

CHAPTER VII



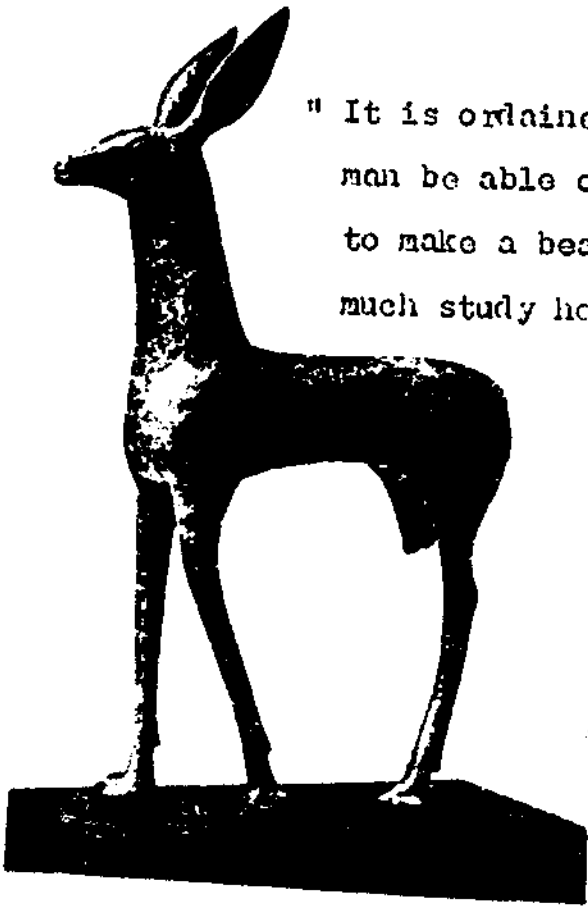
7.1
Introduction.

7.2
Observation.

7.3
Analysis.

7.4
Art Techniques
and
Methods.

AIDS TO
AESTHETIC
SENSITIVITY



" It is ordained that never shall any man be able out of his own thoughts to make a beautiful figure, unless by much study he hath stored his mind. "

— Albrecht Dürer.

7.1 INTRODUCTION :

Learning through thinking, reading, writing and speaking with words has long been stressed by the educators. Although another effective means 'to see and draw' has been almost neglected. Yet in both systems students identify, separate, relate, analyze, organize and express ideas and feelings. Human intellect and emotion are used in both cases. When our concern is aesthetic sensitivity the means 'to see and draw' can in no way be spared. Art is an individual means of communication, resulted from individual's observation and feeling. Everyone sees, reacts, and expresses differently from everyone else. Through different mediums like drawing, painting sculpture etc., people relate their ideas, values and feelings. They show how they respond to the world and to other people.

Hence in this field, eye-hand coordination is of prime importance. The fundamental and indispensable part of drawing, painting and sculpture is the ability to see and think in detail, to think in terms of three dimensional space, to see the relationship between details and to coordinate what one sees with the images one draws. When we talk about arousing aesthetic sensitivity we mean development of these abilities through exercise. This is a cognitive process in which one uses mental images and perceptions as well as words to think, record and develop one's ideas.¹

7.2 OBSERVATION :

Drawing and observation or seeing are closely related. Observation sharpens drawing and in turn drawing sharpens

observation. Pupils can not draw mostly because they attend so little to the things they look at.

Seeing is not limited to the usual viewing of things. It includes creative and inquisitive looking as well. Creative looking means seeing things from unusual views and distances, in uncommon lights, in new groupings, and in rare positions.

One who sees creatively, looks for the emotion-provoking qualities in things, the moods produced, the ways the colours, shapes and textures are used to create such mood. He is aware of the sensory feelings one could get if one touched what one saw.

In fact, the ability to draw, in large part, is a matter of learning - learning to observe things. This is not a special gift. When some one becomes more acutely aware of the diversity and variety in the visual world, becomes more open and creative. The motor skills needed to put marks on paper are easily learned with practice.

Learning to observe all the details of light and darkness, colours, the myriad textures, the shape of flat things and forms of three dimensional things and all the kinds of lines going in all directions takes time; but it is marvelously enriching and conducive to sensitivity.²

Observation of Natural Objects :

The observation of nature is a part of an artist's and a connoisseur's life; it enlarges his form-knowledge, keeps him fresh and free from working only by formula, and feeds inspiration. There is in nature a limitless variety of shapes and rhythms; the telescope and microscope have enlarged the field.



PHOTOGRAPHS OF CRYSTALS

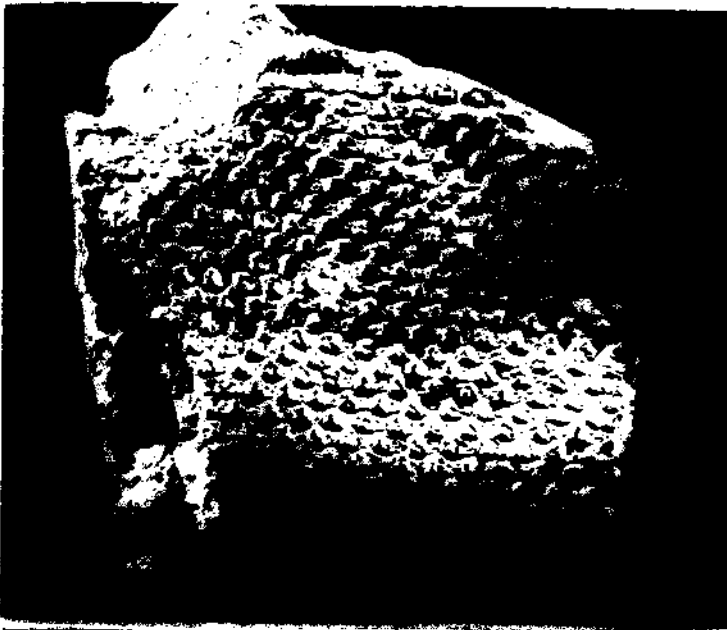
Fig - 1

From these, one can enlarge his form-knowledge experience.

Pebbles and rocks show nature's way of working stone.

Smooth, sea worm pebbles show the wearing away, rubbed treatment of stone and principles of asymmetry.

Rocks show the hacked, hewn treatment of stone, and have a jagged nervous block rhythm.



FOSSILS

Fig-2

Shells show nature's hard but hollow form and have a wonderful completeness of single shape.

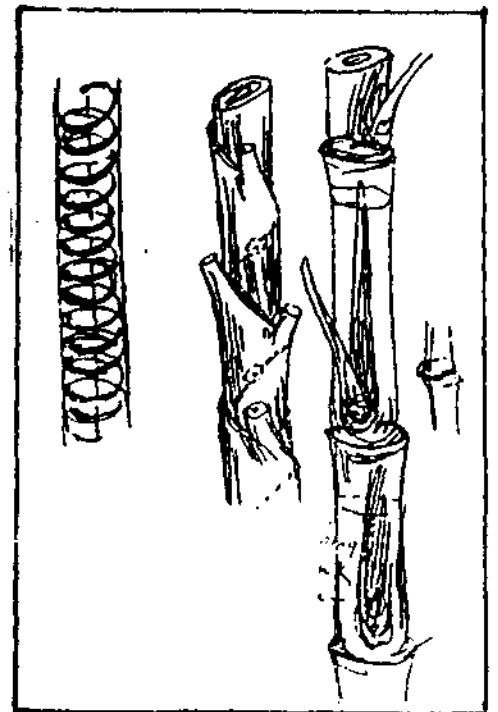
Bones have marvellous structural strength and hard tenseness of form, subtle transition of one shape into the next and great variety in section.

Trees form one of the most important elements specially in landscape painting. Their anatomy can be more thoroughly studied when they are bare of leaves.

A typical example is the difference in the trunks of trees. Generally a fast-growing tree is much straighter than a slow-growing one. Tree trunks show principles of growth and strength of joints with easy passing of one section into the next.



TRUNK³
Fig-3



FAST GROWING TREE TRUNK⁴
Fig-4

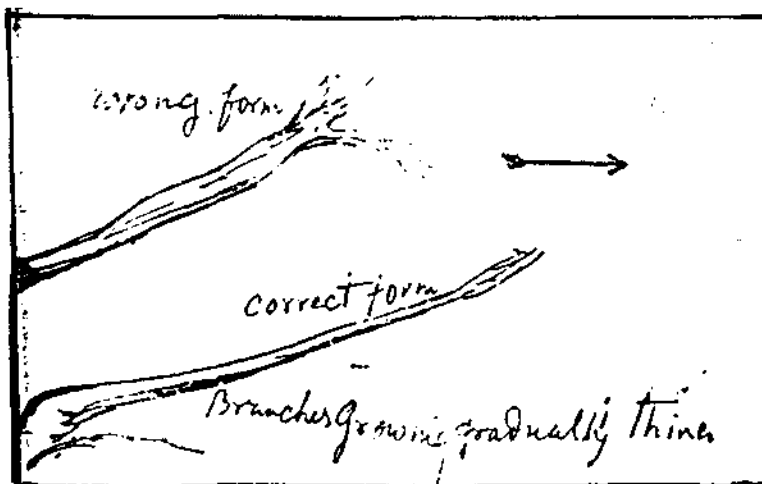
Branches growing round the trunk in spiral movement (clock wise) in search of light.

A close study of a branch reveals the angles - how the smaller branches leave the larger one. The gradual tapering toward the ends of the twigs.

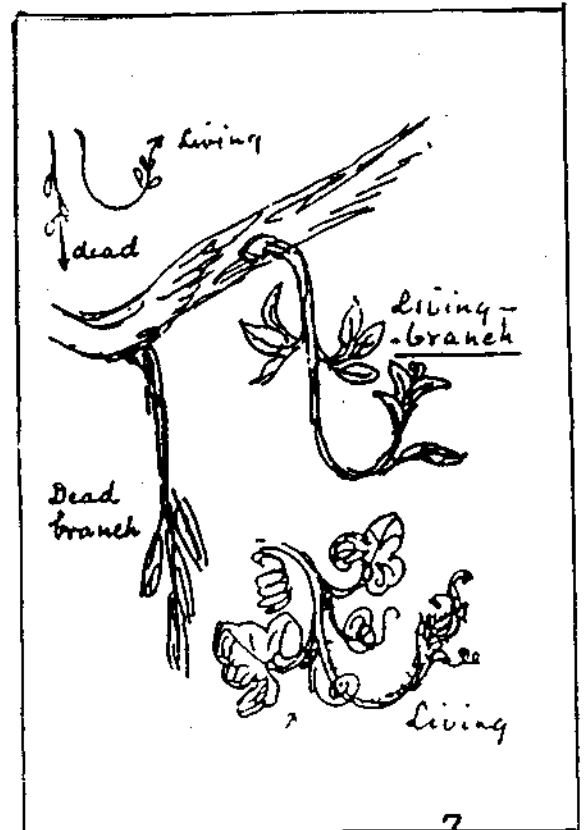


A branch with
Sub-branches compared
with the bonny
structure of a snake.

BRANCHES⁵
Fig-5



BRANCH AND FORM⁶
Fig-6



LIVING AND NON LIVING⁷
Fig-7

At first look the clusters of trees may look all green. Although the neighbouring tree may have a yellowish cast or brown. If these colours are exaggerated and applied to the canvas, it produces an interesting group of trees free from deadly monotony of obvious green.

Leaves of trees in nature often create beautiful designs.



FROST ON LAVENDER AND LAUREL

Fig - 8

Trees are really growing out of the ground, with its roots gripping the earth - the feeling to be conveyed while painting as shown in the fig.



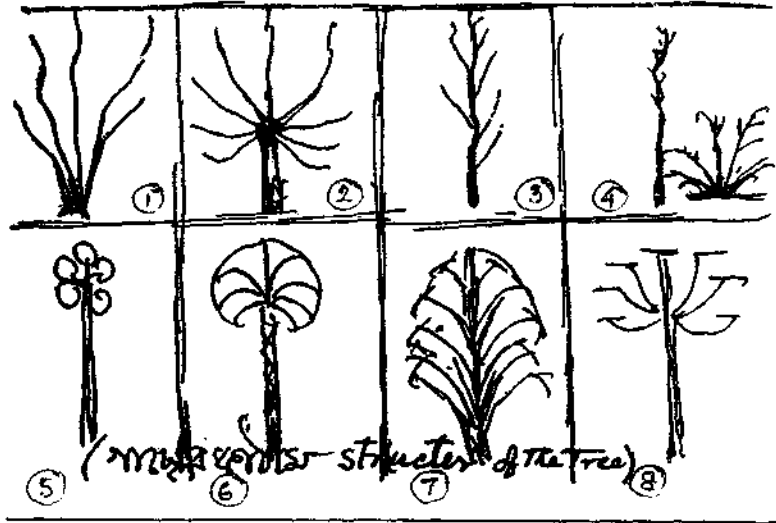
ROOTS GRIPPING THE EARTH ⁸

FIG - 9

The spots of sky that are seen breaking through a tree can be noticed - their colour is in a slightly lower key than the rest of the sky.

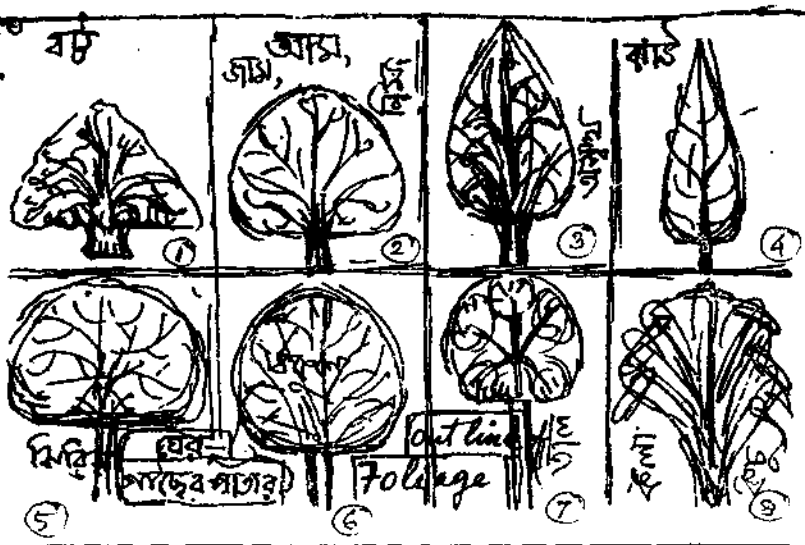
Inner Structure of trees.

1. Guava
2. Raintree
3. Sal
4. Bamboo
5. Palmyra
6. Date Palm
7. Banana
8. Papaya



External Structure of the trees.

1. Banyan
2. Mango
3. Peepul
4. Tamarisk
5. Rain tree
6. Bakul
7. Palmyra
8. Banana



STRUCTURE OF SOME TREES⁹

Fig-10

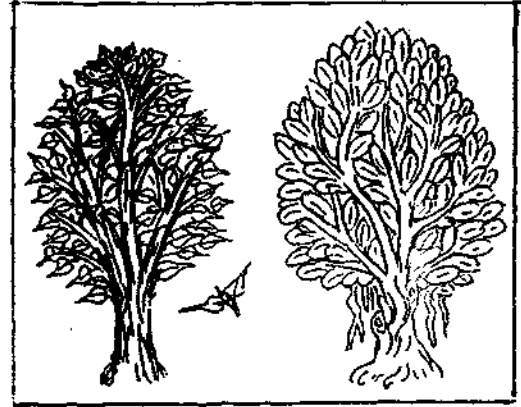
For drawing or painting first it is necessary to see the entire tree as broadly as possible. After indicating the largest masses, the secondary forms within these masses can be looked for.

Trees in Traditional Indian Art - observation blended with decorative spirit.



HARAPPA DECORATION (3000 A.D.)

Fig-11



LEAF DECORATION
(SANCHI STUPA 200 A.D.)

Fig-12



RAJASTHANI DECORATION

Fig-13

Water

A body of water varies in colour from the immediate foreground to the distant horizon. Its colour is affected by the amount and quality of light it receives from its depth, its shallow areas, the sky, prevailing winds, and reflections of its surroundings.

The colour of the sky generally determines the colour of the water.

It can be observed that the dark areas of an object reflected in water appear slightly grayed and the light areas a bit darker because water has a neutralizing effect on all reflected colour. This effect varies according to the intensity of the source of light.

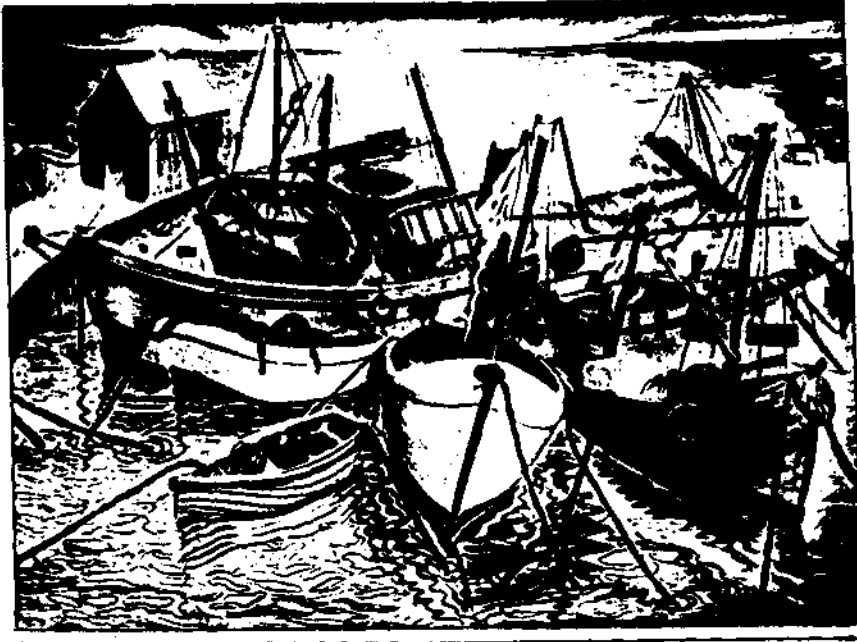


Fig-14

On an absolutely still day the reflection on water will be mirror-like. Any breeze that blows, however slight, will cause wavelets that break and distort the shape of the reflection.

A line of light can be observed generally at the base of the immediate reflections of river banks shore lines, and even the edges of puddles.

Skies

Generally the sky creates the mood of a landscape. It determines the quality of light that permeates the entire subject. Normally lighter at the horizon, the sky gradually becomes deeper overhead.

A close observation discloses that although the clouds are constantly changing, a certain pattern does exist. Keen look further points out that the smaller clouds are cooler in colour when contrasted to the warmer tone of the larger clouds.

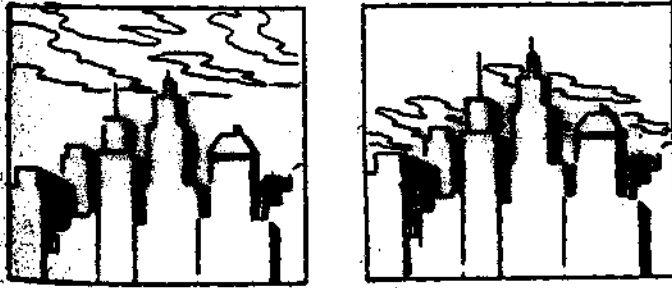


Fig-15

when clouds are painted high in the sky the objects below appear shorter. When painted lower towards the horizon, the clouds impart a feeling of majestic height to the objects.

A more 'atmospheric' quality can be given to blue skies in a water colour by first laying a light umber wash over the sky area. It is allowed to dry before applying the blue.

Postures and 'Ehaha' of different animals. ¹⁰

A close study of the animals reveals some interesting features which are often illustrated in paintings.

1. Herbivorous animals which sit folding their four legs, usually having big belly and bulky lower portion. While the carnivorous animals are mostly having thin belly and waist but with strong, broad chest and shoulder.
2. From Biological point of view, the horse and the ass are of the same group but the horse like deer, has shown a remarkable distinction - comparatively they are having thin waist and an upright neck, it is simply due to their habit of running.

3. A clear trend of evolution can be apprehended - higher type of animals are having spinal chord perpendicular or nearly perpendicular to earth as if like the plant world they tend to look towards the sky, the domain of light and life.
4. Most heavy herbivorous animals sit folding all their legs; a sign of comfort attached to their position.
5. Most of the fast and ferocious animals and who are afraid of hunters although sit on their waist but keep at least their front feet extended so that they can move or run immediately - a sign of alertness.

Rhythmic vitality - expressed in the movements of life :

Each 'Bhaba' or emotion creates a sensation in an animal which results in a particular posture. The posture can be treated as the symbolic representation of the emotion. When a particular emotion dominates over others in most of the time and during all the activities, the animal carries a permanent impression of that 'Bhaba' in its physical feature. Especially it centres round the spinal chord of the animal and can be viewed distinctly from any of the sides.

Some studies related to Rhythmic vitality by Acharya Nandalal Bose: ¹¹

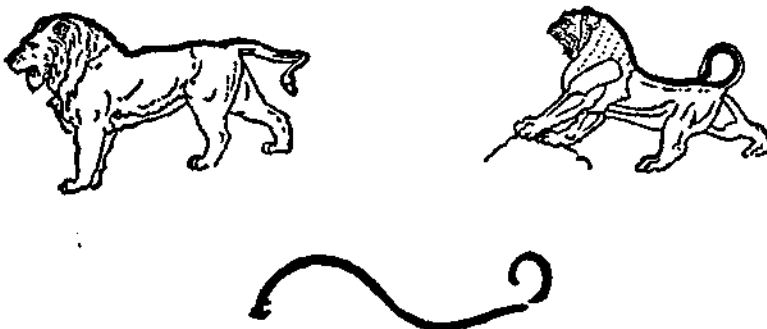


Fig-16

Rhythmic Vitality

Fig-17

A deer driven with fear (here, the rhythmic vital line is shorter, contracted - the effect of fear). The other illustration represents a relaxed mood (the rhythmic vital line, here, is longer stretched - the effect of pleasure).

Rhythmic Vitality : Permanent impression on animals
physical feature

And

Impression on Human Figure

(Examples)

Study of Human Figure :Fig-19Fig-20**7.3 ANALYSIS**

In this part of discussion an attempt has been made to arouse the aesthetic sensitivity of the students by presenting some selected drawings and paintings with their analysis. This will provide them with some important aesthetic experience. The students who develop their ability to see creatively and analytically and draw what they see, have a much wider potential of learning and gaining experience.

In the matter of selection, - the purpose of the study, the age and background of the students have been given due consideration. For reasons of space this list of presentation

can hardly be treated as a comprehensive one which needs inclusion of many illustrations depicting other important aspects of painting.

The Ancient Art :

The ancient artist did not perceive the beauty of the landscape. Taylor, the English ethnographer and archeologist, pointed out that one area of painting in which modern artists undoubtedly surpass the ancients is landscape painting. No matter how wonderfully the figures were painted, the immediate back ground be it nature or man made thing was still in a state close to ideographic writing. The attention of the primitive artist-hunter was concentrated on what provided his livelihood. He was a magnificent animalist.¹²

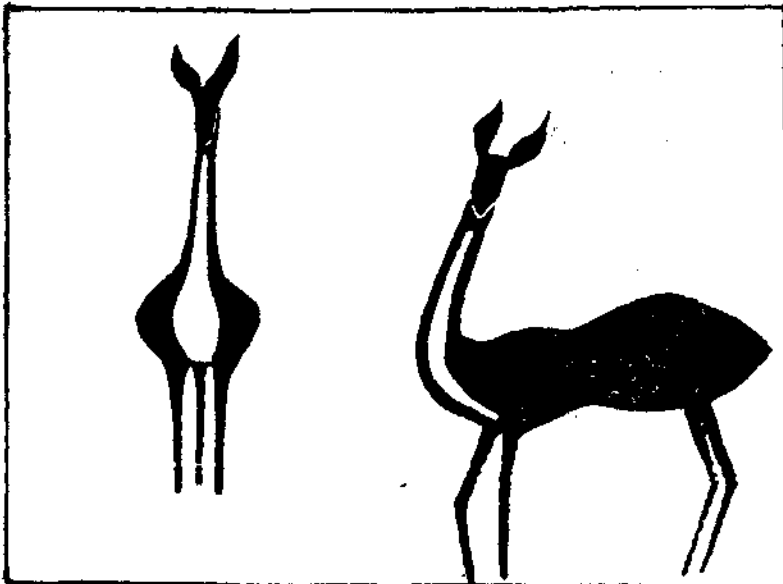


Fig-21



PRE HISTORIC CAVE PAINTINGS: (Bushman Rock paintings
Tsisah George; Brandberg South West Africa)

Ancient artists did not know linear or spatial perspective. Ancient Egyptians painted the figure of the military commander several times larger than those of his soldiers. In a cave painting at island of cham kangaroos are pursued by

thirty two hunters. The third one is twice as tall as all the rest because he is the chief. Such were the early compositional accents - semantic rather than spatial.¹³

Early chinese and Egyptian art revolve around narrative. Drawing and painting were close to each other. Mostly paintings, were a sequence of events, a story told through a series of figures.



Fig-21a

Yet even at that early stage, paintings make it possible to express different points of view in two dimensions. Early Egyptian artists painted both eyes on a face shown in profile. In ancient South Melanesia paintings a disc is found above a human head which represents the back of the head.¹⁴

Medieval painting presented a conventionally flat picture of the world, the composition being based not on the distance to the object from the observer's eye but on its meaning and significance.

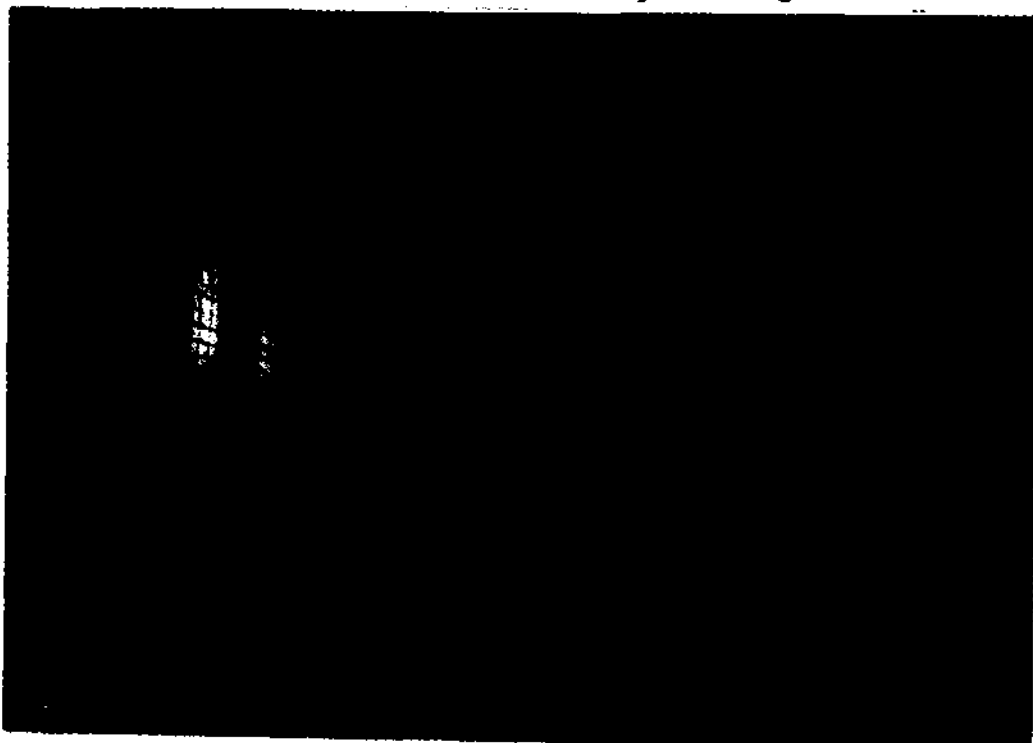


EGYPTIAN
PAINTING
FROM
MORTUARY
CHAPEL
Fig-21b



MADONA ON THRONE ¹⁵
Fig-22

Under Renaissance artists' painting flourished. Painting was considered as one of the best mediums for expressing the richness of life, its spiritual and sensuous beauty. Anatomical difference of people of different ages, anatomy of the moving human body were reflected in the paintings.



PARABLE OF THE
LABOURERS IN
THE VINE YARD ¹⁶
Fig-23

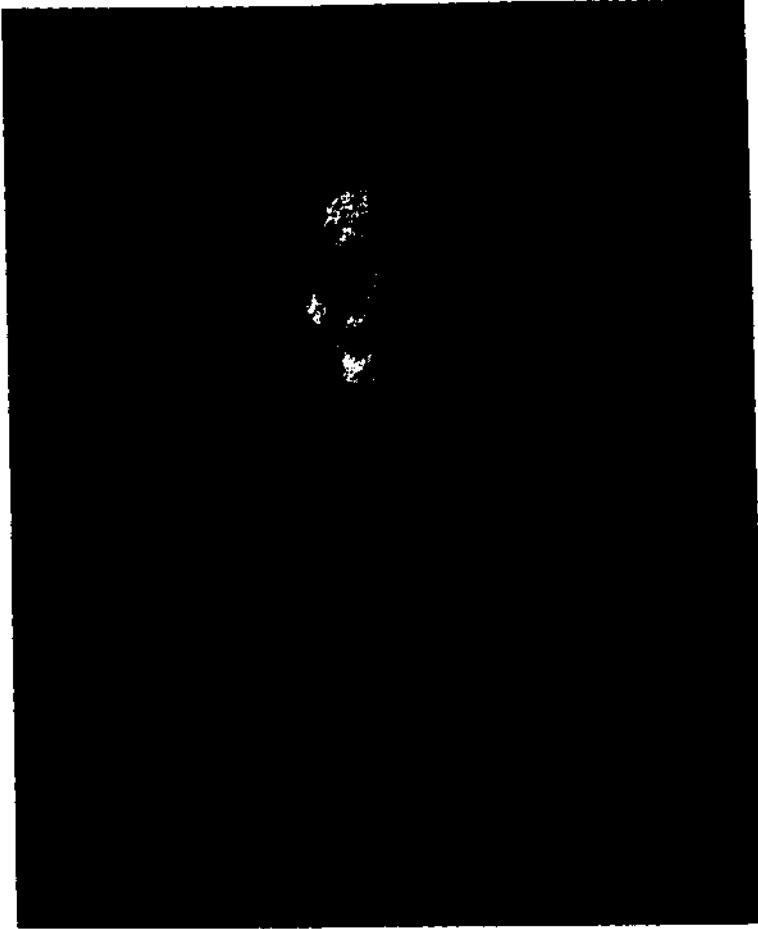


MORNING IN THE HARBOUR¹⁷
Fig-24

The Renaissance laid the foundation of colouristic composition which accents attention on the central message of the picture through light and colour.

Rembrandt in his portraits uses the dark background to accent by light the most expressive parts of man, his face and hands.

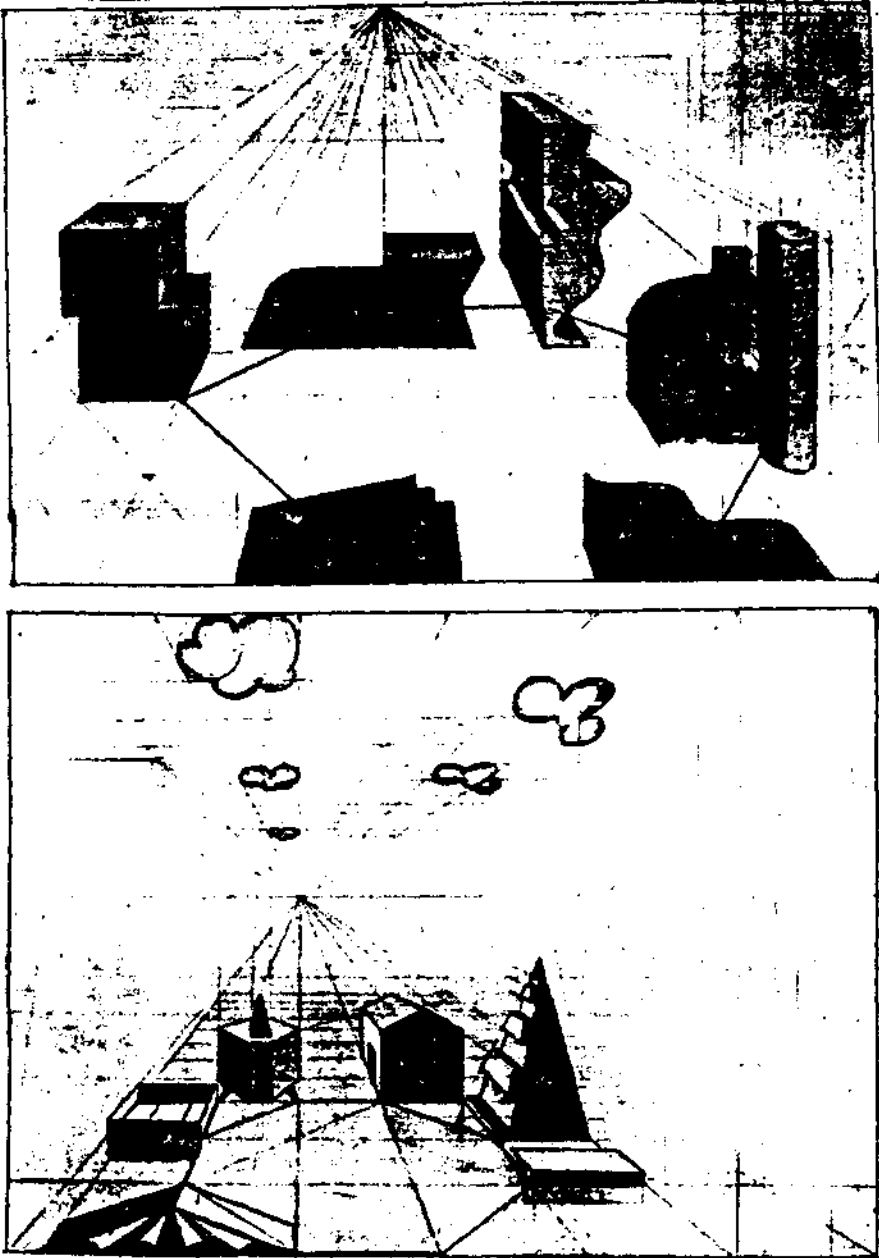
The Figure 25, 'Portrait of an old man' on the next page is an excellent examples of such painting.



PORTRAIT OF AN OLD MAN¹⁸
Fig-25

The Renaissance discovered the laws of perspective. Brunelleschi and Alberti organized the space in a painting like a truncated pyramid of rays coming from the object to our eyes.

The Figures in the next page, 'Solids in space', illustrate the concept of the perspective.



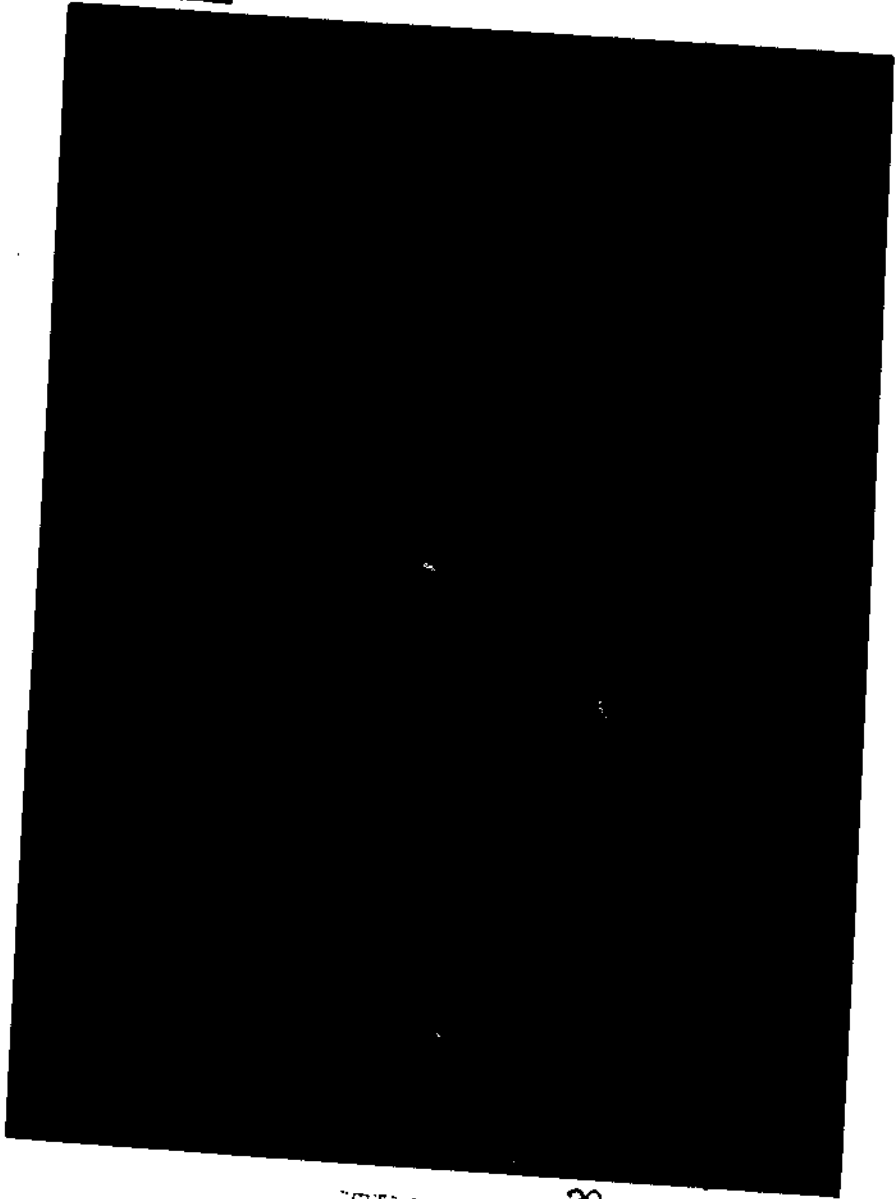
SOLIDS IN SPACE

FIG-26

Classification of painting.¹⁹

Roughly paintings can be grouped under three heads -

I. Imitative painting :-



STILL STRONG²⁰

FIG-27

In these paintings, artist put all his effort and techniques to depict what he perceives as in reality. Knowledge of anatomy and perspective; principles of optics and perception, help him a lot. But with the development of photography, the trend of perfect imitation has been much minimized. Although techniques related to such productions are still important to artists.

Imitative Painting :

THE GREAT PIECE OF TURF ²¹
Fig-23

ii. Expressive (symbolic) painting :

Here the depiction mostly contains the reflection of artist's mind.



DAUGHTER PALOMA ²²
Fig-20

The expression of the object may partly tally with its real form or may be entirely different from it but it is never a copy of it. This deviation is the result of artist's conscious or unconscious effort but in no way a result of his weakness.

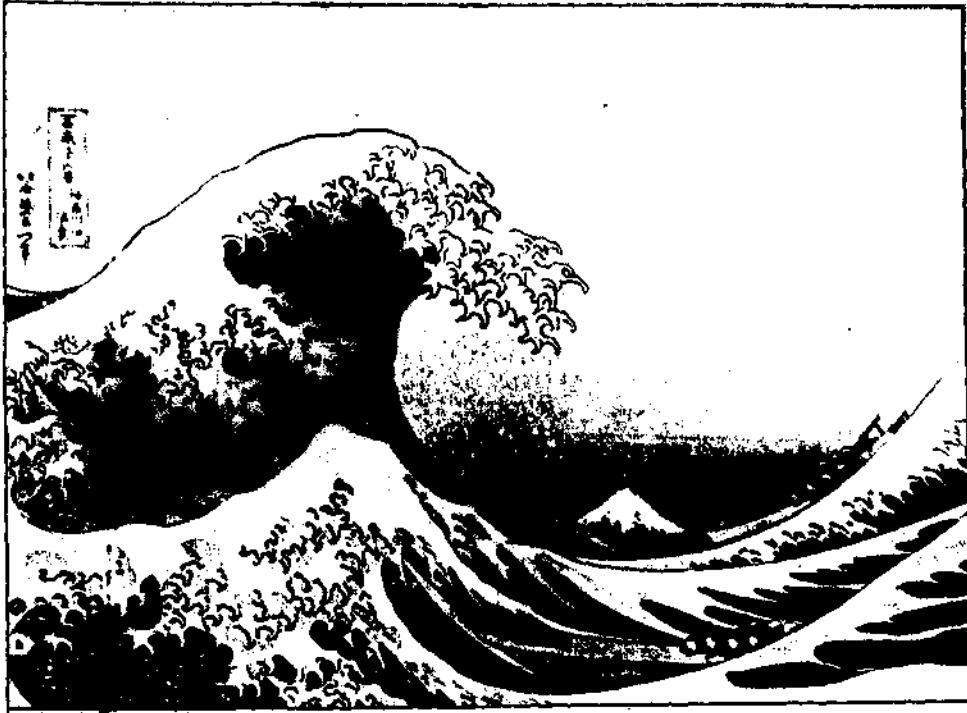
III. Rhythmic painting :

In these paintings emphasis is specially laid on the rhythm of form and movement.



S. Chavda
1959

DANGER
Fig-30

Rhythmic Painting :

THE GREAT WAVE²³
FIG-31

The tremendous power of the sea is in the surge and sweep of line that overwhelms everything in its path. It can be observed how vividly the short staccato strokes of the subordinate rhythm accentuate by contrast the dominant flowing movements.

The above classification although roughly done, holds good for paintings of all the countries. A painting may belong to a single class or carries the impression of more than one class.

Modern painting and its classification : ²⁴

The distinctive schools of modern painting are Realism, Naturalism, Impressionism, Super realism, Futurism, Fauvism, Expressionism, Cubism, Constructivism and Functionalism. It is difficult to bring this vast confusion of styles and movements under a general classification. However, these schools fall

naturally into four groups :

a) Realism, Naturalism, Impressionism - terms which indicate an imitative attitude towards the external world of nature.

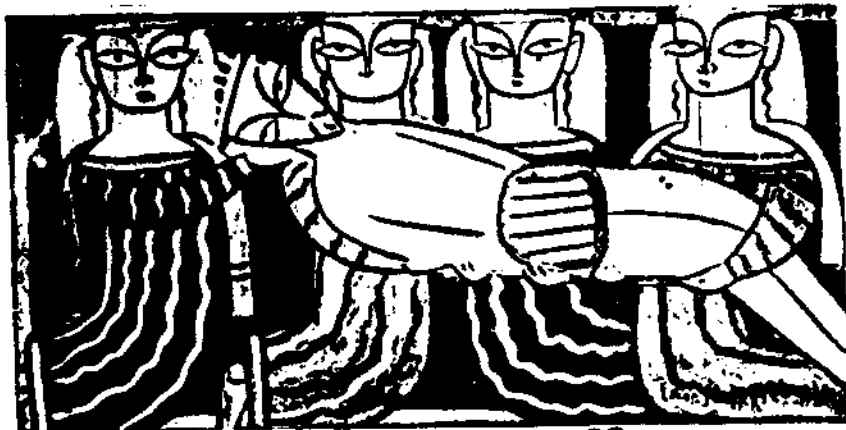


BOMBAY FISHER WOMAN ²⁵

Fig-32

This group may be equated with Jung's 'thinking-type' considering the function of the schools.

b) Supperrealism, futurism - terms which indicate a reaction from the external world towards immaterial (Spiritual) values.



DEAD CHRIST ²⁶

Fig-33

This group may be equated with Jung's 'feeling-type'.

c) Fauvism, Expressionism - terms which indicate a desire to express the artist's personal sensations.



SELF PORTRAIT-PICASSO

Fig-34

This group may be identified with Jung's 'sensation-type'.

d) Cubism, Constructivism, Functionalism - terms which indicate a preoccupation with the inherent (abstract) forms and qualities of the artist's materials.



²⁷
SRI KRISHNA AND GOPIS
Fig-35

And this group may be equated with Jung's 'intuition-type'.

Colour - Atmosphere and Drawing

Colour :

Colour is the fundamental plastic means, and the other elements, line, light and space may be regarded as modifications or aspects or results of it.

Variety or richness and harmony add greatly to "quality" in colour, both in the picture as a whole and in the separate parts, elements and units.



THE RIDER ²³
FIG-36

It can be noticed that conscious charm or richness in colour is not the same thing as brightness. Colours which are bright without being rich or deep give an effect of garishness

or garbiness, and the general effect is of superficiality.

Variety of colour does not mean variety in the sense of employment of all the colours in the spectrum. Even single colour used with various shade and tone tinged with light and shadow can produce variety. The word "richness" has two meanings its first meaning is the variety as mentioned above but there is another sense of the word for which a synonym can be used "juiciness" as something opposed to "dryness". This is present nearly always in the greatest masters of colour.



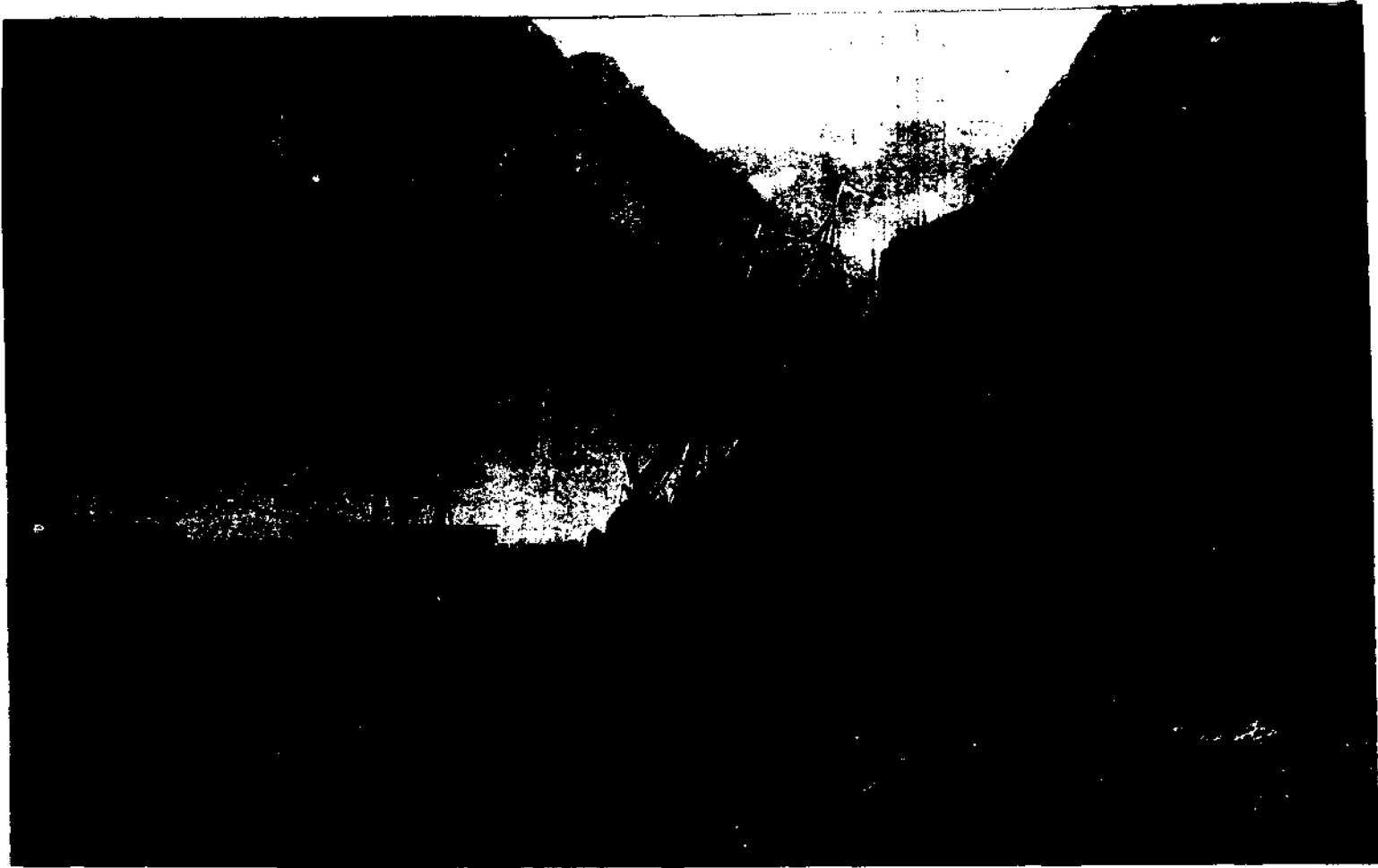
BLUE WILLOWS ²⁹
Fig-37

Its opposite "dryness", is not, however, a term unqualified reproach. The distinction is thus not always one between good and bad as both of them produce powerful aesthetic effects.

Atmosphere : (colour and light)

The most important difference in colour quality appears when the relation of colour to light is considered.

Colour combines with light to form what may be called atmosphere and this may be a most important element in aesthetic effect.



30
THE SMUGGLERS
Fig-38

Light has a direct influence upon colour, enriching it by an internal luminosity and the incapacity to take advantage of this influence is a serious defect in plastic form.

In the world of real things, colour changes its quality under different degrees of illumination and the ability to utilize the alteration so effected is an important part of the painter's command over his materials.



MORNING IN INDUSTRIAL MOSCOW ³¹
Fig-30

When light is not properly used in connection with colour, plastic reality suffers. In stead of bringing out and revealing new harmonies within colour, the light seems to efface colour and act merely as a substitute for it.

Drawing :

Drawing is a good art when it is free from confusing elements, like isolated literal contour or over decorative quality; when it is so condensed, so simplified that it carries in itself sufficient revelation of objective fact to enable a viewer to grasp the essence, significance, conviction of objective reality in the things portrayed.

LORD BUDDHA³²

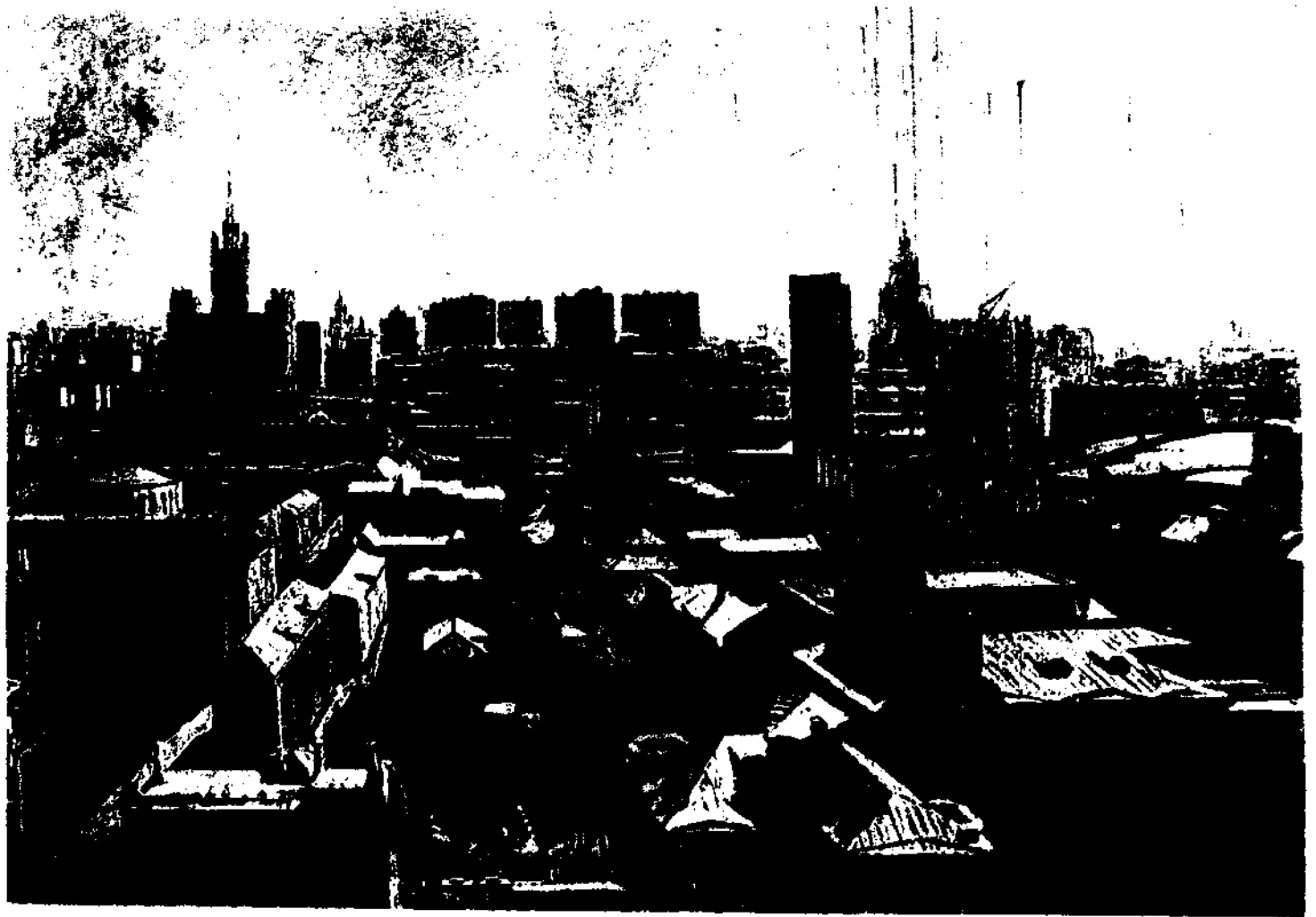
Fig-40

In short, drawing consists not in the literal reproduction of linear contours or shapes; it is a mark of the artist's ability to resolve the lines of demarcation into separate parts, select certain parts for emphasis, and recombine them into a new ensemble that is a form in itself, not merely a duplication of the shape of an object.



SKETCH BY LEONARDO
Fig-41

Line gets power by what it does to what it contained between the lines; that is, as with all other forms, its essential characteristic resides in the relations it assumes and creates.

Perspective :

MOSCOW IS BUILDING 33

Fig-42

Leonardo gave a simple but clear account while dealing with the aspect of perspective.

In his opinion, perspective is the base of painting, it is the soul and helm of painting. It is nothing but a complete sense about our vision. All the objects with their different forms and colours, existing before vision are reaching eyes in the shape of different pyramids. Eyes are simply receiving these pyramids.

Perspective of diminution deals with the measurement of object which is gradually becoming shorter as its distance increases from eyes.

The other part of perspective explains how colour of an object changes with the distance. In modern term it has been mentioned as 'values'.

The third part of perspective, that is, 'envelopment' explains how the structural proportional relation of an object becomes hazy with the increase in distance of the object from eyes.

All visible objects have three distinct qualities - a solid entity, shape and colour. Among these, the solid entity can be more easily recognized than the shape and colour. Again colour of an object can be recognized easily than its shape while viewed from a distance. Necessarily this observation does not hold good in case of luminous or glittering object.

If some objects of same size are kept at different distance, the furthest will look smallest.

Similarly if some objects are of same - colour luminosity and size, the furthest will look most pale and smallest.

A dark coloured object will look more bluish if the object and the atmosphere between the object and eyes become brighter.

The very distant objects like mountains will look blue. This colour can be compared with the colour of the atmosphere while the Sun stays in the east.

Among a number of shades of equivalent depth, the shade which exists near eyes will look less deep.

Forms of perspective

The two principal forms of perspective, parallel and angular help to create the illusion of depth specially in painting landscapes or seascapes.

In parallel perspective, one vanishing point is used, and all lines parallel to each other converge to this point.



Fig-43

In angular perspective, lines which are at right angles to each other converge to separate points. The horizon, to which all these lines converge, is always at the level of artist's eye.



Fig-44

Composition -

The term 'composition' has been applied to the distribution of masses, but this is an unjustifiable limitation of its meaning. The compositional units of a picture may, but need not, be masses; they may also be areas of colour, islands of light, linear arabesques, or any means whatever by which balance and unity are secured.

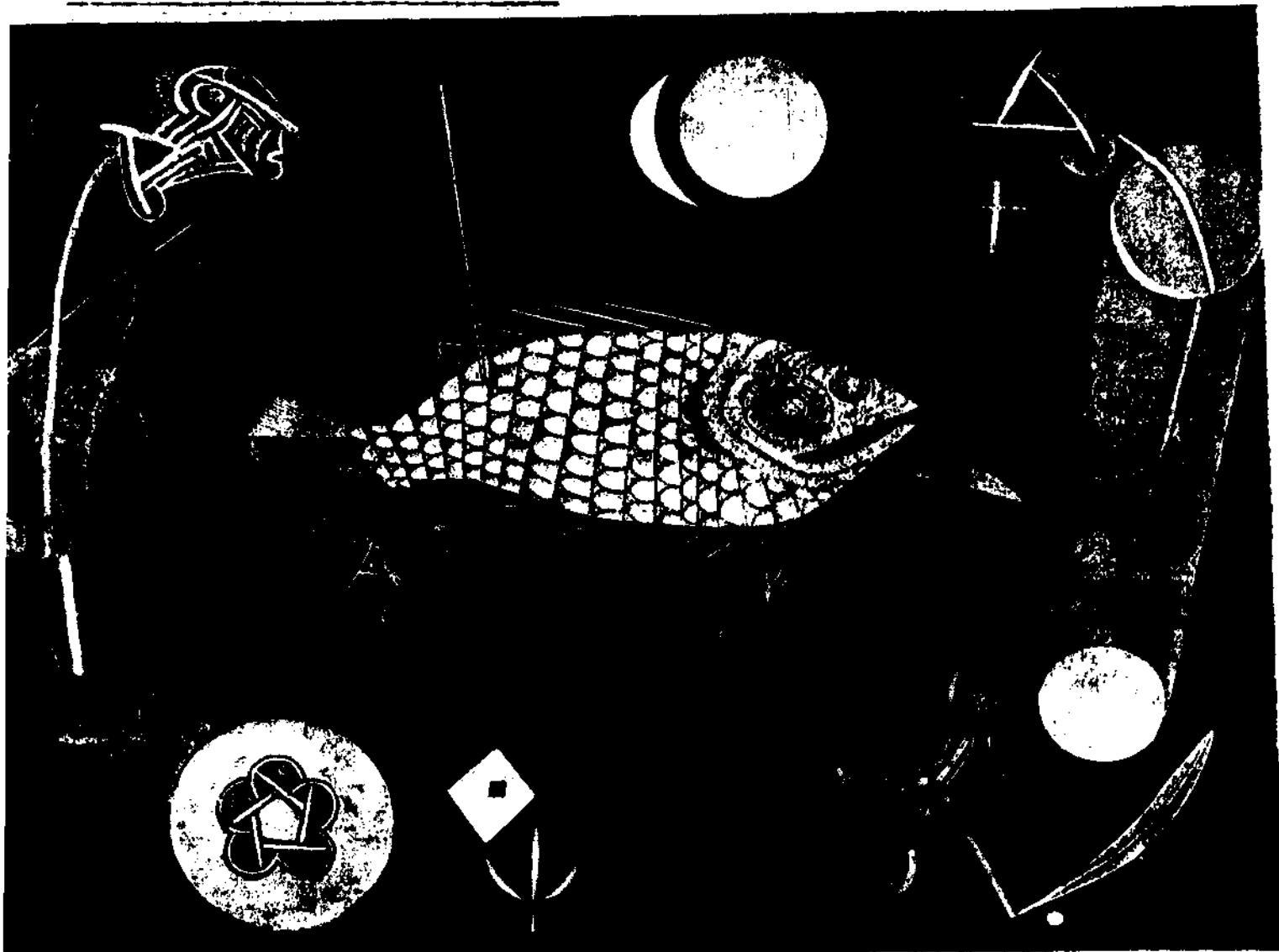


AT THE FOOT OF THE GIANT³⁴
Fig. 13

In modern painting, especially in which the use of relatively abstract design is very extensive, all the parts of

the picture are more nearly on an equal footing compositionally than in the primitive and Renaissance pictures, the organization of which is usually focused about individual volumes or groups of volumes.

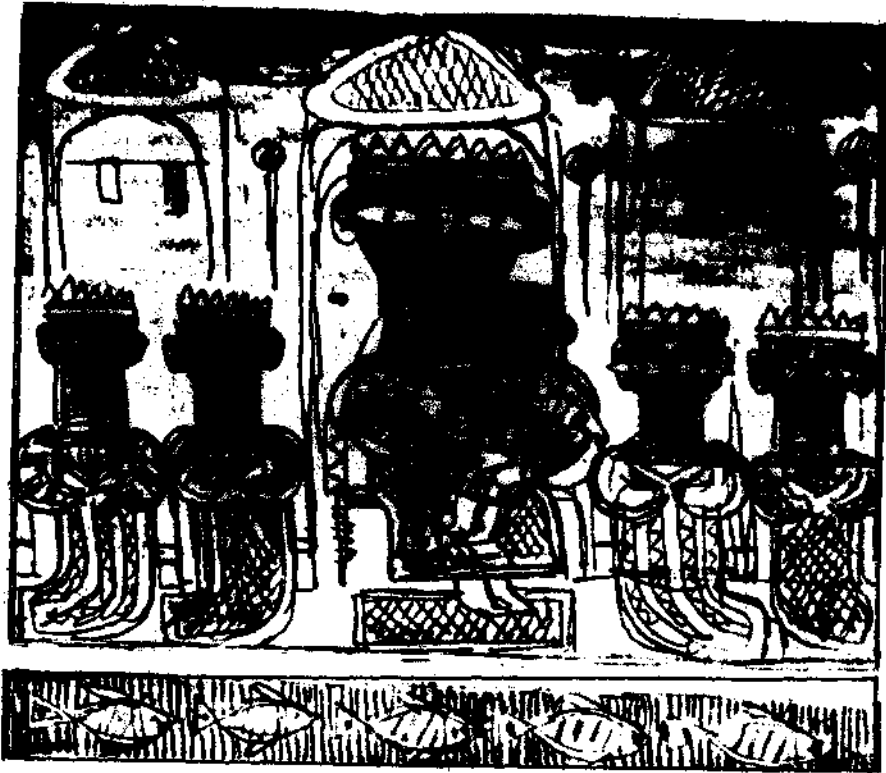
Composition in Abstract Design



AROUND THE FISH 35
Fig-40

Mass composition -

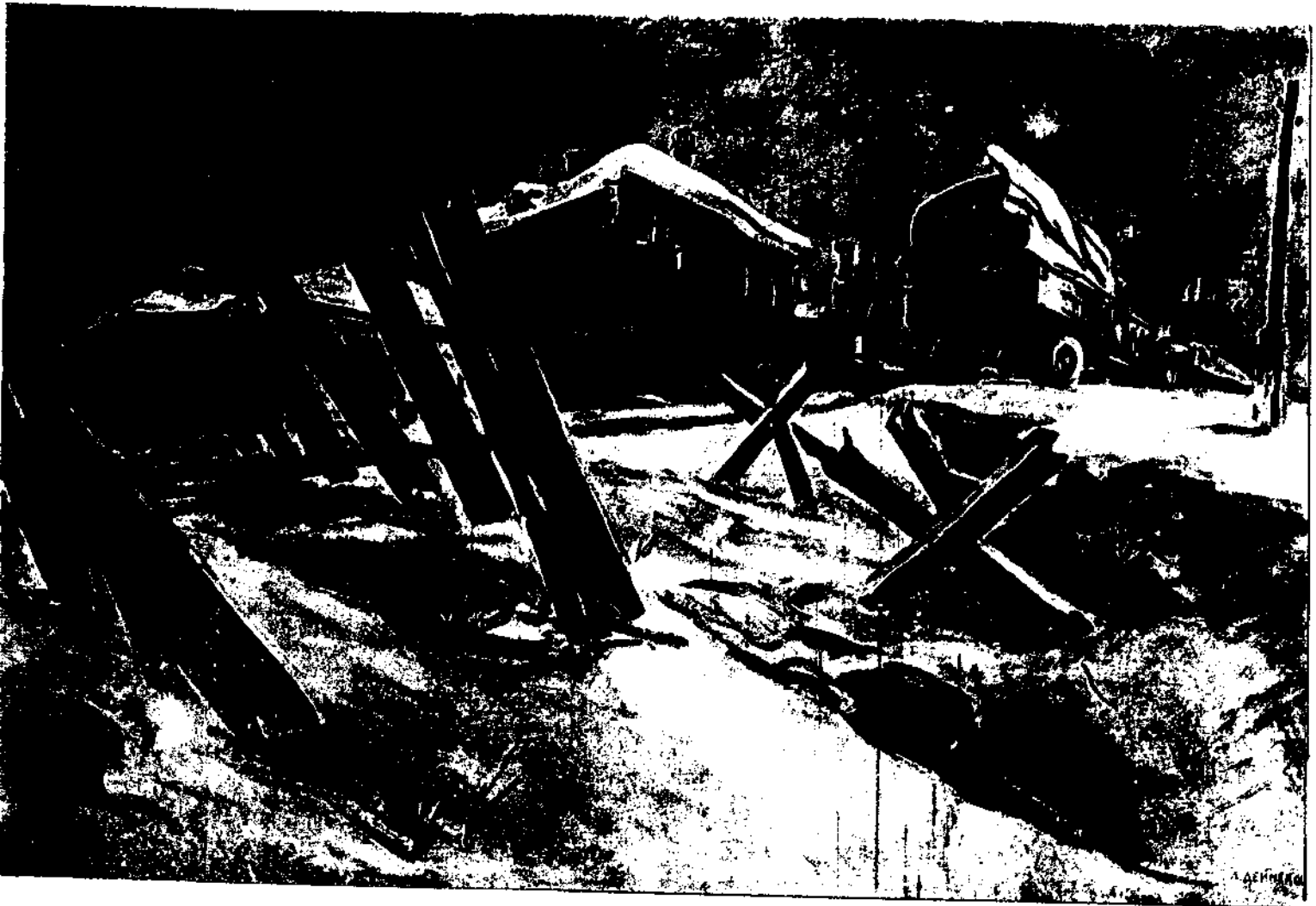
The simplest form is that of a central mass with balancing figures to right and left by which bilateral symmetry is attained; this form is usually that of a pyramid, and achieves the sense of stability and rhythm in an obvious form. It is illustrated in most of Raphael's Madonnas. Often it is so stereotyped as to indicate a poverty of imagination.



BILATERAL
SYMMETRY

MOTHER MARY AND CHRIST ³⁶
Fig-47

Greater personal expressiveness is achieved in the distribution of masses when instead of a complete bilateral symmetry, a painting may have volumes different in kind but similar in function, which surprise and yet fulfil the normal desire for balance.

Balanced but not a complete Bilateral Symmetry.

THE OUTSKIRTS OF MOSCOW
Fig-48

37

In the composition of masses, it is their relation to the central mass that ties together the separate masses. The central figure is usually in these cases the one of greatest interest, so that there is an obvious parallel between plastic and narrative or human values of the several units.

In a good painting, the factors like - the disposition of masses, colour, the distribution of light are blended perfectly. As with colour, the light represented in various parts of the canvas often forms a pattern in itself. A figure or

object functions quite differently according to its place in the pattern of light, which is distinguishable but inseparable part of the plastic form.

The manner in which a picture is composed is an essential part of the total design and must be judged as subsidiary to it - judging composition in isolation is a unjust way.

Individual figures or masses do not always operate singly as compositional units, they may be perceived as part of a whole group which functions as a unit, as in powerful composition on a large scale. In that case there is a subsidiary composition within the group, just as in a symphony several movements are found, each one a composition in itself.

Space composition -

Transition of space composition may be made if the relation of figures and masses is considered to back-ground. The relation between the central figures and the back-ground is exceedingly important though the objects in the background may be extremely simple.



BATTLE SCENE³⁸
Fig-48a

Space Composition

SANTAL GIRL³⁹
Fig-49

Space composition is achieved largely through use of perspective and is at its best when colour is the chief constructive factor in it. But skilful perspective is not the same thing as effective space composition. The difference is that in effective space composition not only is the illusion of depth

rendered, but the intervals, the relations of distance, are intrinsically pleasing and represent personal feeling instead of literal imitation. The mere representation of distance has no closer relation to art than the work of the surveyor or civil engineer.

Objects well composed in space are not huddled or crowded; each object is in its own space, each has elbow-room, no matter how small the space may be. The ordering of these x relationship constitutes the space-composition of the picture as a whole and is an important source of aesthetic pleasure.

Space-composition, like the other plastic functions, reaches its greatest height when colour takes the most active part in it.

Tactile values

Painting is an art which aims at giving an abiding impression of artistic reality with only two dimensions.

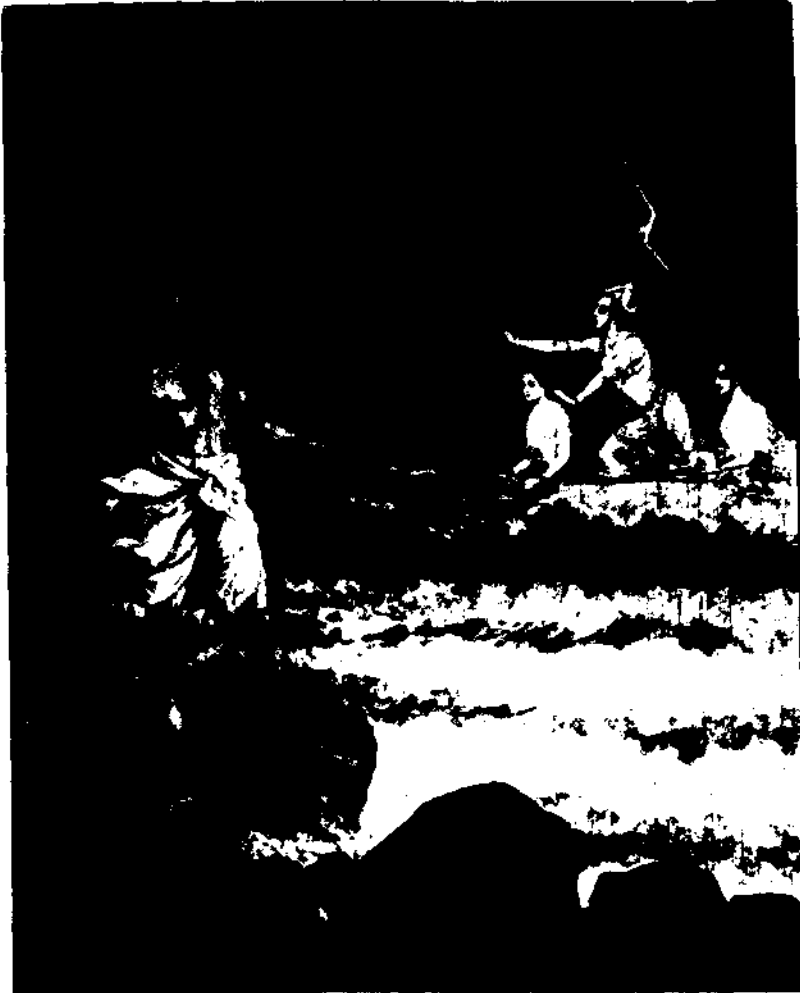
The painter must, therefore, do consciously to construct his third dimension by giving tactile values to retinal impressions so that the picture shall have at least as much power as the object represented to appeal to our tactile imagination. A master painting beside appealing to the tactile imagination as is possessed by the objects represented adds something more - a keener sense of reality, of life-likeness than the objects themselves. This is why an object whose recognition in nature may have given no pleasure, becomes, when recognized in a painting - a source of aesthetic enjoyment.

Tactile Values.

LADY COLLECTING GRAPES⁴⁰
Fig-50

It can be noticed that to realize form it is necessary to give tactile values to retinal sensations. Ordinarily the viewers have considerable difficulty in skimming off these tactile values, and by the time they have reached our consciousness, they have lost much of their strength. Obviously, the artist who gives these values more rapidly than the object

itself gives the viewers the pleasures consequent upon a more vivid realization of the object, and the further pleasures that come from the sense of greater psychological capacity.



SRI RAMA VANQUISHING THE SEA⁴¹

Fig-51

Painting and story :

A painting may uphold a story or a part of it. But its attachment to a story is in no way, an essential condition. A painting can never be treated as a medium for propagation of literature or morality. Such a notion can be a big barrier for a right appreciation.



AN EXPECTANT MOTHER⁴²
Fig-52

Centre of Interest :

There may be a number of characters or ideas in a painting but generally they all revolve round a single centre of interest, which the artist want to highlight consciously as a part of his previous planning. This centre of interest may occupy the central place i.e., the most part of the composition of a painting or may not but in all cases it draws the most attention and keeps the balance. Size of the centre of interest

is immaterial. Thus a small bright star denoting the birth place of Lord Christ over sleepy Jerusaleem or a lonely ostrich at the background of a desert storm or a winter tree under vast pale sky may form the centre of interest of a painting. In the above painting the centre of interest is a baby who is yet to arrive on this earth.

43

Transformation of visual to form

At each level of transition to the visual as a form of cognition, the principles of transformation and interpretation are tied up with organizational aesthetic and stylistic aspects and conceptions.



Fig-53

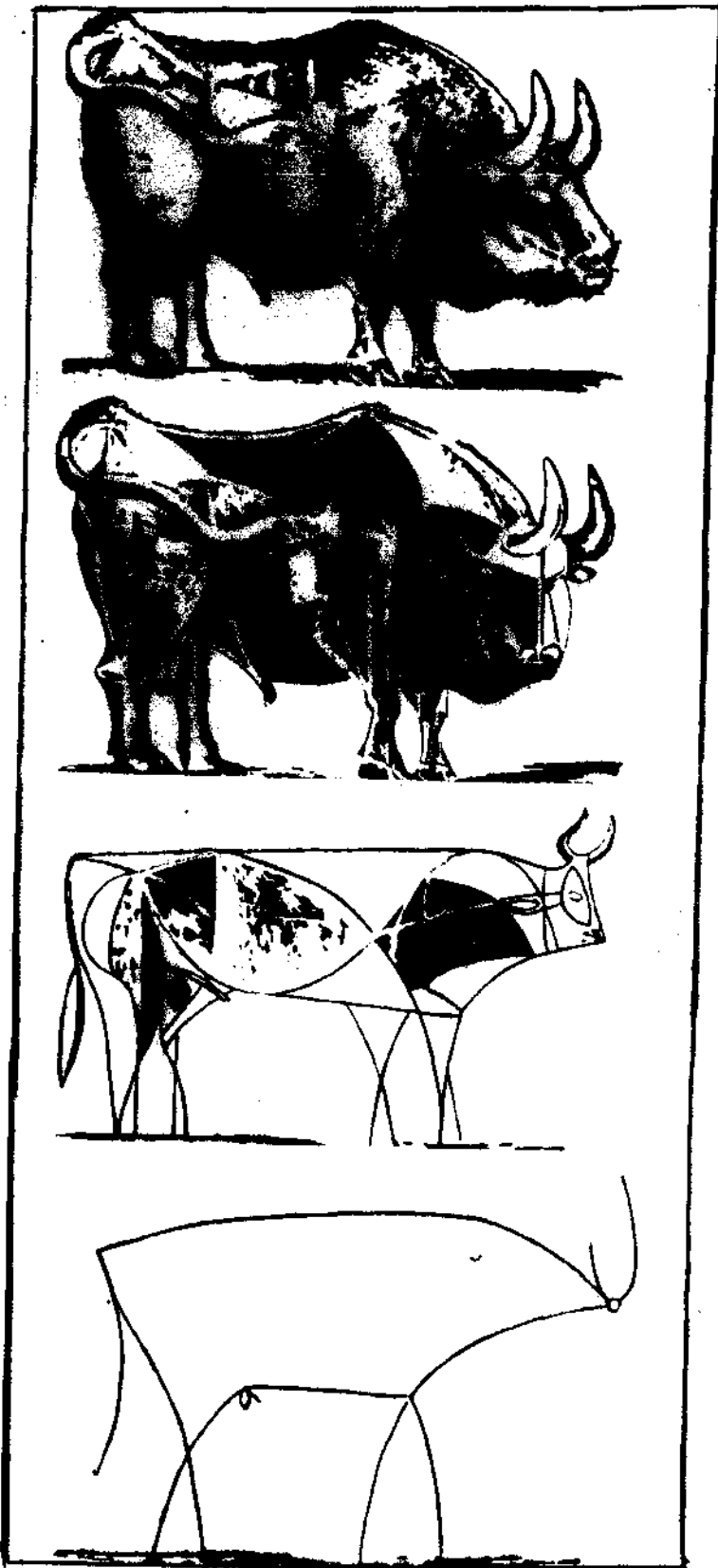
Transformation of visual to form.

Fig-54

Form and feeling

To gain intensity of feeling the artist has rendered his subject with an emphasis on angular forms, using selection and distortion to convey a mood rather than to represent appearances only. The strong pattern element will be of interest to learners.

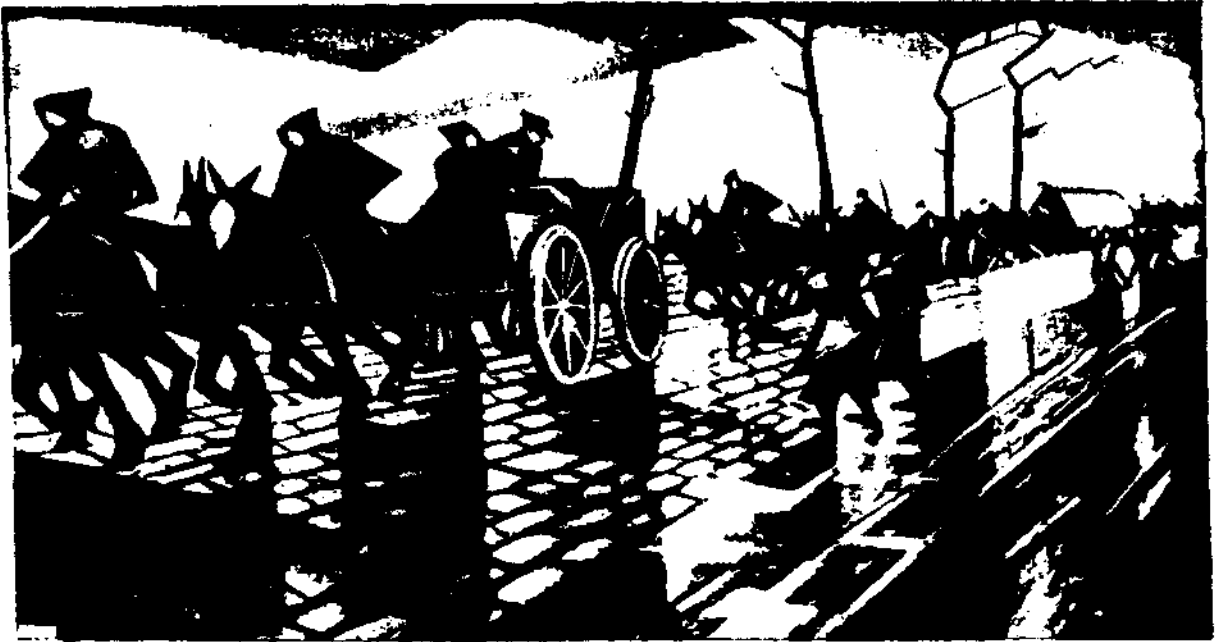


Fig-55

Painting and Drawing :

The 19th century witnessed a deepening and final division of painting and drawing. Drawing dealt in linear relations. Paintings record the real relationship between the colours of the world, it is in colour and through colour that it expresses the essence of objects, their aesthetic value and assesses their social significance and their harmony or disharmony with the surrounding world.



LAND SCAPE ⁴⁴
Fig-56

The impressionist's way

The fundamental difference from drawing is readily apparent in impressionist painting. It conveys nothing outside colour, all the linear elements being secondary. Not the outline but the colour relationships between the objects portrayed become the vehicles of the aesthetic message of the paintings. Painting becomes independent of drawing which used to be its main aim. It mastered light, portrays the colour of light, half light, mist, air, shadow and semi shadow. The very composition in painting becomes colouristic.

Picasso's 'Linocut' is one such example.

An Impressionist Painting

LINOCUT⁴⁵
 Fig-57

20th century painting :

The character of painting changed remarkably in the 20th century. The advent of photography, cinema, the tremendous development of technology, the breadth and profusion of impressions, the deepening of the intellectual and psychological world of man - all these factors influenced artists view deeply. Colour photography confronted the artist with new challenges. In the 20th century the subjective element in painting becomes more

important and this means the significance of personal vision and individual perception of life.



PICASSO'S GUERNICA⁴⁶
FIG-58

A familiar twentieth century Master piece. It was painted as a protest against the Nazi bombing on Guernica during Spanish Civil War. The painting upholds - the bombing of a town; the agony of the victims; the communication of the event by news media; the comparison of military terror with bull fight and the impact of destruction on classical notions of reason and order.

7.4 Art Techniques and Methods :

When children express themselves pictorially, they try to conquer reality. Methods, techniques and materials all are only the means to fulfill this aim.

The present discussion deals mainly with a few techniques, materials and some methods in order to help children in their work of creation. The use of the techniques has meaning

as it is likely to help to awaken the child's creativity. The selection of techniques and materials justifies itself only if it increases expressions, thereby freeing and developing the personality.

Drawing

Drawing has been likened to writing in that it is necessary for the student to master it in order to convey his ideas.

The student who draws well is free to concentrate on the problem of paint and colour, and that poor drawing is a constant stumbling block at every stage of painting.

The first exercise Peacham⁴⁷ assigns is the drawing with a 'swift-hand' of geometrical forms, like-circles, ovals, squares, triangles, cubes, cylinders, hexagons, cones, pyramids, hemispheres, etc., till perfection is reached. Reason behind such exercise is to make learner's hand ready for symmetry or proportion. Also it helps to see object correctly and reduce it to its basic form.

First it is convenient to draw simple objects before objects with complicated forms, which can not easily be subdivided into geometrical figures. Step by step subjects with complicated forms can be taken up.

Students can locate the big masses of the subject first by lightly indicating the main lines. These light lines will act as a guide in sketching.

The amount of detail that is to be delineated is determined by what students are striving for. If the drawing is made

directly on canvas for a painting to be made on the spot only the main construction lines are needed. Details can then be added by painting. When a drawing is done as a means of gathering data for a painting to be done later - students can put as much detail as possible. Again a subject can be taken up just for the sake of drawing to study light and shade etc.

A drawing can be left aside for a day. Next step is to examine the drawing, to locate the errors and to correct them. Peacham suggests to compare it with an excellent print or pattern depicting the subject and recorrect the remaining faults.

By constantly sketching and observing the student can master enough of the rudiments of drawing to be able to paint well.

Figure drawing

It acquires an important part of the field. It can be learnt by sketching people at every opportunity. In fact there is no substitute for drawing the figure from life.

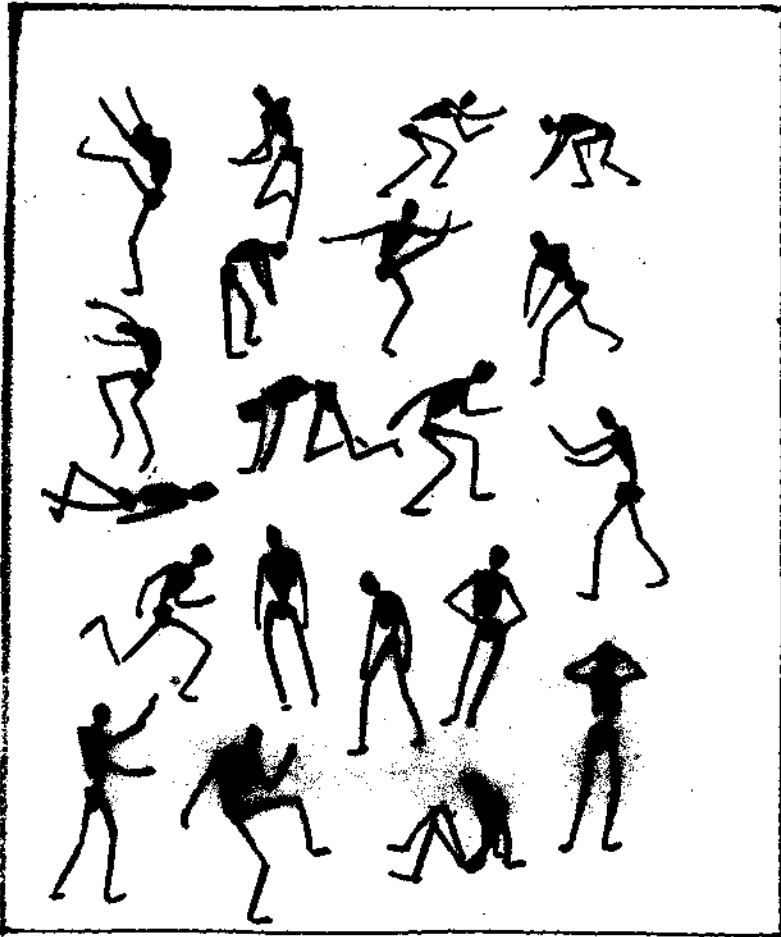


Fig-59.

However, the above shown stick figure approach to sketching the figure is an old but reliable method. Primarily at the beginning the basic movements are captured by roughly indicating head, rib cage, and pelvic areas. It is only a short step, then, to reshaping the arms and legs to complete the figure as mentioned below.

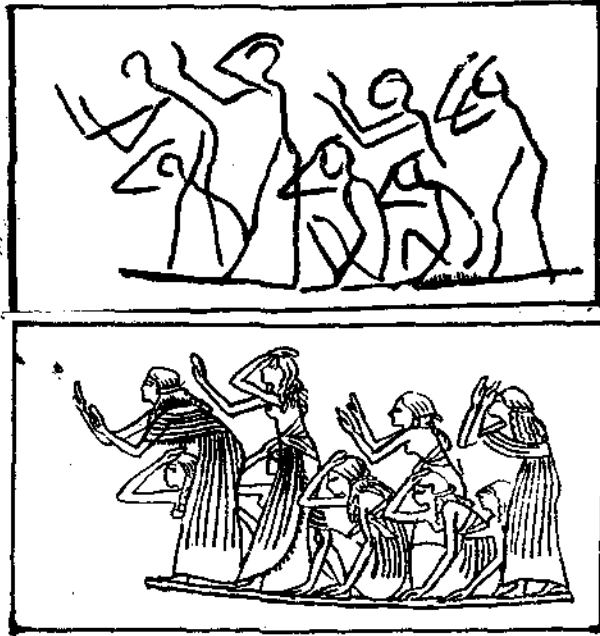


Fig-60⁴⁸

It is necessary to observe keenly how the head, the rib cage, and the pelvis are connected by the spine, how the three masses relate to each other and their relative proportion as the figure assumes various positions. Also it is essential to observe how the arms are attached to the shoulder blades and legs to the sockets of the pelvis. The knowledge of the relative proportions of the male and female figure is of much help.

Different Types of Drawing⁴⁹

Pencil Drawing

Line, areas and surface textures all can be drawn in pencil. Strong linear exercises are more suitable for the first year, other techniques for slightly experienced ones.

The spontaneously drawn line has a charm of its own and should, therefore, never be redrawn or traced; strokes should be bold.

Pencil drawing is suitable for designing and sketching as well as for descriptive illustrations.

Pencils of any degree of hardness can be used, though 3B or 4B will be found most suitable, 7B is the softest, 9H the hardest pencil, HB is a medium hard pencil.

More delicate lines will require a hard pencil, thick black line a soft one. Different degrees of pressure will produce a lighter or darker, a thinner or thicker line.

Pen Drawing :

To begin with, the emphasis will be on both line and texture. The students are to draw directly, and not trace pencil sketches to retain spontaneity in their work.

Reed pens, goose quills, stick of wood and even matches as well as pens of every kind should be experimented with ink or drawing ink. The paper should be smooth and absorbent.

The possibilities of line drawing (thin or wide; long or short) can be demonstrated giving several examples of simple designs. Large shapes can be filled with smaller motifs. It is important to work slowly and carefully.

Line must be drawn in long strokes, not in spurts. It is convenient to work from right to left. It should be demonstrated to the students that the pen can not only draw lines, but can also create the effect of texture by means of dots, patches, short strokes or patterns. When absorbent paper is used, the strokes must not be allowed to linger.

Brush Drawing :

Direct brush drawing whether in rhythmic or linear movements or in blots, corresponds to the quick working method of the student. It loosens, frees and is an excellent introduction to painting.

There must not be any preliminary drawing. It is better to begin with ink, drawing ink, or well diluted water colour, keeping at first to one colour.

Effects will depend greatly on the quality of paper, or its hardness and softness, its smoothness, or its ability to absorb. Newsprint is again highly suitable, a coloured background can be used from time to time.

Gradually emphasis can be shifted from line and rhythm to dots, patches, etc.

Hair and bristle brushes may be used and they must never be left in water. The right way of holding the brush need to be explained to the students. Lines can be fine, wide, flowing or interrupted; areas are of varying sizes more or less clearly outlined. Textures are formed by dots, small patches etc. while painting, the student's arm should not rest on the table but should move freely.

Charcoal and chalk Drawing :

Charcoal can be used as early as the first grade. Medium hard or soft grades are preferable, broken into convenient lengths (about 2 inches). Charcoal can be used both for line drawing (thick rather than thin strokes) and for texture (held horizontally).

Charcoal is particularly suitable for work on a larger scale and for sketching. It helps towards a general loosening and encourages a feeling for the contrasting effects of light and darkness.

Since charcoal smudges; a fixative should be used. Charcoal is easily wiped off, and corrections, therefore; present no difficulty. Fairly large sheets of paper, preferably of a coarse grained variety, are best. Black chalk (oil pasted; graphaite, etc.) can be used like charcoal, though it will produce a somewhat darker effect. Only pastels require a fixative.

The charcoal is held like black board chalk. Gentle pressure produces light shades, stronger pressure dark grey to black. Thin lines can be drawn with the edge of the charcoal. While areas can be filled in by placing its entire width on the paper.

— PAINTING —

Different Types of painting

Painting with coloured pencils -

Coloured pencils are used for both painting and drawing. They are particularly suitable for detailed work on a small scale.

A smooth paper should be used. Except for line drawings, a small format is preferable. A limited colour range encourages colour sense and imagination. Most colour pencil drawings suffer from a profusion of colours, careless strokes and excessive size.

Subjects dominated by colour and involving few objects may be chosen.

Mixed colours are applied lightly, pure colours move strongly. Shading - in the same direction throughout each area must be done with great care. It is better to keep a limited range of colours at the beginning. The outline of a figure sketched with pencil is to be rubbed out so that only the faintest trace remains for guidance.

Painting with coloured chalks :

Oil and wax crayons, pastels and black board chalks allow much freer effects than ordinary coloured pencils. Though they can be used for outline drawings; they are much more suitable for work over whole areas. Oil and wax crayons can produce a vast range of mixed colours, like black board chalks, they also lend themselves to sgraffito, a scraping technique, impossible with colour pencils.

Pastels smudge very easily and must, therefore, be treated with fixative.

Although almost any kind of paper can be used, finely grained or smooth paper of a fairly large size will be found preferable. Rougher papers is more suitable for pastels.

The advantage of this technique lies in the facility with which work can be corrected; the large size, and the freedom it allows.

Oil and wax crayons are held as close to the tip as possible. The emphasis can be on line or on area; lighter colours should be mixed with white to increase their radiance. Colours are applied either by shading or by circular movements. In mixing, the light colours should be applied over the darker. A certain amount of experiment will be found inevitable. The ground of the paper will gradually disappears. Each colour should be

applied in a different direction. Mistakes can be corrected by scraping off the colour with a sharp knife.

Unlike oil crayons, pastels and black board chalks mix badly, hence care must be taken to avoid smudging in the course of work.

Painting with Poster colours :

This technique offers a range of infinite possibilities :
 Out line painting; brush drawing and filling in the contours (line and plane); painting with and without preliminary drawing (pencil, charcoal); painting with coloured washes (water colour); painting with opaque colours (tempera); mixing techniques (gouache); painting with a limited range of colours; wet in wet painting, etc.

All these techniques serve, above all, to develop the sense of colour.

In no other medium colours are mixed as easily as here; the child literally discovers new colours.

Almost any kind of paper can be used, although absorbent varieties will be found preferable. The out lines of different media and techniques are described below.

Tempera : Opaque Medium.

The colour is put on thickly and the ground is completely covered. The technique is particularly suitable for beginners. Colours are to be mixed on the palette with only a little water.

Water colour : Transparent Medium

It is an important medium on paper.

The colours are mixed with plenty of water, so that the paper is allowed to shine through. Here "mixing colours" means applying one wash over another. This method of painting requires technical experience and maturity. The beauty of water colour lies in its fresh, transparent effect. Here are some important hints for water colour painting.⁵⁰

Water colour paint should be applied at a darker or stronger intensity than oil paint, because it dries lighter. This is particularly true when working outdoors on a bright, sunny day.

A direct manner and a full brush are necessary to achieve the luminosity that is so important in a water colour.

The paper is important in creating the sparkling effect that typifies water-colour painting.

A muddy effect results when too many colours are mixed together.

A few drops of glycerine in the water before mixing water colour will make the colour dry more slowly.

A small piece of wet sponge kept in the corner of water colour box will help to keep the paints moist when not in use.

When painting a mass area, the dominating colour should be applied first. Then, while the area is still wet, working with other colours can be done. For more luminosity, richer colour is added to the painting through this method.

A way of strengthening the water colour is to use a dry brush technique over parts of the painting that lend themselves to it. Fore ground, foliage and some of the shaded areas can be intensified with this technique.

To lighten a painted area on rough paper a hard eraser or a piece of fine sand paper can be used. This method, used judiciously, will often give life to an area that has become deadened because of too many washes of colour.

Information regarding suitable brushes of water colour painting have been given in appendix No. F .

Gouache : Wet in Wet painting.

In this technique opaque (tempera) and transparent painting (water colour) are combined together.

This technique can be tried occasionally. Clean water is drawn over the paper with sponge wetting the back of the paper will smooth it out. Now powerful lines, shapes or structures can be drawn on the still wet ground. The colours will dissolve more or less.

If the paper is too wet, the forms disintegrate. It can always be dampened again. The paper sticks to the table because of the water, without any drawing pins.

Coloured washes :

Pencil, charcoal and particularly pen and ink drawings can be enlivened with transparent coloured washes.

If a table is used instead of a drawing board, it should be covered with newspapers. The students are to be shown how to hold the brush, how to dip it into the paint and how to get rid of superfluous colour on the edge of the bowl. Too much paint on the brush produces blots; too little will show brush marks. Colours can be painted over if they are allowed to dry first.

With every change of colour, the brush has to be cleaned in water and wiped with sponge. The values of the colours are to be changed - mixed with white they will become lighter, mixed with black they will become darker. This also reduces the purity of colours.

Complementary colours form a contrast, while at the same time complementing each other; they are deliberately used for their contrasting effect.

Oil Painting : ⁵¹

It is the ideal medium for beginners. As changes and corrections are easily made; unwanted passages of colour can be scraped off the canvas; one colour can be painted over another, drawing can be corrected. The painting can be put aside at any time, to be picked up and continued at a later date.

Beginners can start with a limited number of quality colours out of the colours mentioned in appendix No. C like, - Alizarin crimson, cadmium yellow and red, ultramarine, ivory black, light red, Thalogreen and zinc white. These colours will enable them to mix the various shades of other colours, needed for most purposes.

The best and most receptive surface on which to work is stretched linen canvas. Cotton canvas, quality chip board are good substitutes. The working surface is first to be rubbed with sand paper, then a few coats of flake white should be brushed on to get the panel ready for use.

Informations about suitable brushes and palette arrangement are given in appendix No.E & F.

In fact there is no formula of painting. However, a planned procedure can be mentioned. A drawing is made or some definition of the lines of the composition is indicated. This is followed by a toned indication of light and shade, and then by the application of colour. This approach may vary with subject of study and personal preference.

There are two ways of approaching oil painting. In one method, the entire painting is usually executed in one session, without any of the passages being allowed to dry. The surface is always wet, because the colours are applied directly to the canvas or over one another. This is known as "alla prima".

The other method is to paint areas or passages and allowing them to dry thoroughly before repainting over the same area. The preliminary painting should always be done thinly and the subsequent painting gradually applied more heavily, to help avoid future cracking of the paint layers.

This method has many advantages over 'alla prima' like - painting surfaces can be gradually built up; many interesting textures are developed; the colours which turned dull can be sprayed with a bit of retouch varnish. On the other hand its disadvantage is the chance of the painting becoming "cold" - that is, losing both interest and the spirit of the subject. In contrast, the "alla prima" method insures spontaneity and a more fluent effect.

Palette - knife painting.

Painting with the palette knife is an excellent method to acquire a broad handling of oil paint. Any tendency toward tightness or muddy colour is overcome when the brushes are put aside

for a while and the entire painting is rendered with a knife. Clean, sparkling effects can be achieved, for it is virtually impossible to have the colour go muddy or dull as so frequently happens when colours are mixed with a brush.

For better handling and result the selected knife should be enough flexible.

It is feasible to combine the knife and the brush for some subjects. Interesting textures can be obtained with this combination; for example, the sky can be painted with the brush and the clouds given more vitality with touches of the knife, or water might be painted smoothly with a brush and the rocks with the knife to give an interesting contrast.

COLOUR MIXING

Basic Informations : 52

- A. The three primary colours, yellow, red and blue, mixed together neutralize each other to make a gray.
- B. The secondary colours, orange, violet and green mixed together neutralize each other to make a gray.
- C. Two primary colours - yellow and red mixed together make a secondary colour - orange.
- D. Similarly Blue and yellow mixed together to make green.
- E. A primary colour (yellow) mixed with a secondary colour (green) makes an intermediate hue (yellow-green).
- F. Red and blue mixed together to produce a secondary colour, violet.
- G. Two colours opposite to each other on the colour wheel mixed together neutralize each other to make a gray.
- H. When black is mixed with a colour, it grays the colour

to produce a neutralized hue. When black is added to red it makes neutralized red.

- I. When Reddish brown is added to violet it makes a neutralized violet.
- J. To get a more vibrant secondary colour, like violet - red is first mixed with white, then seperately blue is mixed with white and finally the mixtures are added to obtain violet.
- K. The thinness of the paint layer is frequently caused by the use of too much medium especially tarpentine.
- L. Stirring paint mixtures too much on the palette should be avoided. Mixing colours on the canvas will create a more lively and sparkling effect.
- M. Yellow is the most sensitive colour. A knife can be used to scoop it up when mixing it with other colours.
- N. When fewer colours are used, colour harmony is obtained easily.
- O. The use of white paint should be kept to a minimum. Too much white will impart washed out or chalky look to the colour mixture.
- P. Colours should be mixed with the tip of the brush hairs and the paint should not be allowed to seep up to the metal ferrule.
- Q. Dipping a brush into two colours and not stirring the mixture on the palette but applying it directly to the canvas often producos an interesting broken colour effect.

The technique of colour mixing is always acquired gradually.

Before working with the full range of a palette one should explore the possibilities of each colour. An excellent start is to take a warm and a cool colour (viz. cobalt blue and Burnt Sienna or French Ultra marine and Burnt Umber) and do a complete painting with these two colours only. For the next exercise, three colours (viz. cobalt blues, Light red and yellow ochre) can be used to obtain a number of colour variations and experiments with colours along these lines can be performed until someone acquires a working knowledge of all the colours on a palette.

Brush Handling :

Brush handling is an important aspect of painting. Although holding the brush like a pencil is almost instinctive, but one should experiment with the effects that are achieved by handling the brush in various other ways. It can be noticed how the colour is deposited on the canvas when the brush is pulled firmly downward, in contrast to holding it lightly and patting the colour on gently.

Oil brushes are made with long handles for a specific purpose. Much painting is accomplished by holding the end of the brush handle - particularly in the early stages of a canvas. This enables to paint with more freedom as the brush is held at arm's length and the work can be viewed as a whole. As the canvas becomes covered with colour, details can be added by grasping the brush by its metal ferrule.

Long haired bristle brushes produce a more fluid stroke than short-haired brushes. The flat sable brush with its soft hair will be found useful for smoothing rough passages, blending various colours together and generally refining the painting.

Large brush can be used to cover a broad area. This will insure a broad style. Bristle brushes are preferable to sable brushes for most paintings, because they impart a more vital stroke to the canvas. Using a sable brush at too early a stage of the painting can lead to an undesirable slickness.

It is convenient to use separate brush for lighter colours, particularly the yellow, ochre and the Thalo colours, whose tinting quality is so powerful that they can easily find their way into all the colours used. Old brushes are useful as certain effects that can be obtained only with them. Care should be taken not to let the colour come up to the ferrule.

Cleaning and preservation of brushes are no less important. Turpentine oil, mild soap water (luke warm) or cleaning agent can be used for the purpose.

A brush that has lost its shape can be restored to some degree by dipping it in a mild solution of mucilage and water and by properly shaping the brush hairs with the fingers. The mucilage will hold the hairs in position. The solution is allowed to remain on overnight then the brush is to be soaked in warm water to remove mucilage.



Chimera. Bronze.
Etruscan 5th
Century B.C.

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