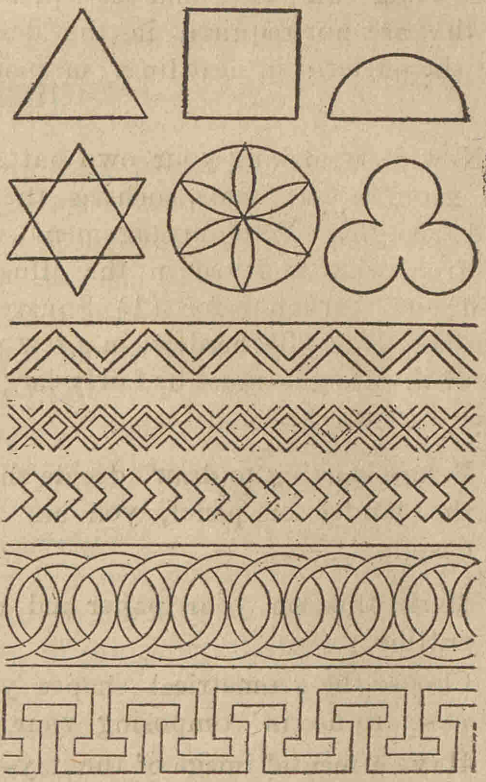
or variations of these. We might even modify some of nature's forms to resemble such basic shapes. Discover this general form in natural objects. The illustrations given (Ill: LXV) will give you an idea of how it can be done. Simplify the shapes of objects to suit this general form suggested by them, so as to make them appear more pleasing. Utilise these motifs for composing original designs.

LESSON XXIV

Geometrical Patterns in Design

Geometrical patterns are those which are artistically composed designs of geometrical shapes such as the triangle, square, hexagon, circle, ellipse etc. When natural forms are studied carefully, it will be noticed that these forms, if simplified and reduced to their basic forms, will assume geometrical shapes. Most tree forms suggest either the spherical, or conical patterns. There are many other objects in nature, such as the egg, and several kinds of shells which suggest some geometrical shape or other. This analogy is pointed out here, just to explain the intrinsic beauty of pure geometrical forms, and the scope for using them in creating designs. In drawing geometrical patterns, geometrical instruments must be used, for precision. Study the examples given in Ill: LXVI and observe how the basic and simple geometrical shapes such as the triangle, square, circle, and semicircle are used in creating interesting patterns. The patterns can be produced by several methods, by repeating, reversing and alternating, overlapping, interlacing, super-imposing and so on. The border designs illustrated will explain thes methods. (Ill: LXVII)

Ill: LXVI. GEOMETRICAL SHAPES



Ill: LXVII.
GEOMETRICAL DESIGN BORDERS

Exercise:

1. Copy all the illustrations given, on a larger scale. Draw guide lines, divide the area into parts according to the number of repeats, and

the mode of introducing them. Draw the geometrical figures using compasses and set-squares, erase portions that are not required in the design and complete the pattern in neat lines in pencil.

Exercise:

2. Now start making your own patterns out of given geometrical forms, such as the square, circle and triangle. Your arrangement must be different from what is given in the illustrations. Prepare designs suitable for (1) Square panels, (2) Circular panels (3) borders, in a few patterns. The size of the designs must be fairly large.

Directions:

(1) Before starting to draw, decide the size of the border or panel, you are going to design.

(2) Mark this on your paper and make its outline.

(3) Choose the geometrical shapes you propose to use in composing your patterns.

(4) Have a mental image of the lay-out you propose, and then make a rough sketch.

(5) Finish the drawing by using geometrical instruments. Erase unwanted lines and scribbles.

LESSON XXV

Painting Geometrical Designs In Simple Colour Schemes.

The following points have to be noted carefully in drawing patterns for painting. When you plan to use colour, you must know the scope of colour in design and its intrinsic qualities of tone, contrast etc. In line drawings of patterns, the forms have to be delineated by mere outlines which have their limitations. But in colour, there is greater scope. Though lines can also be used, there is the additional advantage of delineating forms by tones and colours. Interesting effects can be produced by leaving off certain portions in the design, and colouring other portions. The principles of balance, repetition, rhythm etc., find their full application in colouring designs.

A pleasing balance of light and dark tones, warm and cool colours, and positive and negative spaces, can be produced by applying colour in the same manner as in the case of creating patterns by lines. The methods of repetition, symmetry, alternation, reversing, overlapping and so on, can be followed in colour treatment also,

o secure a pleasing arrangement and unity of effect. Colour-harmony can be created in various ways by using different combinations of colours. Both complementary as well as analogous colours can give good colour harmonies. The following combinations are recommended—yellow and orange, yellow and green, green and blue, blue and violet, red and green, violet and yellow, violet and orange, black and orange, black and red etc.

A sense of movement can also be given to the design by skilful application of colour.

Exercises:

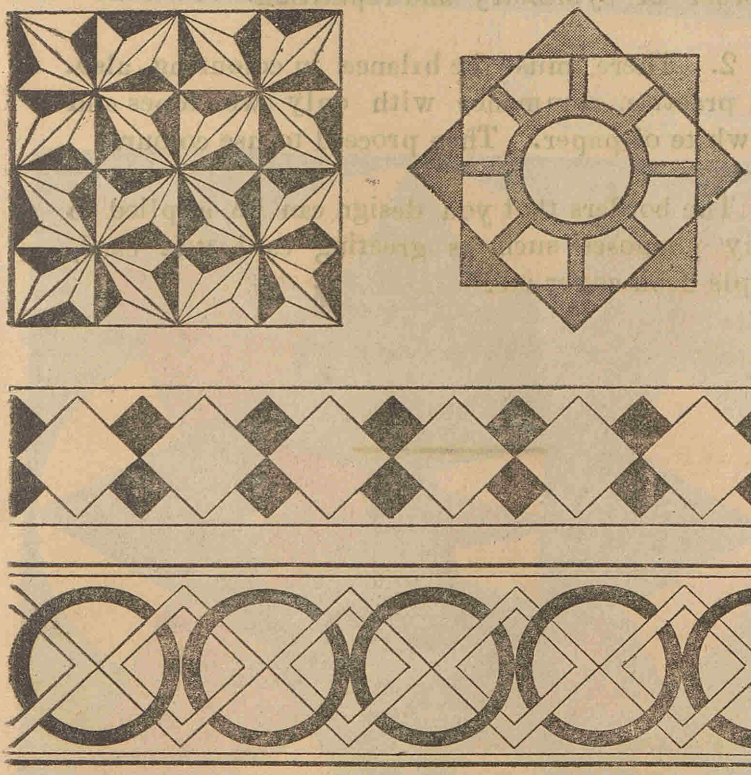
1. Copy some of the geometrical designs you have made for borders as well as panels. Choose only two colours in the beginning, say, black and red, black and orange, red and green, and so on.

Then use three colours, especially the primaries, and try to colour the designs in a pleasing manner.

2. Create your own designs to fill given panels, such as the circle, trefoil, square, hexagon, octagon etc., by using geometrical figures, and colour the designs appropriately in given colour schemes using only the three primaries. The tonal balance

in colouring such designs can be seen in the black and white diagram (Ill: LXVIII) and in the illustrations in colour (Ill; LXIX).

Ill: LXVIII.



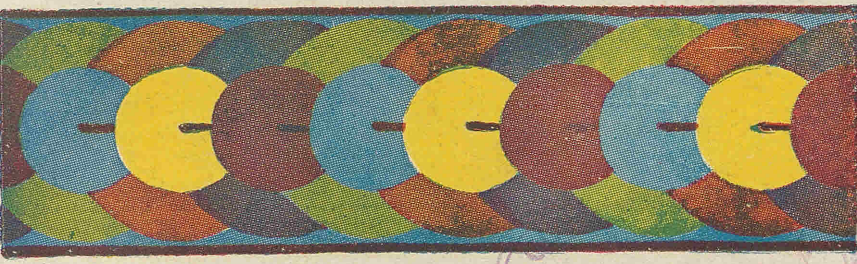
GEOMETRICAL DESIGNS.

Remember the following directions in drawing original designs and colouring them:

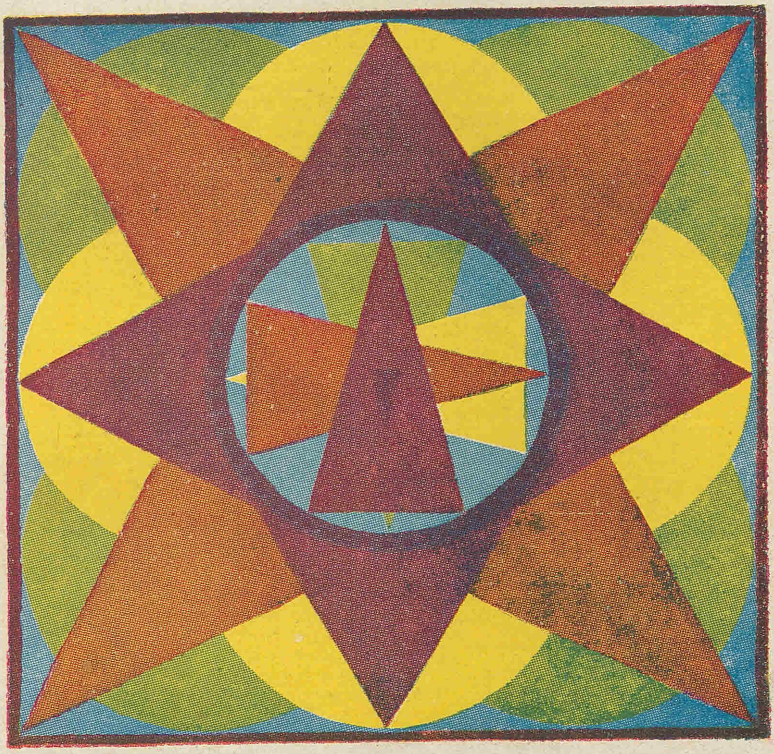
1. Balance is an important feature of design. In arranging geometrical shapes for a border or panel or anything else, see that the forms are balanced properly. Spacing and arrangement must follow an order of symmetry and repetition.

2. There must be balance in colouring also. For practice, commence with only two tones and the white of paper. Then proceed to use colours.

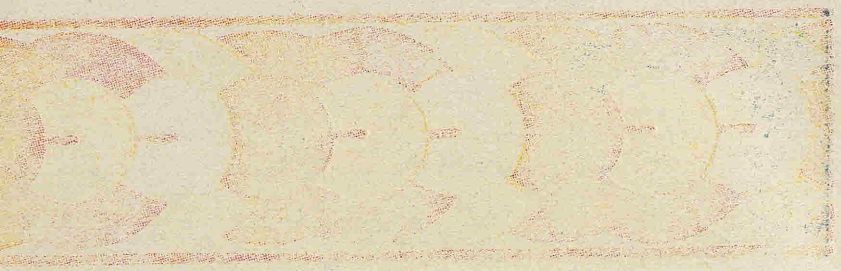
The borders that you design can be applied to many purposes such as greeting card, gift card, simple book cover etc.

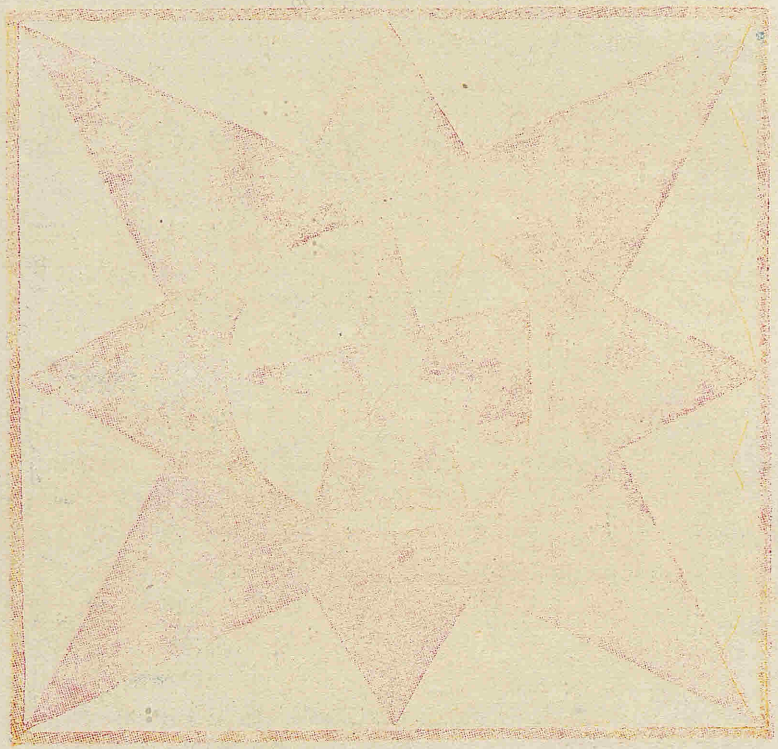


Date.....
KOTTAYAM.



Ill: LXIX [Geometrical Designs in colour].





LESSON XXVI

Simple Lettering—General Principles

Lettering is an important subject which every art student must learn, as it has immense scope for application in Art. A good training in lettering will develop taste and judgement in the organisation of pictorial compositions, decorative patterns and designs. The shapes of many of the letters in the alphabet lend themselves for adaptation as patterns for pictorial composition. This intrinsic quality of lettering is of historical significance.

All modern ornamental and decorative lettering are based on the classical Roman alphabet. The Roman alphabet itself has evolved gradually from the earliest form of picture-writing and hieroglyphics. (Ill: LXX). The small letters of printers' type have, on the other hand, evolved from the early form of manuscript-writing. A study of the form and proportions of the Roman alphabet is indispensable, as a preliminary to any practice in lettering. (Ill: LXXI)

Ill: LXX.

EGYPTIAN	GREEK	LATIN
	A A	A
	∃ E	E
	‡ I	Z
	ϒ N	N

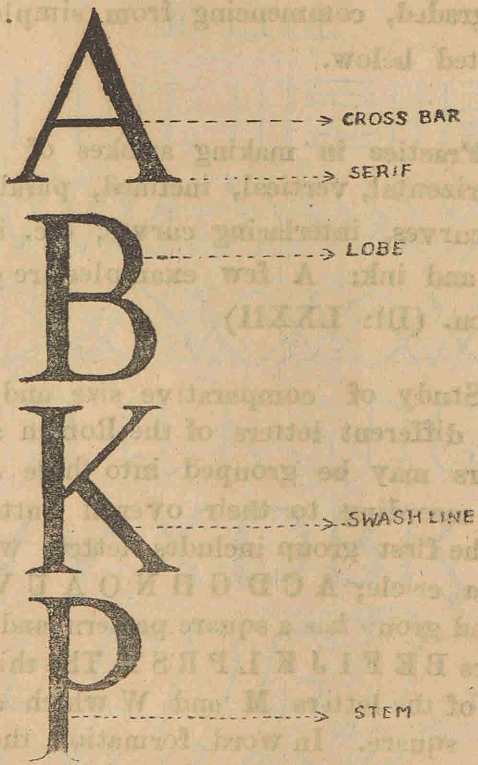
EVOLUTION OF THE ALPHABET

The parts of letters.

The upright lines in the letters are known as 'stems'. The finishing lines at the ends seen on the letters are known as 'serifs'. Letters which

do not have serifs are called 'San-serif' letters. The round curve on letters like B, P, R etc. is known as the 'lobe'. The lines which swing freely

Ill: LXXI



ROMAN ALPHABETS

like those on the letters K and R are known as 'swash lines'. The horizontal lines connecting the

uprights as in H are known as 'cross bars'. The Roman alphabet with the thick and thin strokes and serifs is rather difficult for the beginner in lettering. The practice in lettering must therefore be graded, commencing from simple forms as indicated below.

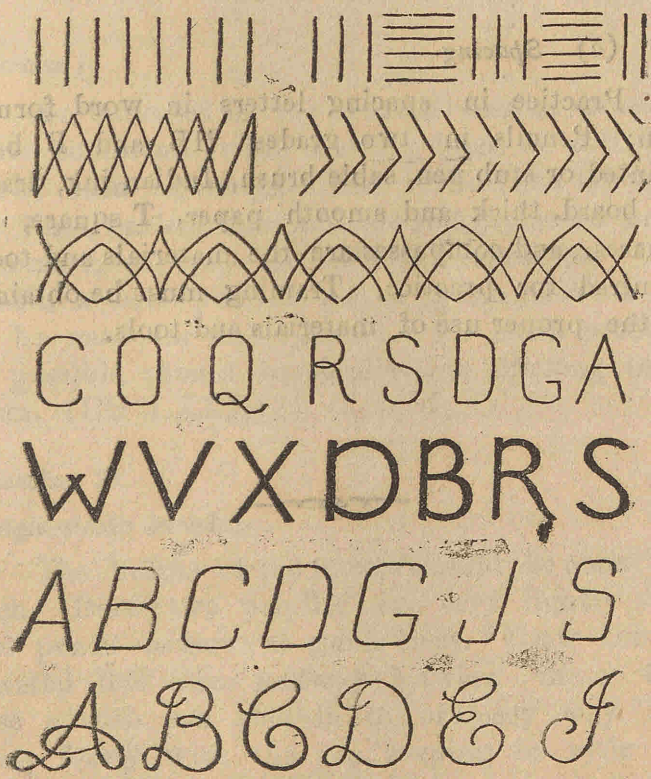
1. Practice in making strokes of different kinds, horizontal, vertical, inclined, parallel, concentric curves, interlacing curves, etc. in pencil and pen and ink: A few examples are given as illustration. (Ill: LXXII)

2. Study of comparative size and proportions of different letters of the Roman alphabet. The letters may be grouped into three divisions roughly according to their overall patterns and sizes. The first group includes letters which are based on a cricle; A C D G H N O A U V X Y Z. The second group has a square pattern and includes the letters B E F I J K L P R S T. The third group consists of the letters M and W which are wider than the square. In word formation, the spacing of letters must be balanced by observation and judgement. On no account should equal be provided between different letters in a word. (Ill: LXXIV and LXXV)

3. (a) *Single Stroke lettering.*

Practice in drawing letters with the penc and pen and ink in strokes of uniform width. (Ill: LXXII)

Ill: LXXII.



SINGLE-STROKE LETTERS

(b) *Block lettering.*

Practice in copying the letters indicated in Ill: LXXIII on an enlarged scale, using guide lines: The outlines are to be drawn in pencil, then in sharp lines in ink, and finally filled in with ink with the brush.

(c) *Spacing.*

Practice in spacing letters in word formation: Pencils in two grades HB and B ball-pointed or stub pen, sable brush, Indian ink, drawing board, thick and smooth paper, T square, set squares, and compasses are the materials and tools required for practice. Training must be obtained in the proper use of materials and tools.

LESSON XXVII

Simple Lettering–Practical Exercises

Exercise I:

As indicated in the previous lesson, practice must commence with drawing lines of different kinds, such as straight lines, vertical and horizontal lines, curved lines, oblique lines, parallel lines, concentric curves, interlacing curves etc. The pencil, a ball pointed pen or brush and ink are to be used for this exercise. As much practice as possible should be obtained in drawing these lines. (Ill: LXXII)

Exercise 2:

Single-stroke lettering

The height of the letters should be about one inch. Draw two parallel lines very lightly with the pencil to serve as guide lines. Draw another parallel line also halfway between these two. Use a stub pen held in the ordinary way, and draw freely with the pen, keeping in view the size and proportions of the various parts of each letter. Remember the following points while draw-

ing the capital letters, on the model of the proportions of the Roman alphabet.

(a) The horizontal cross-bars of the capitals E, F. and H are slightly above the middle guide-line.

(b) The points seen on the letters A, M, V, N and W slightly cut across the guide-lines.

(c) Round letters like O, G, S, and R slightly go beyond the guide-lines. These letters will be seen to be slightly bigger than the other letters.

(d) The upper portions of the letters B, S, X and Z are slightly smaller than the lower portions.

The need to conform to these general proportions is recommended, solely for the purpose of acquainting yourself with the characteristics of the Roman alphabet. When once you have learned these, you are free to try variations on these proportions in designing new styles.

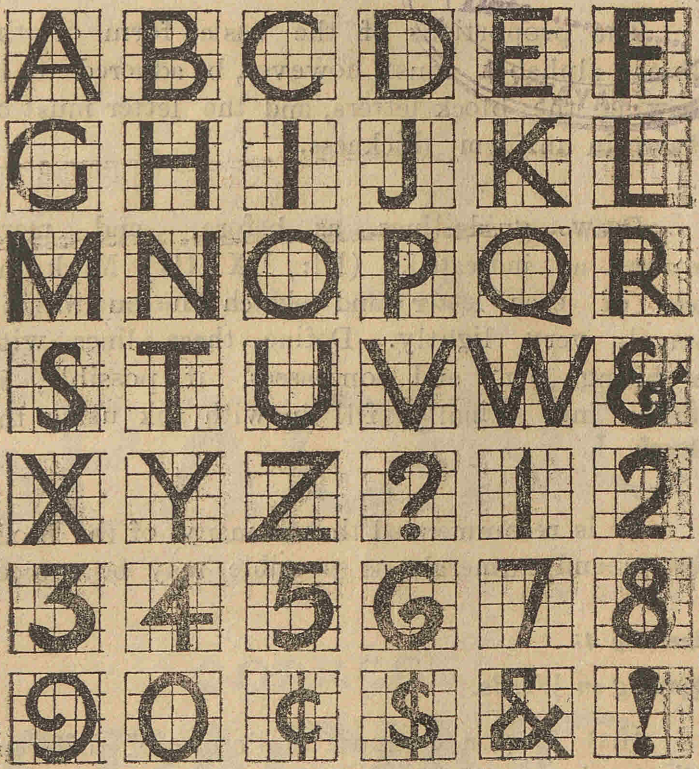
Practise drawing vernacular alphabets also in single strokes in the same manner.

Exercise 3

ractice in Block Lettering

The simple block letter without serifs has the advantage of being more leg ble and readabl

Ill: LXXIII.



BLOCK LETTERS

than other kinds of letters. This type of letters is largely used in modern advertising and display. Further, it is easier to build up serifless letters than the letters with serifs, by using drawing instruments.

The proportions of the basic form of the Roman alphabet must, however, be adhered to in drawing the block letters, and the letter must be drawn in uniform thickness.

Draw guide-lines, as before, and mark squares as indicated. (Ill: LXXIII) Mark the area of each letter and sketch the outlines in pencil, very lightly. Define these lines with a ruling pen and compasses, if possible, in Indian ink. Finally, fill in with ink using the brush.

It is recommended that as many of the block letters and numerals as possible may be copied.

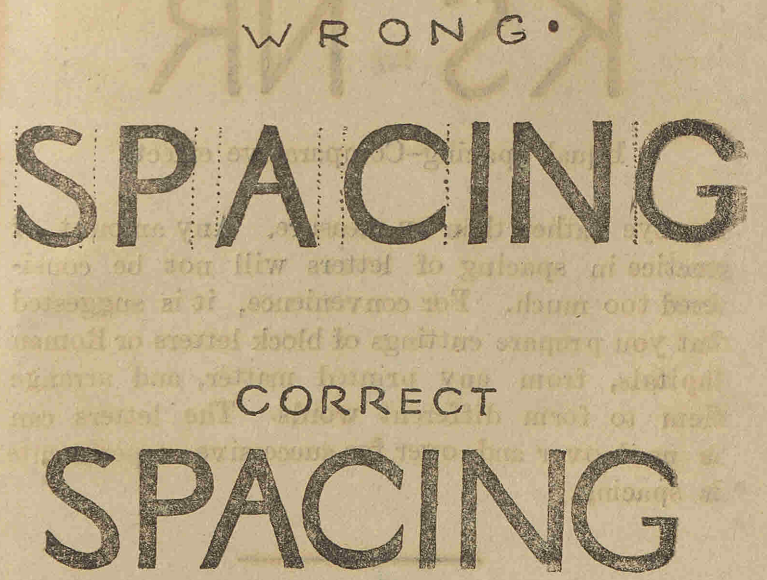
Exercise 4:

Spacing in Words.

Just as you compose a picture of different objects, by arranging them in a particular manner to secure unity of effect and pleasing appear-

ance, you have to compose a word by arranging the letters in like manner. You might have noticed that different letters have different sizes. If equal space is therefore provided between all the different letters in a word, the result will be very unsatisfactory. The spaces between letters like K and S, P and J etc. will appear to be very much larger than the spaces between letters like H and R, H and B, M and N and so on. (Ill: LXXV).

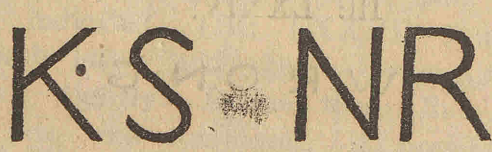
Ill: LXXIV.



Wrong and Correct Spacing.

On the contrary, if the spaces are regulated and adjusted in varying proportions according to the nature of the letters following one another, an optically correct and pleasing arrangement can be secured. There will be a good balancing of weights, and the appearance of even distribution of space in a word. The adjustment and distribution of space have therefore to be judged by

Ill: LXXV.



Equal spacing–Comparative effect.

the eye rather than by measure. Any amount of practice in spacing of letters will not be considered too much. For convenience, it is suggested that you prepare cuttings of block letters or Roman Capitals, from any printed matter, and arrange them to form different words. The letters can be used over and over for successive experiments in spacing.

1. Save for your future and India's future.
2. Do you save regularly? Invest in National Plan Savings Certificates.
3. Use the Post Office Savings Bank for your Savings.
4. Your savings total up the Nation's Savings.
5. Savings spell prosperity for you and the country.
6. Is that expenditure really necessary? Save and invest.
7. Your Government needs your savings for your future prosperity.

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