# Block 1

## MATERIALS & DRAWING

**UNIT 1**
Introduction to Art Material

**UNIT 2**
Basics of Sketching --

**UNIT 3** --
Perspective Drawing

**UNIT 4**
Illustrations for Sketching --

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## BLOCK 1

## Course Introduction

## MATERIALS & DRAWING

The designer first and foremost tool is drawing. This block deals with the basic aspect of drawing - How to start Drawing. It familiarises stiudents with the art materials available in the market. It explains availability of material as well as it maintenance and usage. This is an important unit as art material is expensive and if used properly can last for a long time.

Man first started to communicate in a sign language. Though crude and without any sense of perspective these drawings speak volumes about pre historic age. The language of the Indusvalley civilisation has as yet not been deciphered. But all our inferences about that period are through their artistic skill of the people. It has rightly been said the art reflects the social conditions of the times.

For an artist to draw is a compulsion as he has to convey his thoughts, which are three dimensional, to his customers. For that drawing becomes a must.

### UNIT 1

### Introduction to Art Material

This unit familiarises the students with art materials and equipment, their types and their usage. It also tells them about the maintenance of each material.

### UNIT 2

### Basics of Sketching

This unit tells the students on how to draw. It has examples on how to get out of your inhibition to draw. Art is indeed a god given gift. Some people can naturally draw well. But even those who do not have a flair for drawing can acquire the art by practicing and doing all the exercises.

### UNIT 3

### Perspective Drawing

Perspective drawing gives life to your drawing by adding dimensions to it. It makes your drawing look more realistic. This unit deals with the basic tecniques of perspective drawing.

### UNIT 4

### Illustrations for Sketching

This unit has been specially included to give students ideas on how and what to sketch. Often when one sits down to draw one is at a loss, so as to what to draw. This unit gives you examples and exercises on what all to draw and how.

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# UNIT 1

STRUCTURE

1.1 Unit Introduction

1.2 Objectives

1.3 Introduction to Art Material

1.4 Summary

1.5 Self-assessment Questions/Exercises

1.6 Further Readings

## 1.1 Unit Introduction

Man has progressed by communicating his knowledge, ideas and thoughts to those around him and by leaving behind for those who follow; a record of his achievements on which to built a picture of his lifestyle. The use of words is the most obvious way of communication but is limited by language barriers. The written words provide a lasting record but within a range of language. Whereas a picture, be it a rudely drawn animal on the wall of cave or a highly sophisticated painting in full colour, communicates the appearance and character of the subject in a form which lasts as long as the work of art is in being. Pictures use a language of vision, which needs no translation.

The art of any age is the mirror and record of that age. Describing things, with picture is the art from which our written alphabets and numbers originated therefore, when you draw, you are expressing wholly natural way.

## 1.2 Objectives

For proper usage and handling of art material it is necessary to understand what art materials an artist uses. This unit lists out the various art materials. The aim is that the student should know what he is buying and buy what he needs.

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## 1.3 Introduction to Art Material

This section lists out details of each art material to be used by a deasgning student. It incldes your work place, types of pen& nibs used for illustration work, pencils and erasers used in drawing, brushes used for painting,

### 1.31 Basic requirements

**Your work place**

As a student of art you should learn to keep your art material in a proper manner. And along with that your workplace should also be apt. The important thing to consider when setting up your workspace is "comfort". Remember, you will be sitting here for hours at a time. Make sure your area is well lit and as clutter free as humanly possible. Keep inspirational objects and reference material around your work area. Keep your tools within reach. Hang them on the wall to keep your desk space clean and clear. A nice, large, clean, flat, sturdy and well lit table is essential. A storage system for paper, reference materials, tools and other art-related objects should also be there. A tool rack within easy reach and a comfortable chair would complete the ambience.

**Pencil**

Pencil is very essential for drawing. It can be both hard and soft. Depending upon their hardness and softness, pencils are given numbers.

**H** pencils are hard pencils. Their number goes upto 6H. The greater the number the harder the lead and lighter the lead mark. **HB** pencil is a medium lead pencil. It is used much in drawing because it is neither too hard nor too soft and does not break easily. **B** pencil is a pencil, which is slightly soft, and lines drawn by it are little darker than HB pencil. **2B** pencils are softer and darker. They are used in drawing dark clear lines. **3B** pencil is very soft and dark. It should be used with a light hand otherwise the lead breaks. **4B** pencil is black. It is used to shade the dark areas.

**5B, 6B, BB, BBB** are the other pencils used for shading. These pencils are very black and are used to show light and dark areas so that the high lights of the drawing are prominent.

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For fine drawing work micro-tip lead pencils are available. However the lead is only suitable for drawing and writing and not for shading. What is recomended is a HB pencil for drawing as they do not leave much graphite on the paper and do not engrave the paper if used lightly.

For good drawing it is important to use the pencil lightly so that the paper does not get spoilt.

### Knives, Blades and Sharpners

For good results pencils should be kept well sharpened. At times designers who work a lot with pencils use electric sharpners to save time. Sometimes the lead is so soft that it tends to break when sharpened with a sharpener, therefore it is advisable to use paper knives or blades.

### Rubber

The next essential item is a rubber. However the rubber must be used as little as possible. Continuous rubbing spoils the paper and undermines your confidence.

.The rubber used, should be of superior quality. It should be soft, not very oily. Such rubbers tend to leave stain marks on the paper. Before using a rubber, it should be cleaned with a rough cloth. After rubbing also, the rubber should be cleaned as the blackness of the lead sticks on the rubber. A kneaded rubber actually assimilates all the graphite and does not smear the paper. Kneading the rubber between your fingers will keep the rubber in a usable state. You must note that there are seperate erasers for pencil and ink. Ink erasers are harder.

### Ruler with Inking Edge

Actually all the tools should have an inking edge. The inking edge of the ruler is raised from the drawing surface allowing the ink to apply cleanly. If that edge were flat on the paper the ink would bleed between the edge on the paper making an ugly mess

### T, Set Square

T-square are made of wood and plastic and set-squares are made of transparent plastic. These are used to make parallel lines. It is also used to set the base line of any angle drawn from it.

**Triangles**

The triangle rests on your T-squares. Use the T-square to draw Horizontal lines and the Triangle to draw Vertical lines. The 45 degree angles come in handy for drawing perspective lines back to the "Vanishing point".

**Instrument Box**

It has all the instruments for geometry with an additional ink compass. The geometry set includes a ruler, compass, divider, a set of setsquares, an HB pencil and an eraser.

**French Curves**

These tools come in several different sizes and shapes. You rotate them around on your drawing till you find an edge that closely matches the curve you're trying to ink.

**Pens**

A number of pens are used for different purposes. A crowquill pen is used for commercial drawings. Various sizes of speed ball pens, ruling pens, sketch pens, ball point pens, felt tipped pens and technical pens are used.

Inking pens have all the clean qualities of a tech pen yet they also have a semi-flexible tip. So the harder you press the wider your line will be. Variable line weight is very important for inking. Otherwise your drawings comes out flat like a coloring book. They come in .005 (very fine) to .08 (very thick). Calligraphic pen and nibs are also available. These nibs have different shaped edges which facilitate creative letter formation.

**Templates**

Templates come in a variety of shapes and sizes and are save you a great deal of time in precise drawing. You also get templates to write letters and numbers.

**Brushes**

Just like pencil, brush is also an essential tool for an artist. They are of many types- thicks, thin, round and flat. The hairs of animals are

used to make brushes and are both hard and soft. These brushes are available in a wide range of sizes and shapes to be used in different mediums for specific purposes.

**Brushes by Shape...**

Angular, flat, short-length hairs, set with longer hairs at one end are useful for precise strokes, and for lines and curves, with thick or heavy color.

Flat, short-length hairs, usually set in a long handle are useful for short, controlled strokes, with thick or heavy color. Width and length of brush head is about equal.

Flat and spread hairs are useful for smoothing and blending, special effects and textures. Natural hair is more suitable for soft blending, and synthetic works well for textural effects.

Thick, flat and oval-shaped medium to long hairs with long handles is suitable for blending and figurative work. Natural hair is more suitable for blending because the hairs hold together when wet.

Flat, square-ended, with medium to long hairs brush provides lots of color capacity and easy maneuverability. Use for bold, sweeping strokes, or on edge for fine lines. Use heavier filling for heavier paint.

A hake brush is an oriental-style wash brush on a long flat handle. It is useful for laying in large areas of water or color, for wetting the surface, and for absorbing excess media.

Also known as an outliner this brush is round, square-ended, with extra-long hairs and a short handle. Large color carrying capacity. Useful this brush for delicate lettering, outlining, and long continuous strokes.

A mop is a round, full version of the wash brush, made of soft, absorbent natural hair. It is useful for laying in large areas of water or color, for wetting the surface, and for absorbing excess media.

Flat square-ended medium to long length hairs. Short handles. Large color carrying capacity. Useful for painting block letters in a single stroke.

Wash brushes come in varied shapes. The oval wash has rounded hairs, is flat and produces a soft edge, with no point. A wash brush is useful for

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laying in large areas of water or color, for wetting the surface, and for absorbing excess media.

Plastic or natural quill brushes with a permanent or detachable handle, long hairs, and a natural-shaped tip are useful for lettering and poster work. Good on smooth surfaces such as glass.

Round or pointed tip brush is useful for detail, wash, fills, and thin to thick lines. A pointed round is used for fine detail. A detailer is a pointed round with very short hair.

The long handles and tapered bristles are perfect for detailed work on large paintings. These brushes are also good for delicate decorative painting.

Pointed, narrow brush with very long hair. Liners are shorter and narrower. Short handles, round brushes carrying large color capacity are useful for delicate lettering, highlighting, outlining, and long continuous strokes.

**Drawing Boards**

A board to rest paper on is essential. It is an essential item for an artist. It is made of wood and facilitates the working of an artist as its provides an even base to work on. The boards should be thick so that they do not warp and the surface should be smooth without any cracks or line. The edges should be square and it is normally made of medium hard wood. These boards are available in the following standard sizes:-

| | | |
|---|---|---|
| 1) 16" x 11.5" | - | Quarter Imperial |
| 2) 9" x 13.5 | - | Half Royal |
| 3) 23" x 16" | - | Half Royal |
| 4) 24" x 19" | - | Royal Board |
| 5) 31" x 23" | - | Imperial Board |
| 6) 42" x 29" | - | Double Elephant |
| 7) 42" x 32" | - | Large Double Elephant |

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8) 54" x 32" Anti Quarean

Alternatively you can make your own board. The only thing you have to ensure is that the surface is even and, secondly that it is light weight. Light weight boards are easy to carry around.

### 1.32 Colour and Ink

Colour is used according to the nature of creation and paper. For painting usually three types of colour are used - Dry colour, Water colour, Oil colour.

#### Dry Colour

Dry colour are dry pastel, pastel crayons, colour pencils and colour sketch pens.

#### Water Colour

Pencil watercolours, tube colour, tablets, transparent photo colours, poster colours, waterproof inks and acrylic colour are included in watercolour. You must remember that out of all the water based colours poster colours are opaque and the rest are transparent.

#### Oil Colour

They are generally available in tubes. Medium used is linseed oil and soluble solution is turpentine oil.

#### Markers

Markers contain a reservoir of soluble ink that is wicked onto a drawing or writing surface through a felt or nylon tip. Most markers are not light fast, even if classified as permanent. Markers are suitable for professional illustration, rendering, for conservation and archival purposes, such as scrapbooks and memory albums, Markers that have hard nibs and are suitable for writing, or for marking on hard surfaces other than paper.

### 1.33 Paper

Paper consists of matted fibers of cloth, and wood pulp. The texture and absorbency of the paper is controlled by sizing the paper with a gelatinous substance, like animal glue. Rags are macerated in water, until

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they are reduced to a pulp. This slurry is then lifted from the water on a grid consisting of wires closely spaced in one direction and widely spaced in the other. The damp paper is then partially dried between felt mats. When the sheet is sufficiently dry it is hung by its central axis on a wire. This process leaves characteristic marks on the paper. The narrow wires leave laid lines and the widely spaced wires chain lines. The fibers of the felt leave their impression on one side of the paper, and the drying wire leaves a distinct fold across the middle.

Skillful artists often took advantage of these variations in texture as they worked. Old papers also exhibit a great range of color. Never pure white, their natural color varied from brown to cream, and artists generally used it as a middle tone in drawing, adding the highlights with liquid white heightening or chalk. In Venice a cheap blue wrapping paper made from discarded work clothes was especially prized by artists, and its use spread all over Italy and northern Europe. Artists also liked to tone cream or tan paper with washes of ground red chalk or brown ink to create a rich, warm background. Paper was also treated with an opaque, abrasive coat of ground bone or chalk in a liquid binding medium that was tinted a variety of colors. This provided an ideal support for delicate metal point drawings.

Woven paper, the most common variety today, is produced on wire meshes so fine that the laid lines and chain lines are not visible. The paper appears to be uniformly woven, hence its name. James Whatman of Kent first produced wove paper in the 1750's in England, for the 1757 Baskerville edition of the works of Vergil.

The wood pulp paper introduced in the late nineteenth century for cheap mass production is highly acidic, and with time exposure to air and light causes it to turn brown, become brittle, and disintegrate. This accounts for the poor condition of many modern drawings.

Watercolors are colored washes prepared from pigment, water, and a binder, like gum. Characteristically they are transparent, but more opaque varieties, even gouaches, are used in combination with transparent colors to extend the range of possible effects. In the eighteenth and nineteenth century watercolor developed into a specialized art that is distinct from both drawing and painting.

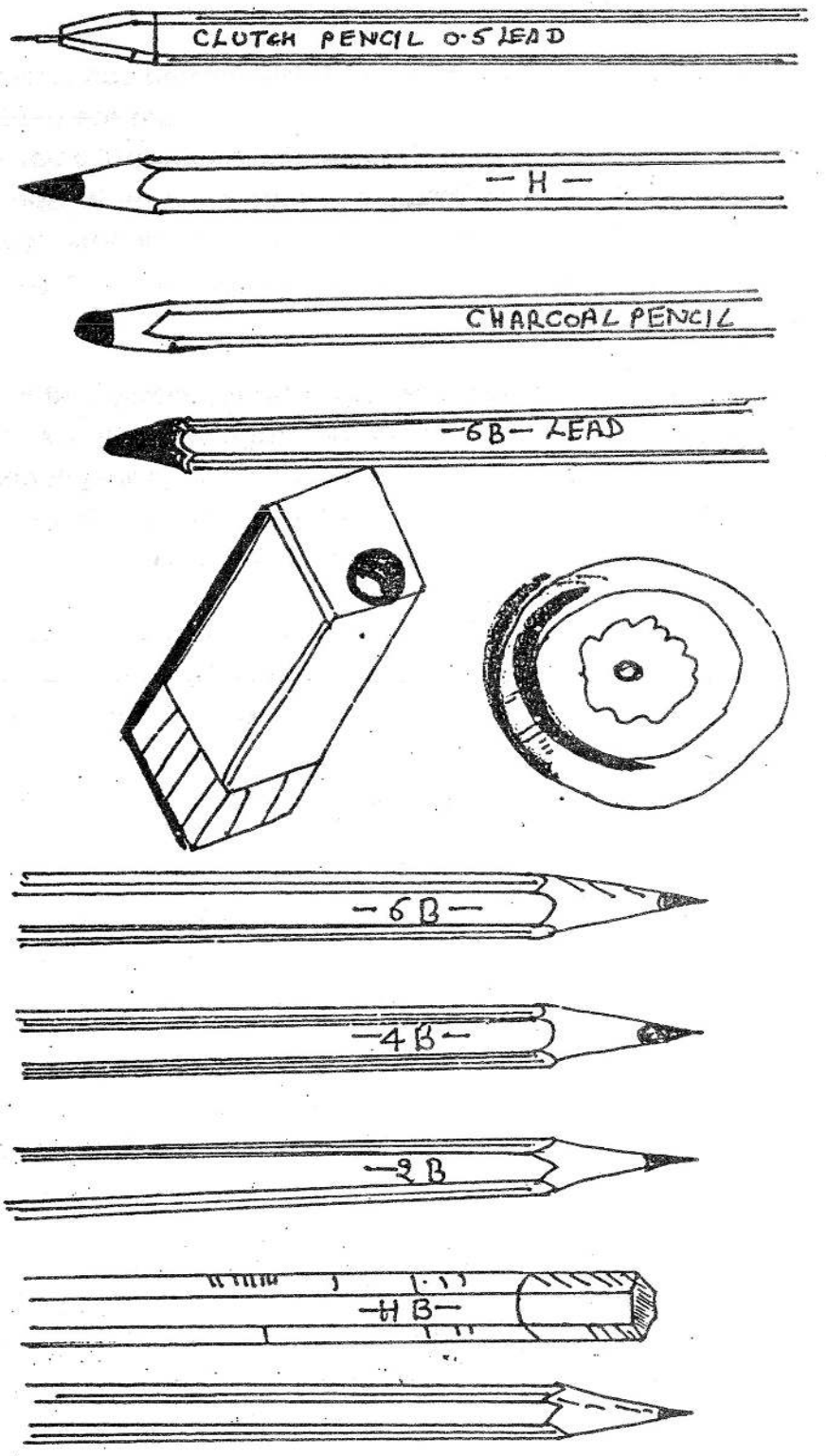
When choosing drawing paper, you will be assaulted with a multi-

tude of choices. There is "drawing" paper, and then "sketching" paper. Usually Drawing paper is a little higher in quality, and therefore more expensive.

Get either drawing or sketching paper, whatever you can afford. For practicing, sketching paper is recommended. Make sure the paper you buy can take the mediums you intend to use. For instance, if a paper says "pencil and charcoal", don't try to paint a watercolor on it. Some drawing papers will take ink and watercolors too - so check each type before you buy! Feel the paper a bit, and see if you think it has a good surface.

Newsprint is great for certain things, but is far too flimsy and thin for portrait drawing. Paper is available in a wide range of sizes, texture qualities and colour. The cost of paper varies according to its weight and is available in packing of reams, i.e. 1 Ream = 500 sheets or 1 Gross = 144 sheets. However, loose sheets are available in retail store.

For making presentations in Fashion designing you will need to use a variety of paper. Here are the names of some of the papers available in the market - Glazed paper, Kite paper, Chart paper, Brown paper, Crepe paper, Handmade paper, Ivory paper, Pastel paper, Tracing paper, Butter paper, Florescent paper, Duplex paper, Chromo Art paper, Gigt wrapping paper, etc.




Pencil & erazer used in drawing

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Types of Pen& Nibs used for illustration work

Calligraphy Nib - Narrow

Calligraphy Nib - Broad

Round Nib

Croquil Nib

Ruling Pen

Ink Bottle

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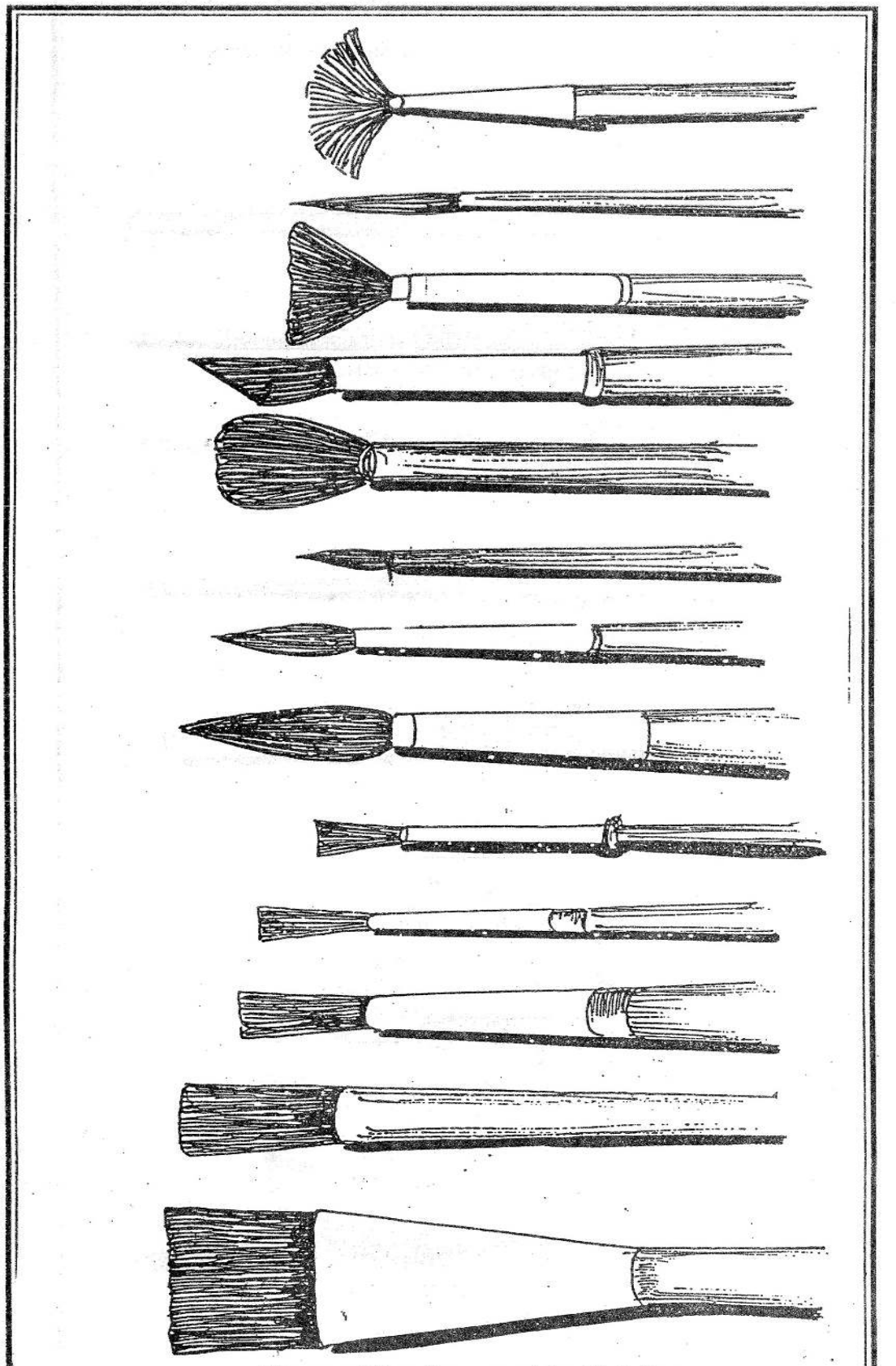

Types of Brushes used for Painting

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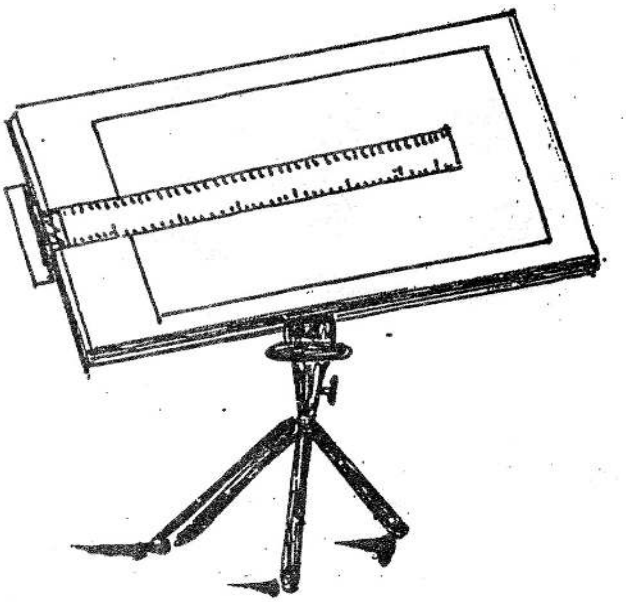
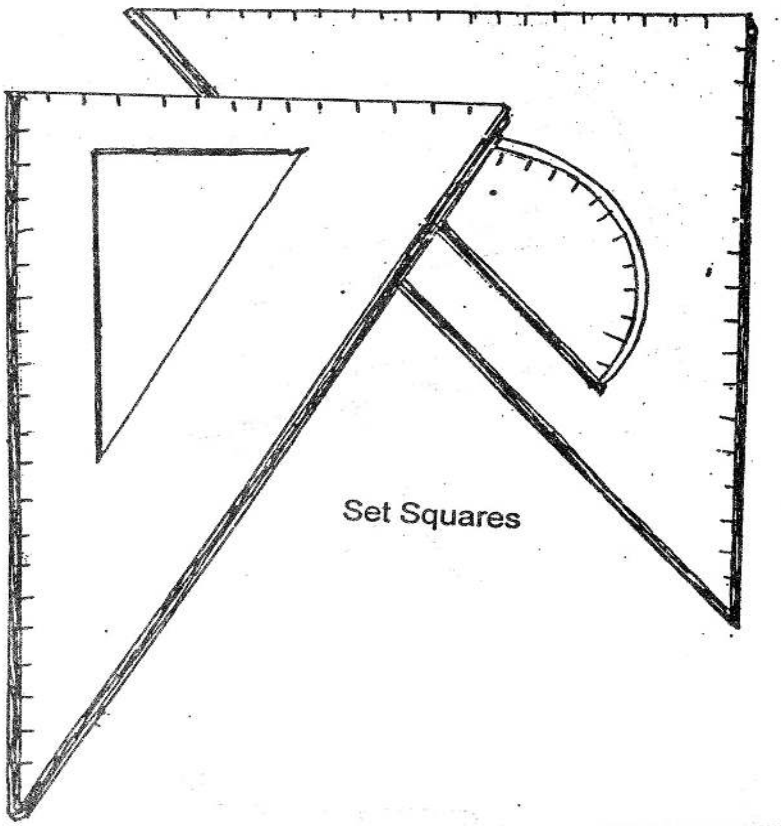
T-Square and Drawing Board





Set Squares

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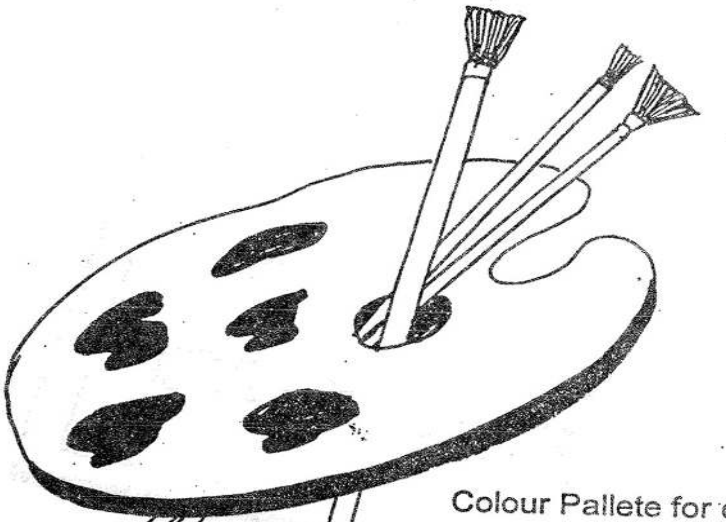


Colour Pallete for oil

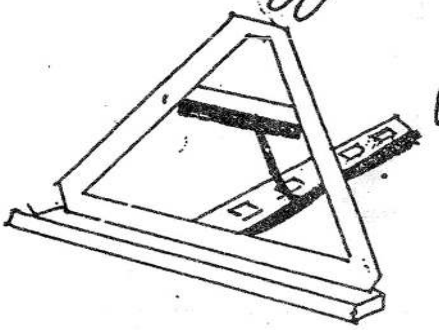
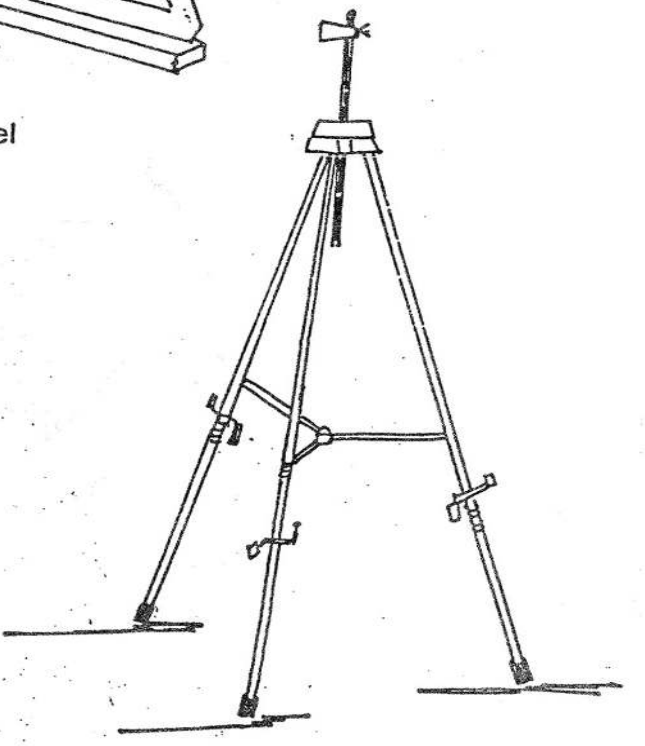


Table Easel



Ground Easel

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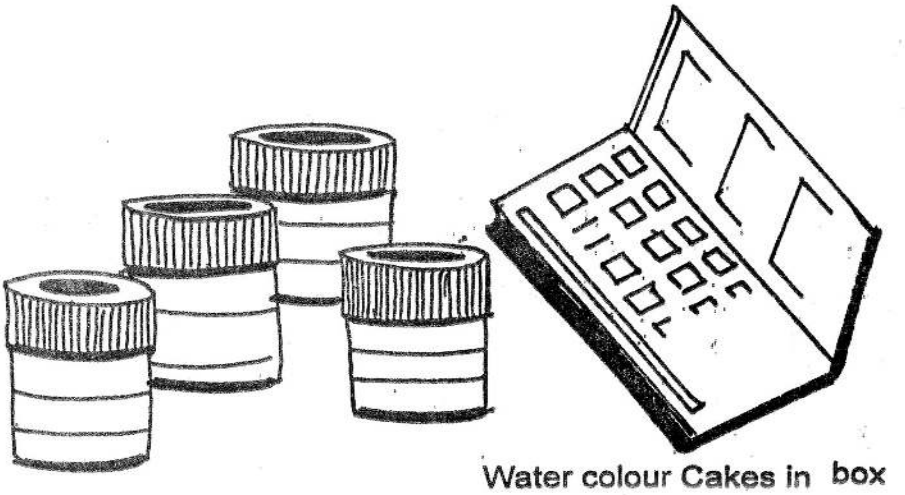
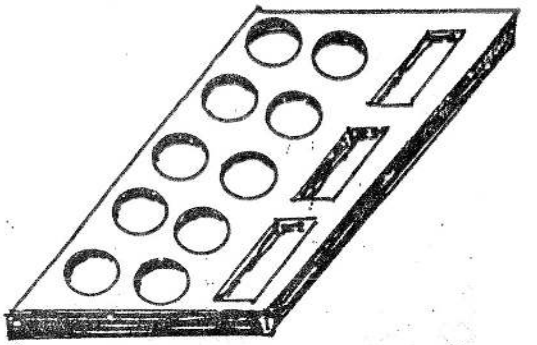
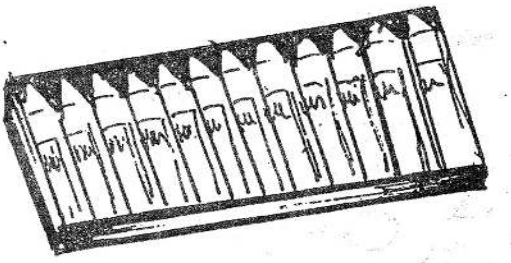


Water colour Cakes in box

Poster Colours



Colour Palette



Dry Pastel Colours



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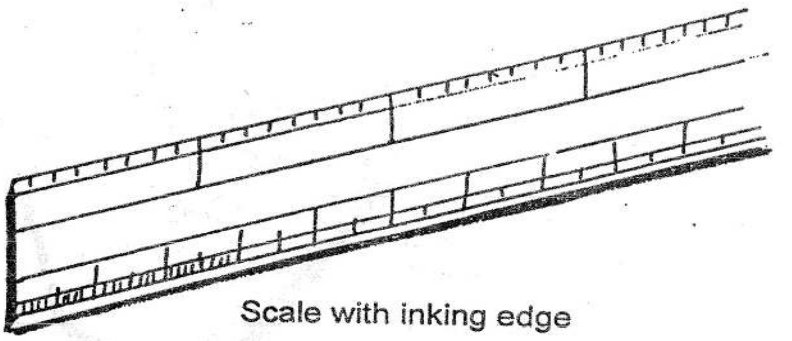
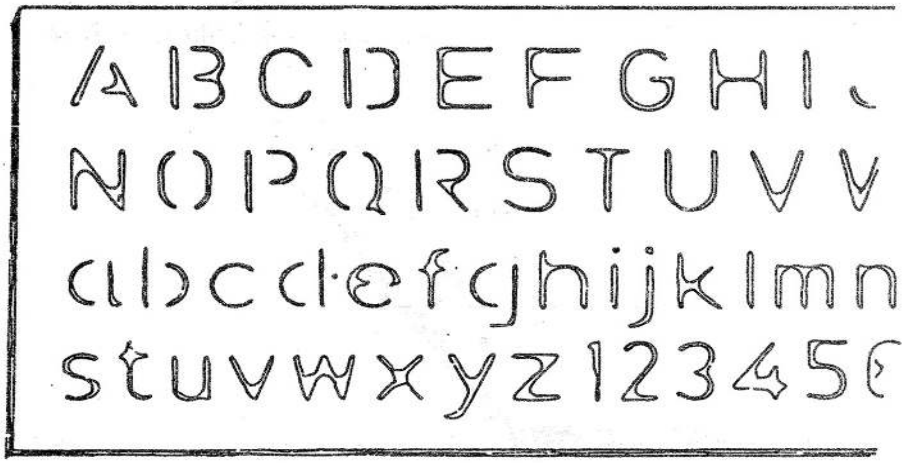
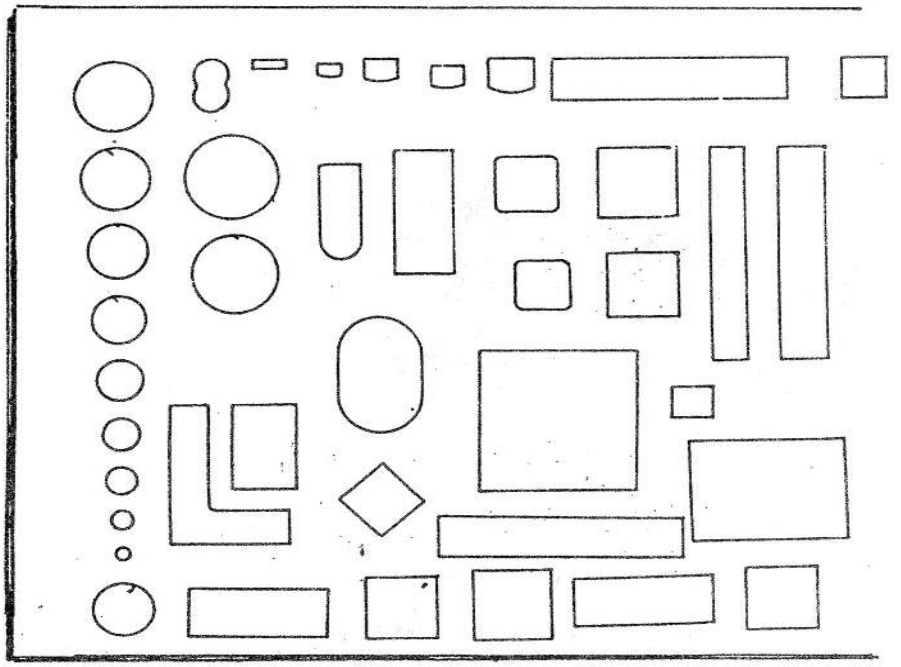


Scale with inking edge




Alphabetical - Template



Shapes - Template

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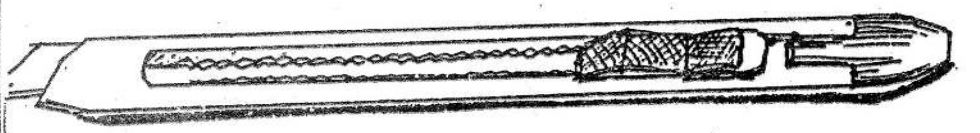
Sketch pens

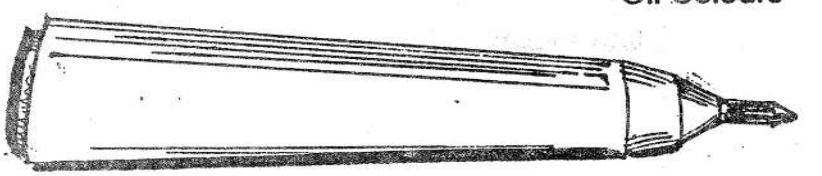
Surgical Blade



Paper Knife

Water Colours in Tubes

Oil Colours



Markers

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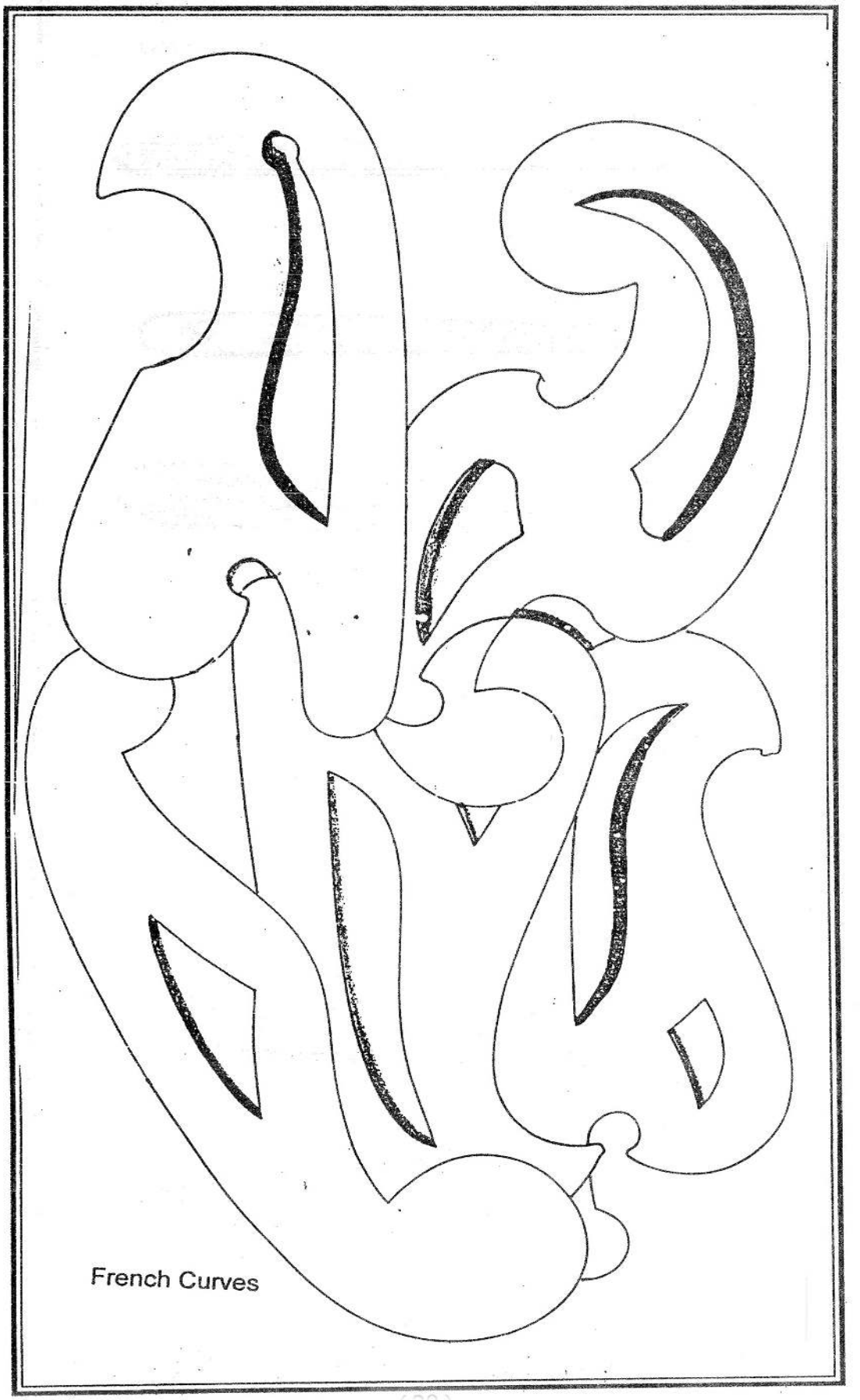


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**Activity**

1. Collect various types of papers and make a scrapbook. Mention the cost of the paper and the size in which it is available.

2. On a quarter imperial sheet draw one-inch squares. Shade each square with a different number pencil and study the effect.

## 1.4 Summary

Drawing is important for free and universal expression. Choosing the right art material is very important. Knowing what art material to use when and how is equally important, Maintenance of art material becomes a second habit for a designer, as art materials are very expensive

This unit has described in detail the usage of different types of pencils, Rubber, **Knives, Blades and Sharpners,** Ruler with Inking Edge, T, Set Square, Triangles, Instrument Box, French Curves, Pens, Templates, Brushes, Drawing Boards, Colour and Ink, Dry Colours, WaterColours, Oil Colours, Markers and Paper.

## 1.5 Self-assessment Questions/Exercises

1. How many kinds of lead pencils are available for drawing?

2. What colours are included in watercolours?

3. What are the different kinds of brushes available?

4. Write a note on drawing paper.

5. How is hand made paper made?

## 1.6 Further Readings

**1 Step By Step Art School Drawing by Jenny Rodwell publication - Hamlyn**

**2. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.**

## STRUCTURE

2.1 Unit Introduction

2.2 Objectives

2.3 Basics of Sketching

2.4 Summary

2.5 Self-assessment Questions/Exercises

2.6 Further Readings

## 2.1 Unit Introduction

This unit tells you how to start the prcess of drawing and sketching step by step. You must remember that drawing cannot be taught like a theoretical subject. It is a matter of practice and more practice. It can only be taught by correction ie the student first makes the drawing and then the teacher points out the mistakes an then the student redraws the sketch.

## 2.2 Objectives

Each designer visualises designs which he has to convey to his customer. For this drawing and sketching are the only mediums of communication left. If your sketch is good then your design will have appeal and will be liked. But if your sketch is not good then no matter how good your design is it will be hard to convince the customer. Therefore it becomes important for each designing stdent to undergo this unit.

## 2.3 Basics of Sketching

Man has progressed by communicating his knowledge, ideas and thoughts to those around him and by leaving behind for those who follow; a record of his acheivements on which to built a picture of his lifestyle. The use of words is the most obvious way of communication but is lim-

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ited by language barriers. The written words provide a lasting record but within a range of language. Whereas a picture, be it a rudely drawn animal on the wall of cave or a highly sophisticated painting in full colour, communicates the appeareance and character of the subject in a form which lasts as long as the work of art is in being. Pictures use a language vision, which needs no translation.

The art of any age is the mirror and record of that age. Describing things, with picture is the art from which our written alphabets and numbers originated therefore, when you draw, you are expressing wholly natural way. People use a tool like a pencil, crayon or chalk to draw a picture, an image, or a likeness. The act of making the picture is called drawing. A picture made by drawing with a tool is also called a drawing.

**Definition of Line**

Drawing is the act of making a design or image. Drawings can be made for artistic or technical purposes. A technical drawing shows how an object should look, how it will be put together, or how it looks from different directions. An artistic drawing can be made as a preliminary step for a finished artwork, as a piece of art itself, or as information for future use.

Artists may draw with chalk, charcoal, crayon, pen and ink, or pencil. Sometimes they scratch drawings into a surface. Almost any surface can be used for drawing. In art, a line is anything that encloses and defines a shape. Lines serve to seperate one area from another and have individual characteristic as part of a drawing.

Pencil is the tool which makes the marks that constitute the lines. The hand should control this tool to make the right kind of line. The main thing to bear in mind is freedom of movement. Avoid a writing grip which is suitable only for tightly controlled lines. Make more movement with your wrist and arm rather than with your hand.

**Line Quality**

The quality of the line depends to a great extend on its thickness and thinness and one should be able to control the pressure on the pencil. If you have no very dark shadows and the whole picture is rather pale, check your pencil. Are you using a Number2 (HB) pencil? These are too hard to draw with, though they are handy for light shading. Get a B, 2B,

4B and 6B for darker values.

## Character in Line

The character of line is extremely important. If an object has been drawn with the line of exactly of same thickness, the degree of blackness throughout it would make it seem to be a mechanical drawing. Variation in this line would suggest and convey softness, hardness, distance and curvatures.

If your drawing is pale, it might be the paper. Some cheap papers have a sheen on the surface that is too smooth to grab the particles off the pencil. A thick notepad has too much 'give' under the pencil to allow you to apply enough pressure. Try a basic photocopy/office paper, or buy a sketch book from the art store for sketching purposes. Place a piece of card under a couple of sheets to give a firmer surface. If you are trying to do even shading, some sketch papers can be too coarse, giving an uneven texture.

The shape, thickness, direction, formation and length of line expresses a variety of moods. Lines are seen as angry, happy, quiet, exciting, nervous romantic and comedic. Horizontal lines imply stability and lack of motion, whereas slanted lines show motion, excitement and turmoil.

## Drawing in Tone

The students are supposed to draw lightly. The word lightly is stressed and the student's task is to draw the line such that it is visible at only half a meter, but invisible at a meter.

Tone in art refers to the degree of lightness or darkness of any area, black being the darkest and white being the lightnest. In between the shades of grey with various values and understanding and control of tone will enable you to achieve the effect of dimension in the actual solid objects and to suggest space and distance. To understand tone you must know about light.

## Light

Appearance of solidity in a form is created by the effect of light upon it. The moon, for eg. is illuminated by the light of the sun. We see its

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various phases of illumination and can observe the effect of sun light on its ball like form.

As an element of painting, light reveals forms and shape. The light and dark areas contribute in balancing the picture surface and bring forth the tonal values. The low and high tones of colour strengthen the effect of light and shade. Light can also be natural and artificial.

What does the "quality of light" mean? Light can be presented in a few different ways: hard and soft. Hard light will create hard edged shadows and highlights, and is created by a single light source that is usually pretty far from the subject. Soft light creates softer, more diffuse shadows that melt into the midtones pretty easily. The best natural source for both types of light is the sun. When you're out on a cloudless day the shadows cast by you and everything else have pretty sharp and harsh edges and you have hard light. The shadows cast with hard light seem pretty deep and dark because everything else around the shadow is so bright. You can see this in photographs when there are really harsh shadows on people and they're squinting into the camera. Naked sunlight creates these harsh shadows.

On a cloudy day, cast shadows are softer and more diffuse because the naked sunlight hits the clouds and then the sunlight is spread across the body of the cloud, diffusing it. On a completely overcast day cast shadows are going to be really soft and have really blurry edges so much so that you may not be able to see the edge of the shadow. The light that we do see on a completely overcast day is what is called Ambient light. The light is so evenly dispersed that it's difficult to determine where the light is coming from at all.

In your drawings, the shadows that you want to create are going to depend on the quality of light that you cast on your subjects. If you want softer, more gradual shadows, create a situation that will use soft light. Soft light is often used in fashion photography because the light is so even that the minute pits and hills on the model's complexion are minimized to the point of invisibility. If a hard light were used in fashion photography we'd see all the little imperfections on the model's body. Soft light is flattering to people, hard light is not. Most household light bulbs give off soft light because the white frosting on the bulb acts like a cloud and diffuses and softens the light. A bulb with clear glass will give hard light because there is nothing on the bulb to diffuse or soften the light.

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Hard light is often used for dramatic or moody effect, to drive a point home, or to frighten. Hard light is often seen unintentionally in candid photographs because the standard flash on a camera is a hard light source. It's a small, naked, bulb, which by definition is a hard light. whenever you can get away with it, don't use the flash on your camera, try and use as much soft, ambient light as you can. Of course, if you WANT hard light use your flash.

**Tone Pattern**

Where the light strikes fully is the lighter side, where the form is turned away from the light, is the shadow side. Where the object prevents the light from striking the surface on which it sits, is the cast shadow. Unless there is a sharp division between light and shadow side, the light blends gradually into the dark shadow through a graded series of tonal values. Within the shadow side, if the object is kept on a light tone surface, a certain amount of light will be reflected from that surface into the shadow area. This is called reflected light. On a shiny, light reflecting surface, the brightest light is called the high light.

Often when shading, the shadows don't go past dark gray. If your value range is restricted to in some cases half what it ought to be, you are limiting the modelling and depth in your drawing. Put a piece of black paper at the corner of your drawing, and don't be afraid to go dark. Really dark.

**Cast Shadow**

First came line, then shape, then perspective and proportion, and then the most impressive part of drawing: Light and Shadow. Without light and shadow even the most perfectly executed drawing with perfect perspective and right-on proportion is going to look flat. Light and shadow give a "real world" depth to a drawing and really makes it look three dimensional.

The drawings that we create now will really pop out of the paper with light and shadow drawn in. We see shadows every day, but we really don't look at them. We don't look at the shadow to try and figure out where the light is coming from, or how many light sources there are, or what the quality of the light is. How you draw your shadows will tell all of that to the viewer, and if the shadow is drawn wrong, the viewer will know

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that the drawing is "wrong" but they may not understand why.

The position and the shape of cast shadows are determined by the shape of the object that casts them, the angle of the light and the nature of the plane of the surface on to which the shadow is being cast.

Forms in nature have a local colour, for example, colour of an apple is red and that of a tennis ball is nearly white. But, if both are kept side by side and illuminated by the same light, they show a similar pattern of light and shadow. However, the light side of the apple will appear less light in the tone value than the light side of the ball and the shadow side of the apple would appear darker than the shadow side of the ball.

Highlights are the whitest whites in the drawing, while midtones are the middle, grayer tones and shadows are the darkest areas.

**Light and Shade**

By now it must be clear to you that we are able to three dimensional objects because of the light that falls on them. Without light and shadow all objects would be seen flat. You must also have realised that strong directional light casts harsh and definite shadows on and around the object. It also creates bright highlights and reflections. The effect of diffused light is more subtle.

Now to achieve this in drawing your drawing there are various techniques you can use The most common way is to build up a shaded area with a series of parralel lines. This is a techniques refered to as hatching. When the lines are drawn close together the tone got is darker, when made widely spaced the tone is lighter. To obtain good results you ca use the following methods

Cross hatching- use criss cross lines and create a shded effect by varyung the distance between the criss crosses.

Scribbling hatching- Regular straight lines are often not suited for a round shape therefore curved random lines work better.

Blending- Softness is created in shading by rubbing your finger or or paper over the desired area.

Stippling- Tiny dots are used to depict shadows. The density of

the dots will determine how dark the area is.

## Shape

A single line on the paper segments the drawing plane into "that area" and "this area", in addition, a single line also represents the outside of an object that you are attempting to depict. Line may be the single most important element in drawing because it's what defines it as a drawing, But the second most important element would be space and the shapes created by the combination of space and line.

The form enclosed within lines makes the shape of the picture. It is two dimensional and has a length and breadth. Shapes are of two types:- Man made and Natural. Most of the man made shapes are geometrical and regular while those found in nature are organic and produce a variety of regular and irregular shapes.

## Space

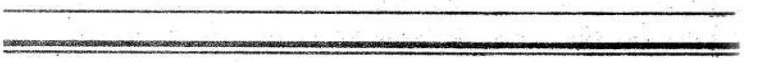
Space is the white area on your paper that isn't marked by the pencil. It's the old "yin and yang" idea; good and evil, left and right, positive and negative, and in drawing, Line and Space. The part of your drawing surface that you DON'T mark tells just as much of the story as the part that you DO mark. A true contour drawing (a single line that follows the outside edge of a simple object) illustrates the point of negative and positive space best because, with no detail at all inside the object, you are still able to determine what the object represents. So, concentrate on what artists call the white spaces on a drawing - negative space. This exercise will help your creative mind to further confound your logical mind. Your logical mind will not be able to identify what it is you're drawing because you're not going to be drawing the object itself but the empty shapes around the object.

## Form

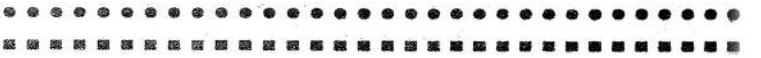
Shape is two dimensional whereas form is three dimensional. In drawing, as soon as, a third dimension is added i.e. the dimension of depth is added to length and breadth of the shape, form comes into existence. Length, width, depth, weight volume and height are characteristics of form. Forms are geometrical as well as natural.

## Types of Lines

Thick Lines



Thin Lines.

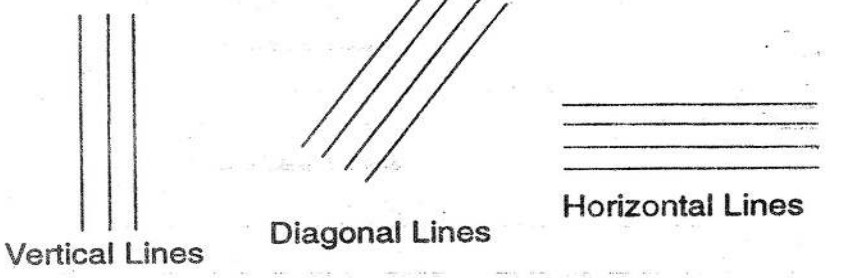


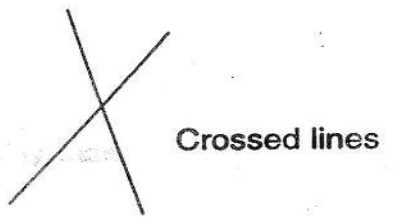
Dotted Lines

Broken Lines

Zig-Zag Lines

Wavy Lines



Crossed lines

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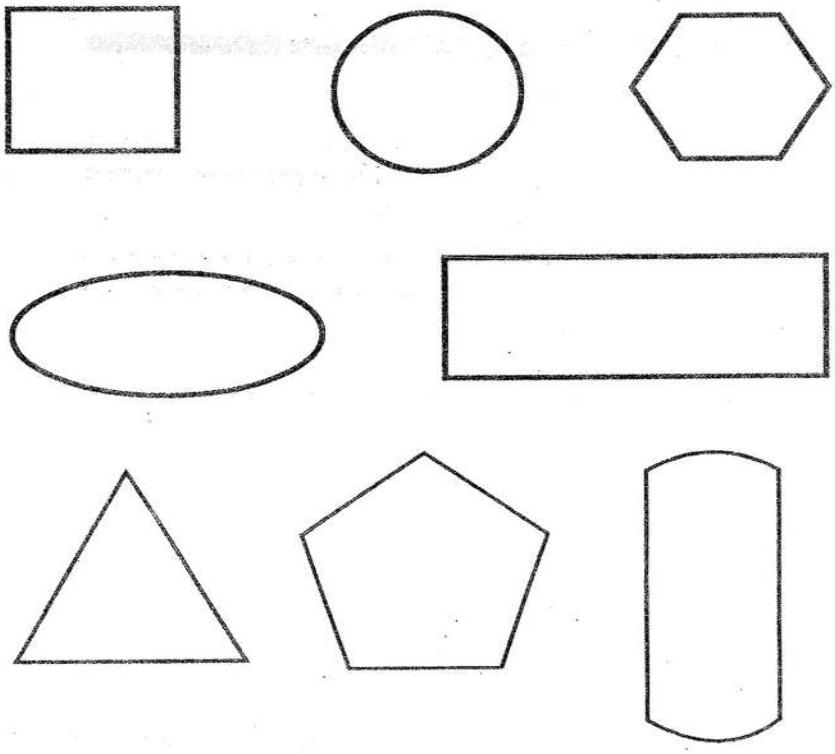
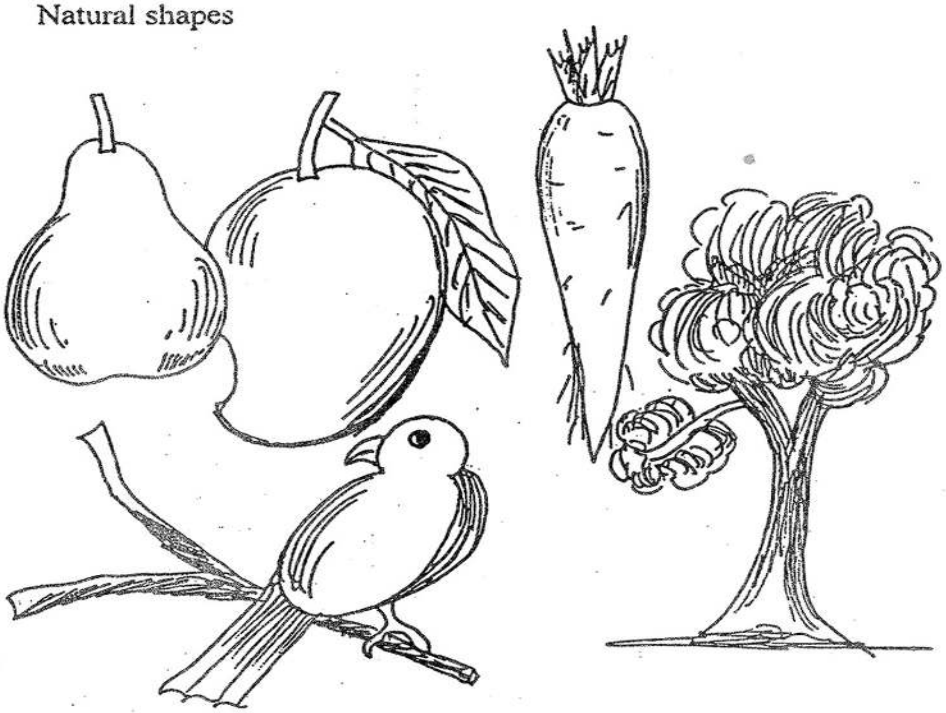
## Different shapes

### ManMade Shapes



### Natural shapes





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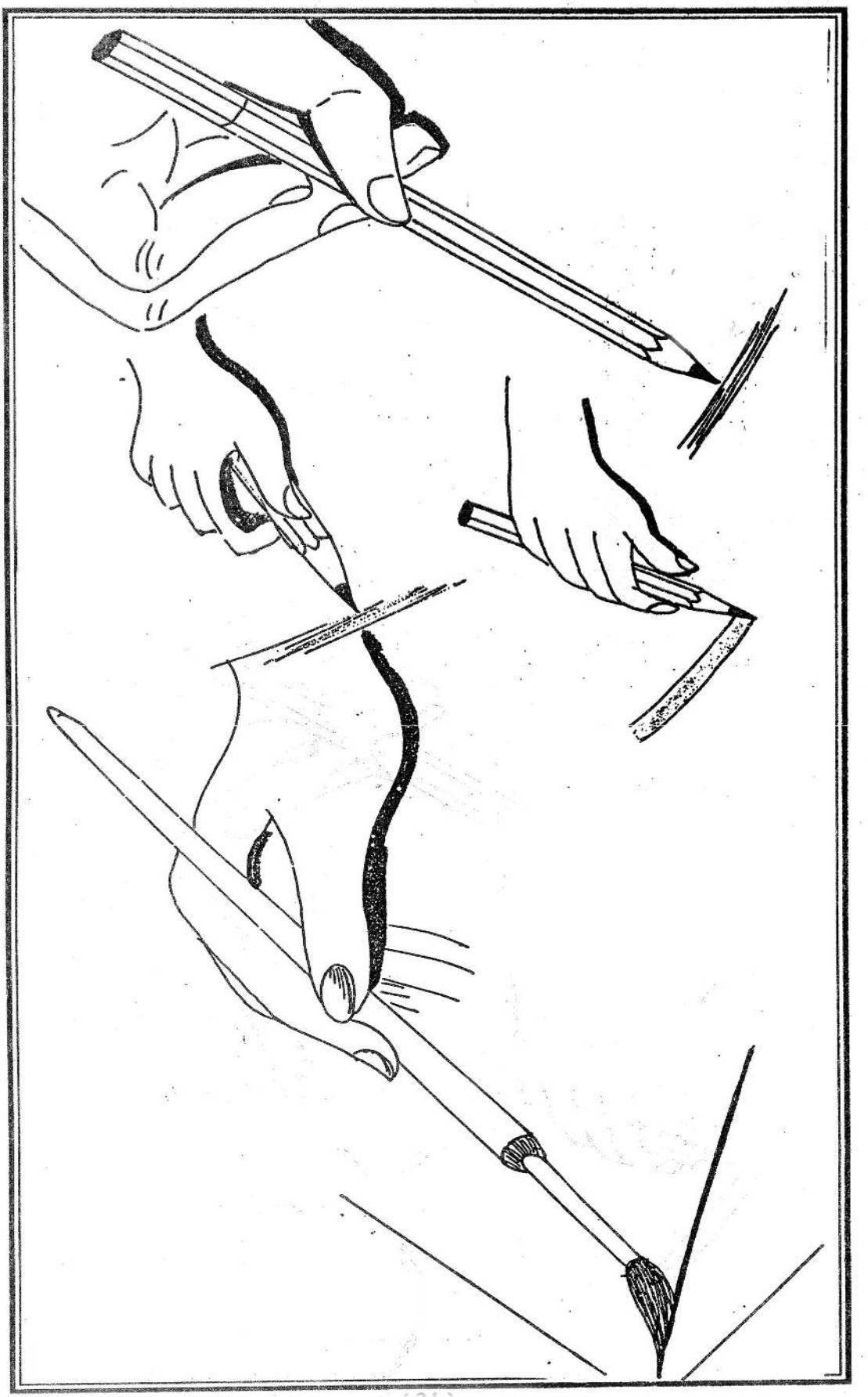

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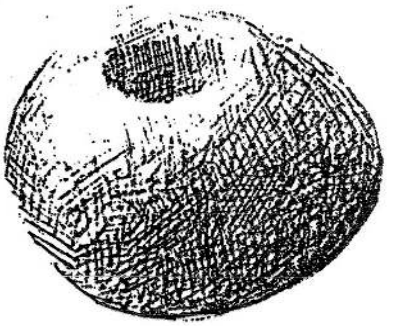
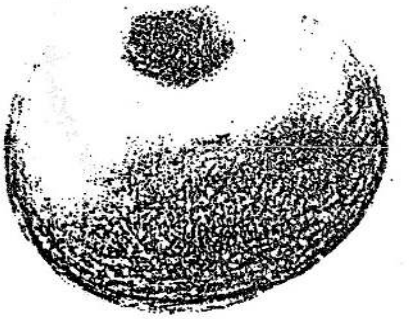
# Types of Hatching



Cross Hatching

Scribbling



Blending

Stippling

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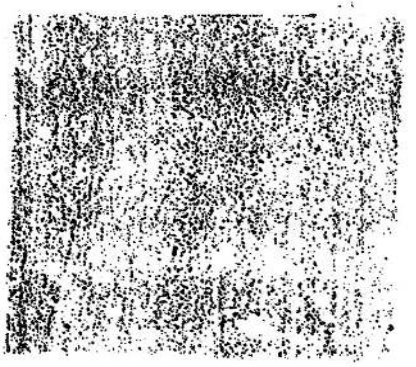
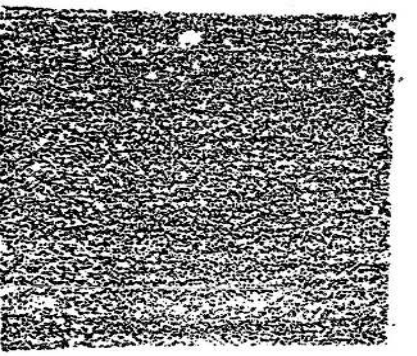
Activity 1

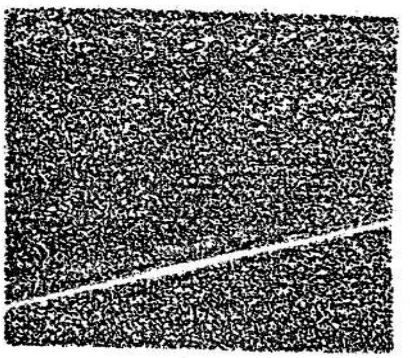
Take differnt types of pencils and draw lines on a piece of paper, starting from the left corner and ending on the right side of the paper. The lines should be continous showing the flow of the hand in a single stroke.

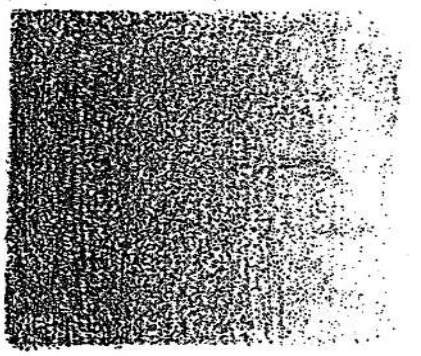
Activity 2

Make four squares of size two inches on your page and do flat shading in each square. In the first square use a 2B pencil. In the second square use a 4B pencil. In the third square use a 6B pencil. In the fourth square shade from light to dark as shown in the diagram.



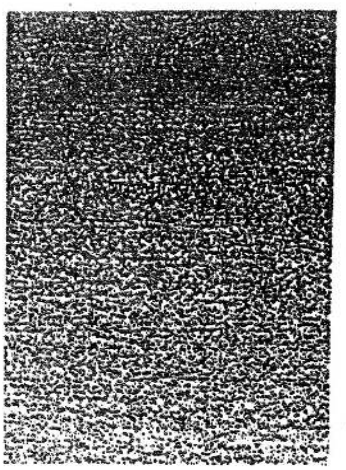


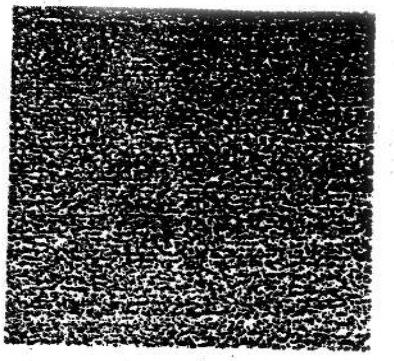


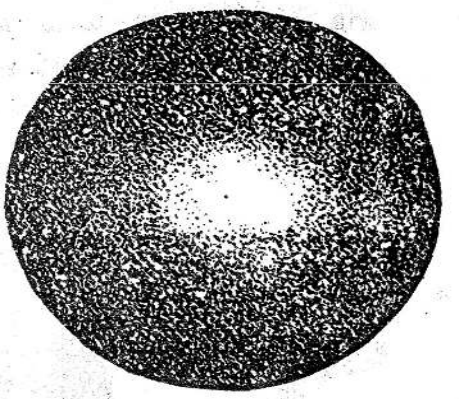


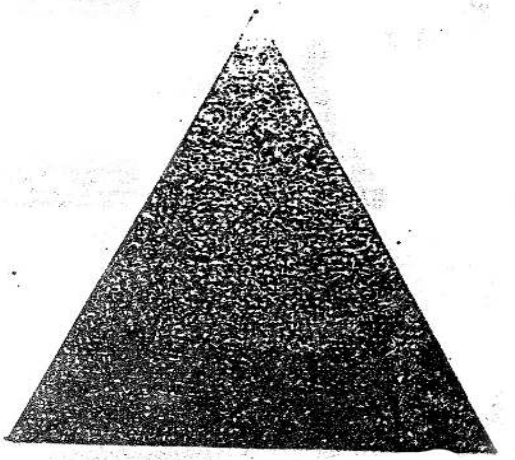
Activity 3

Make a square, a rectangle, a triangle and a circle. Using your shading pencils ie 2B, 4B and 6B shade from a lighter tone to a darker tone as shown in the diagram.









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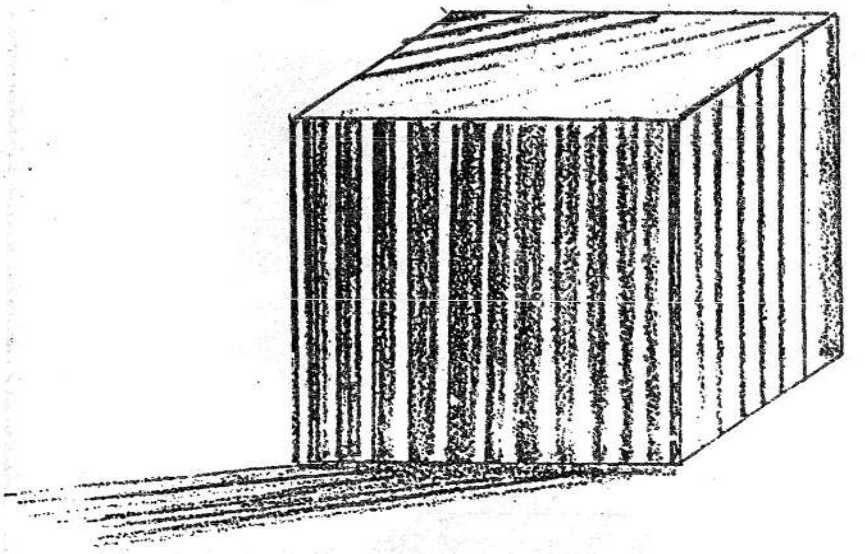
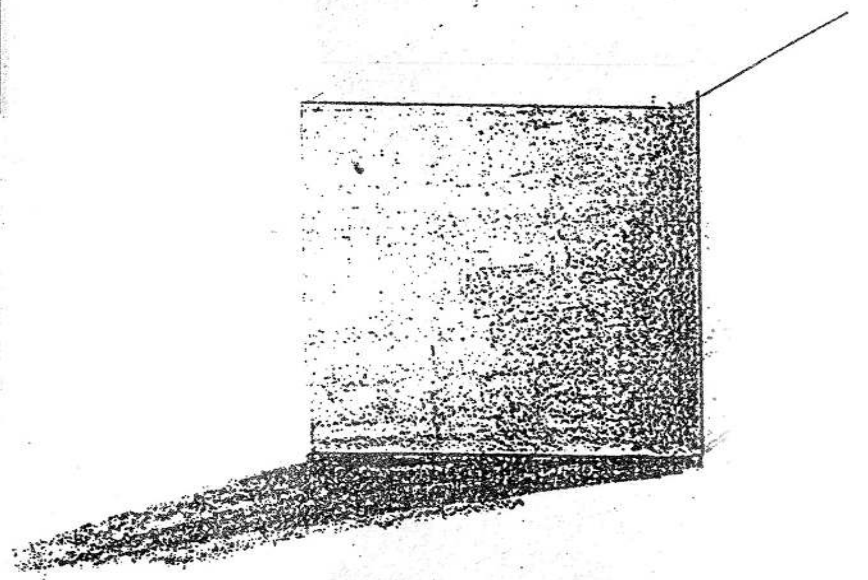
Activity 4

Make a cuboid and assuming that light is falling from one direction shade the cuboid using your shading pencils.For practice you can repeat this exercise with other shapes.





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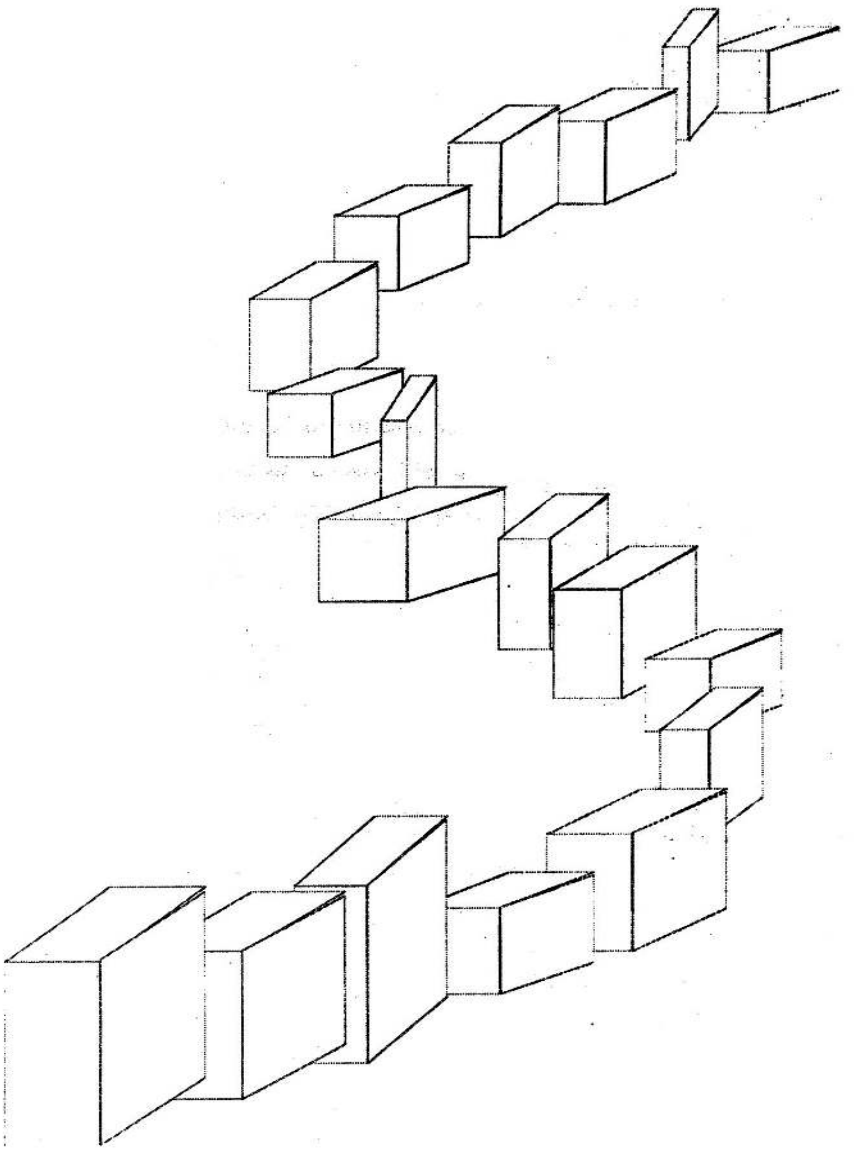
Activity 5

A number of blocks of different sizes are kept on a table, following a curved line. Draw the overlapping blocks and shade them with your shading pencils.



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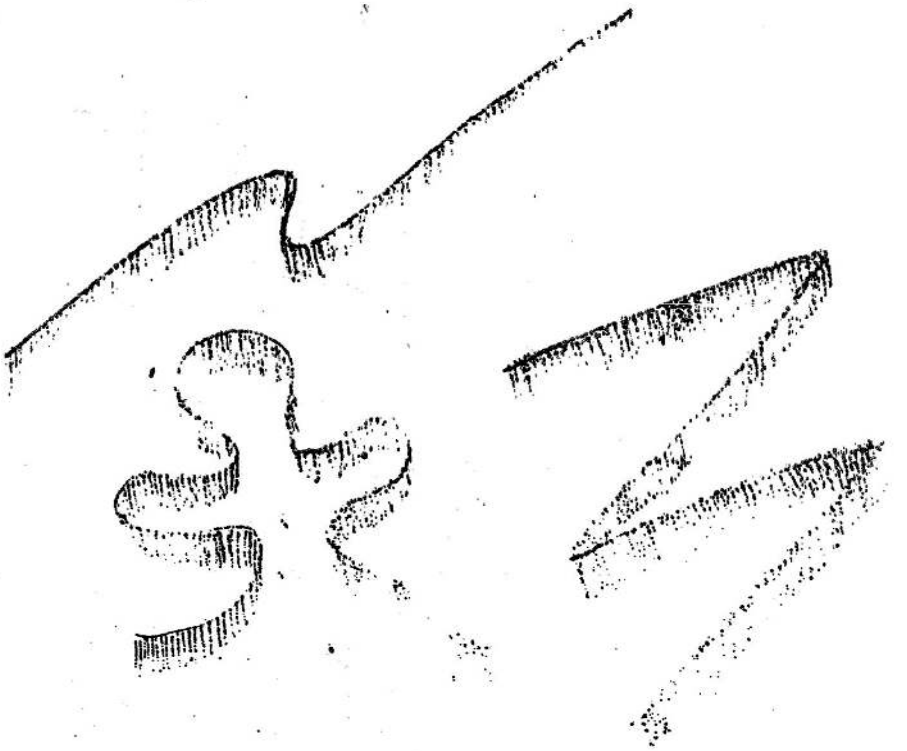
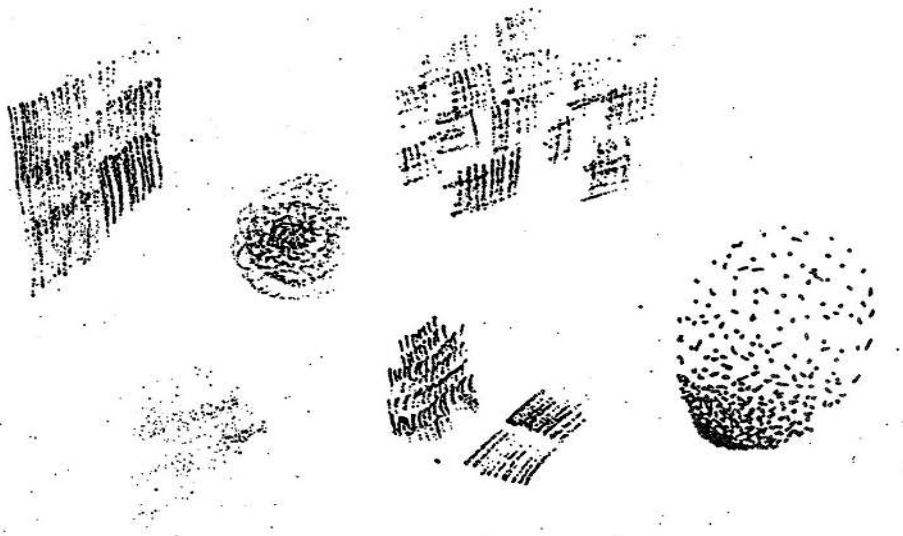
A ctivity 6

Using a pen or a pencil do the following exercise:

Draw a wavy Line and then make straignt lines as shown. Follow the curved line Keep your pencil lines straight when you follow the curved line. Once you have finished, you will see the front side of the wall curving to show the back side of the wall.



Practice the following hatching techniques:



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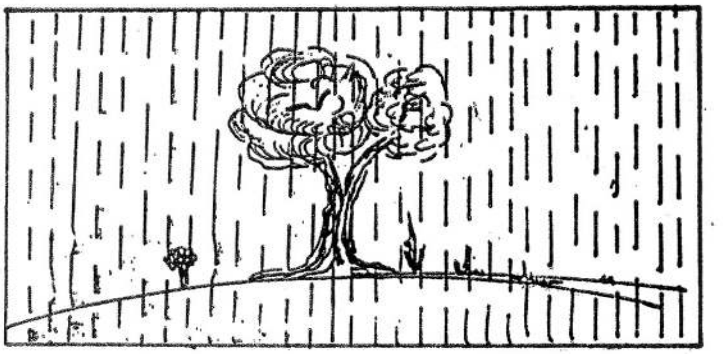
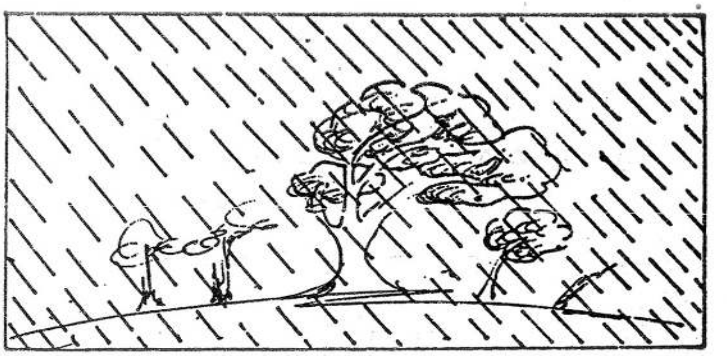
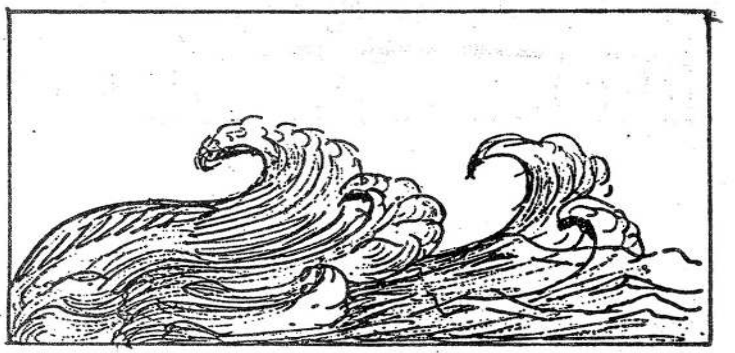
Activity 7

Using different types of lines create simple drawingsto depict different emotions anf feelings.







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**Activity**

1. Try to draw lines with different intensity on a sheet of paper, starting from the left corner of the paper to the right corner.

2. Keep some kitchen utensils in front of you and create a composition. Draw this composition on a one fourth sheet paper, as you see it from a distance of about eight feet.

## 2.4 Summary

As a student of designing one must know how to illustrate your thoughts on paper. This unit introduces you to the basics of drawing & sketching. What you see around you are three dimensional objects. Your drawing sheet is two dimensional. The task of a designer is to convert his two dimensional paper illustration into a three dimensional pare illustration.

The first method of doing it is by understanding the effect light has on a particular object, where the shadows are created, where the highlights are etc.

Tone is important in drawing. It refers to the dark and light areas in a drawing. If the light is strong then the demarcation of light and shadow is clear cut. But if the light is soft the tone pattern are obtained.

The effect that light has on an object is a matter of self study. The shadow casted by the object when light falls on it and the reflected light from the object define the nature of the object. It enhances a drawing if illustrated well.

Each drawing starts with a line. Lines have characters. The way you draw a line will convey certain feelings like strength, delicacy etc.

When lines are put together you get shapes and when shapes are given a third dimension you get forms. Shapes are either natural or manmade.

Space is the area available for you to make your art work.

The basic element of drawing is a dot. When dots are put together

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so close that the distance between two dot is invisible to the naked eye then a line is formed. Lines are of various kinds. Thick Lines, Thin Lines, Dotted Lines , Broken Lines, Zig-Zag Lines, Wavy Lines, Vertical Lines, Diagonal Lines, Horizontal Lines, Crossed lines, etc. Lines depict character. There are soft lines, hard lines, angry lines, Happy lines, exciting lines etc.

When lines are put together in a set format shapes are formed. Shapes are two dimensinal and can be manmade or natural. When a third dimension is added to a shape it becomes a form.

## 2.5 Self-assessment Questions/Exercises

1. What do you understand by Space, Tone, Light, Shadow and form?

2. In how many ways can you shade an object?

3 What is cast shadow?

4 Draw a still life composition and hatch it with straight lines.

5. Keep an object in front of you on which strong light is falling. Draw and shade the object.

## 2.6 Further Readings

1 Step By Step Art School Drawing by Jenny Rodwell publication - Hamlyn

# UNIT 3

**STRUCTURE**


**3.1 Unit Introduction**

**3.2 Objectives**

**3.3 Perspective Drawing**

**3.4 Summary**

**3.5 Self-assessment Questions/Exercises**

**3.6 Further Readings**


## 3.1 Unit Introduction

Drawing is a medium of expression. It is a strong medium ehich existed even in the ancient period. Drawings can be flat ie with just two dimensions with length and breath or three dimensional, when you add the third dimension of depth. When a number of object are shown in a drawing and each has a position in accordance with the the other perspective drawing comes handy.

## 3.2 Objectives

How will you draw a building in front of which a number of people are standing. Each at a different position. You as a viewer of the scene also have a viewpoint from which the drawing has to be made. This unit explains to you how to draw such scenes with the help of pespective drawing.

## 3.3 Perspective Drawing

Linear Perspective is a geometric method of representing on paper the way that objects appear to get smaller and closer together, the further away they are. The invention of linear perspective is generally attributed to the Florentine architect Brunelleschi, and the ideas continued to be developed and used by Renaissance artists.

Perspective is the name given to the illusion of depth and distance, seen by the eye in reality and the art of creating that illusion on a flat plane. The appearance of the object depends on its position in rela-

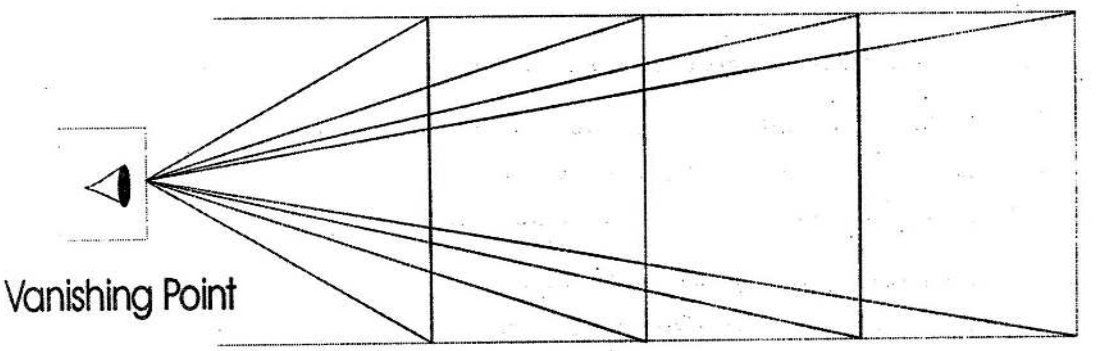
tion to our eye. The nearer you are to the object, the larger (actual) it seems; farther you go, the smaller it becomes. The basic principles of perspective are.

1- Objects appear to decrease in size as they recede from the eyes.

2- Parallel lines appear to converge as they recede from the eyes.

If you look along a straight road, the parallel sides of the road appear meet at a point in the distance. This point is called the vanishing point and has been used to add realism to art since the fifteenth century.

Suppose you want to draw a railroad track that vanishes into the distance. The rays from the points a given distance from the eye along the lines of the tracks are projected to the eye. The angle formed by these rays' decreases with increasing distance from the eye. The picture below shows an overhead view of an observer (camera or eye) looking down the track.




Side View From Drawing
Side view through dimension

The next picture shows a side view. The observer's eye or camera is above the ground.

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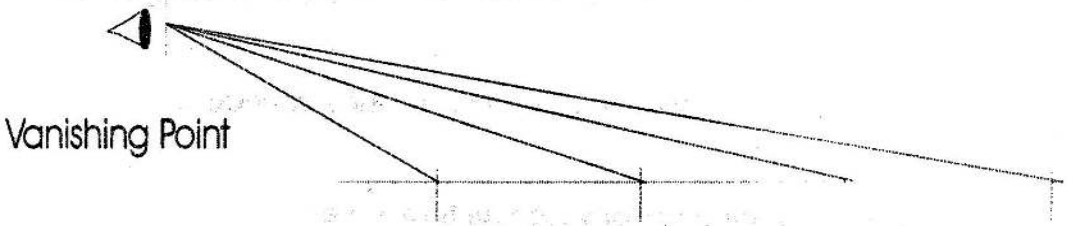
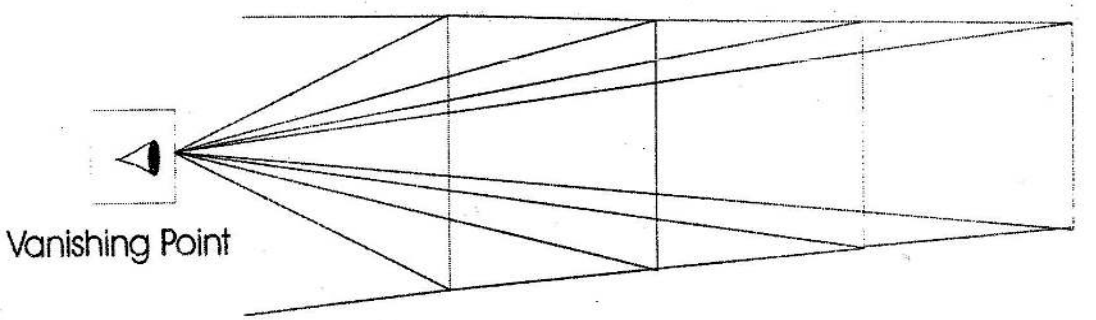



Plane of the Drawing

Side view on plane line

The next sketch shows you how to draw a railroad track. To draw in perspective, draw a horizon line and draw a vanishing point anywhere on the horizon. Lines, which are parallel in real life, are drawn to intersect at the vanishing point.

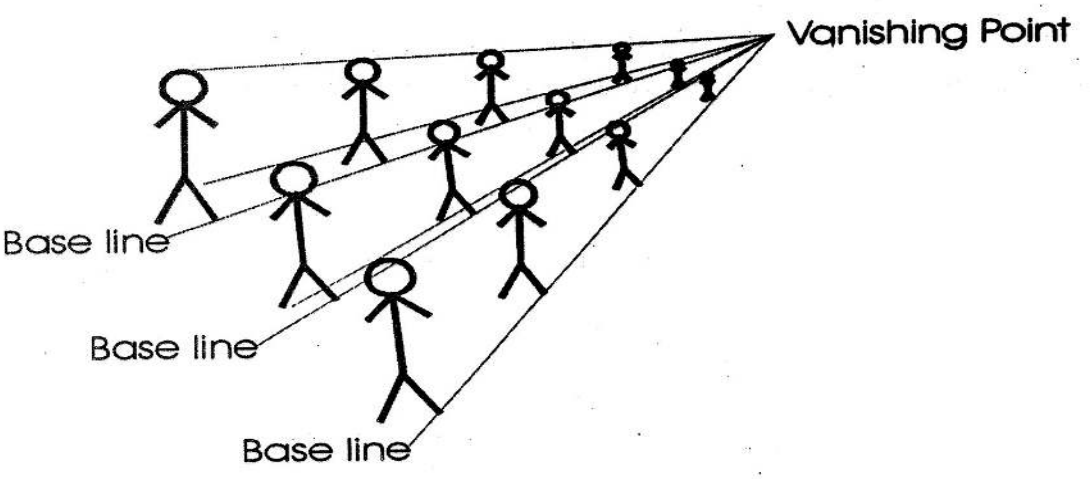



Side View From Drawing

Side view through prospective

Distant figures appear smaller but have the same shape and proportions, as they would close up. In geometry, we would say that the figures are similar.

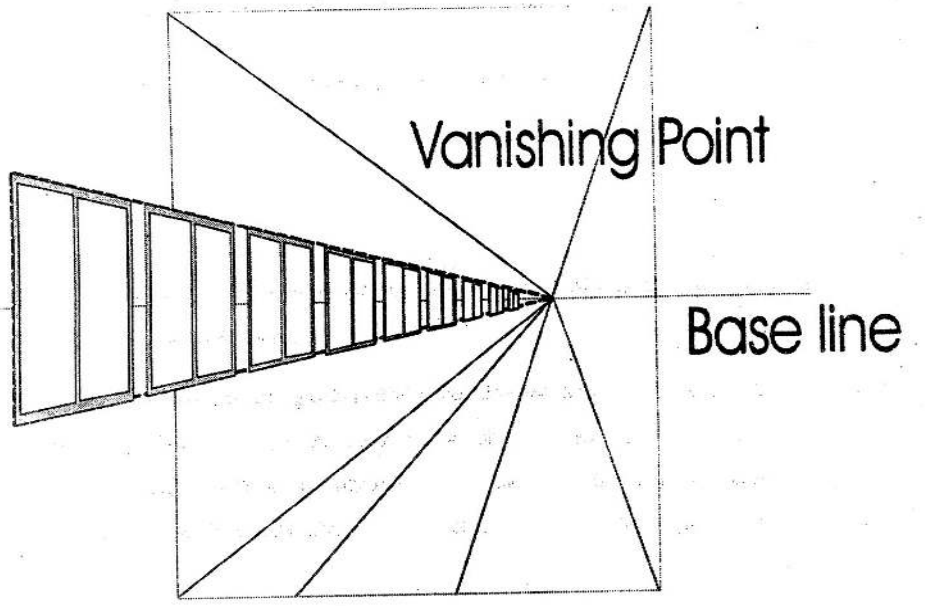
RIL-134




Single Point Perspective

The picture below shows a long hallway with a window in the left wall. The window is a trapezoid.

Use your knowledge of geometry to draw another window further down the hallway and then an entire row of windows. To start with the simplest problem, assume the window tops are all at the same height in the hallway and assume the window bottoms are all at the same level in the hallway.

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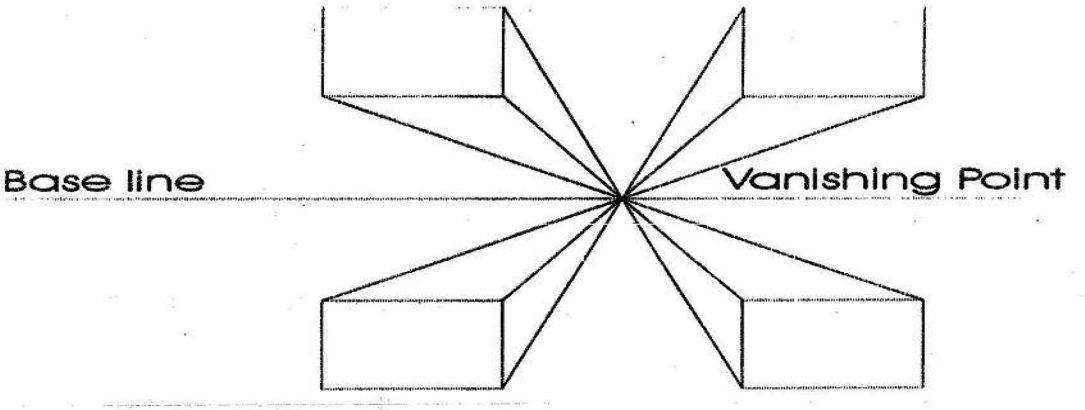
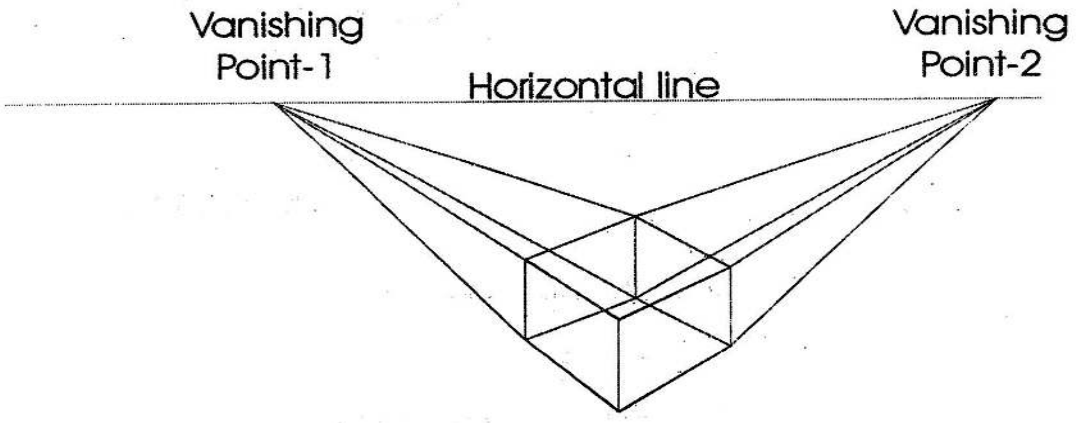
Imagine driving along a very straight desert on a grassy plain - the road, the fences and power-poles all diminishing towards a single spot far ahead of you. That's single-point perspective. Single- or one-point perspective is a simplest method of making objects look three-dimensional. It is often used for interior views or trick-the-eye effects. Objects must be placed to that the front sides are parallel to the picture plane, with the side edges receding to a single point.




Plane of the drawing

Two-point perspective is slightly more complex, as both the front and back edges, and side edges, of an object must be diminished towards vanishing points. Two-point perspective is often used when drawing buildings in the landscape. The effect can be carried even further, with three-point perspective used to create impressive visual effects, such as a view from a skyscraper.




Two Point Perspective

RIL-134

Here's how to draw a box using simple two-point perspective. If you haven't tried it before it might look complicated, so just draw one step at a time.

First, draw your horizontal line across the top of the page. Mark two vanishing points, as far apart as possible.

Draw a short vertical line for the front corner of your box and then draw a construction line from the top and bottom of the line, to each vanishing point.

Next draw a vertical line to the left of your 'front corner', between the top and bottom construction lines. From the top and bottom points of this line, draw construction lines back to the RIGHT vanishing point (VP2). Next, draw a similar vertical line to the right of your 'front corner', and from the top and bottom points of this line, draw construction lines back to the LEFT vanishing point (VP1).

Where the top construction lines intersect, drop a vertical line to the intersection of the bottom construction lines - this will give you the back corner of the box

Erase the construction lines and any interior lines.

Try this using a horizon line at different heights, and placing the box in different places in relation to the vanishing points. Note that 'realistic' perspective requires vanishing points that are very far apart - try using a large piece of scrap paper under your drawing paper, and making your vanishing points as far apart as the table and your ruler will allow.

There is a concept of aerial perspective also. Objects appear to get fainter as they recede into the distance. For example the more the distance of the mountains from the viewer the bluer and paler they look. This happens because of the atmosphere present, which hampers a crystal clear view.

For an artist this is an advantage which he can effectively use in his drawings. He can make things that are at a distance lighter.

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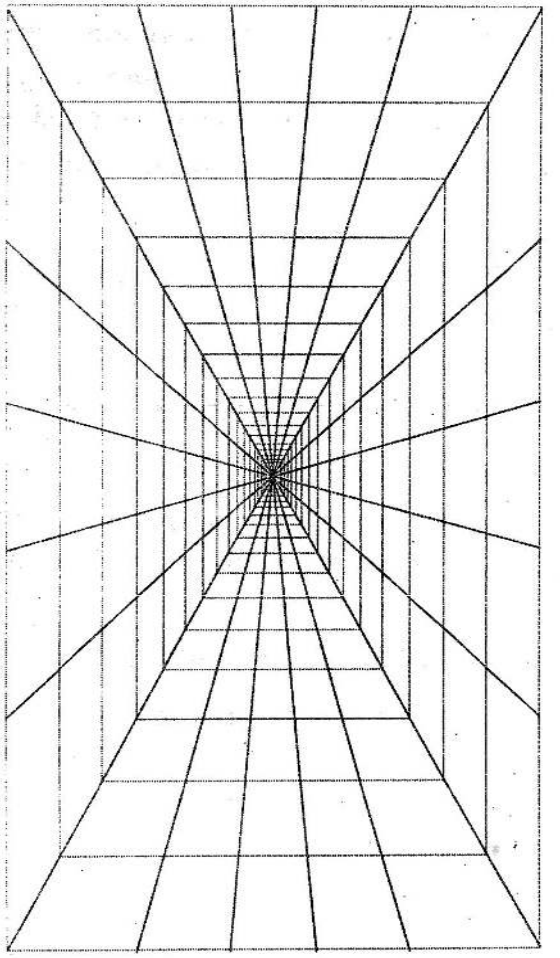
This sketch should clear your concept of one point perspective!

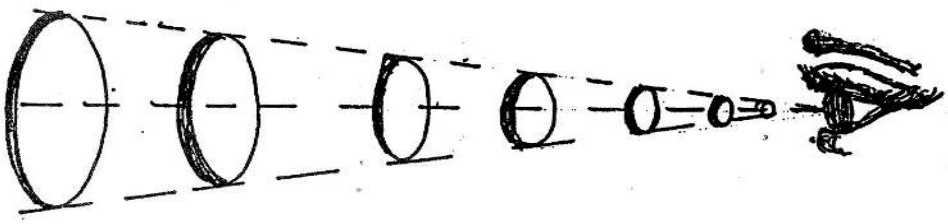


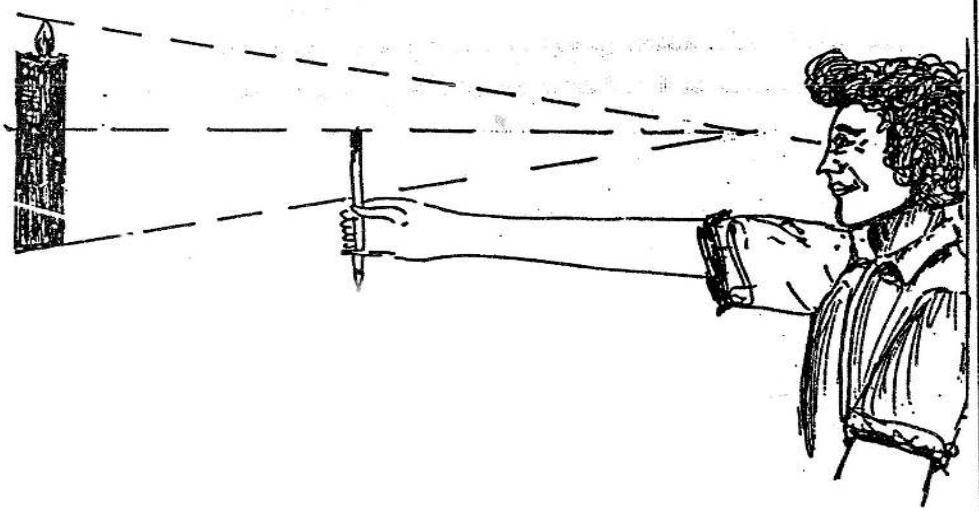
Vanishing Point

# Drawing in Single Point Perspective

RIL-134

Suppose you keep and object in front of yourself on a table. Now using the principle of measuring an object and drawing you have to make the object from varying distances. This will proves to you that further the object smaller it is and nearer the object the bigger it is.

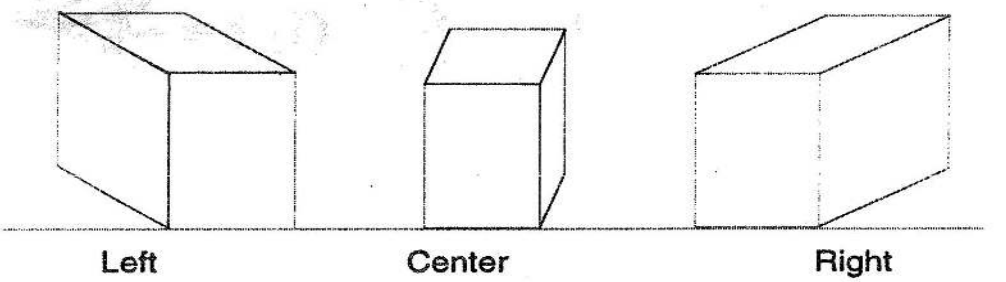




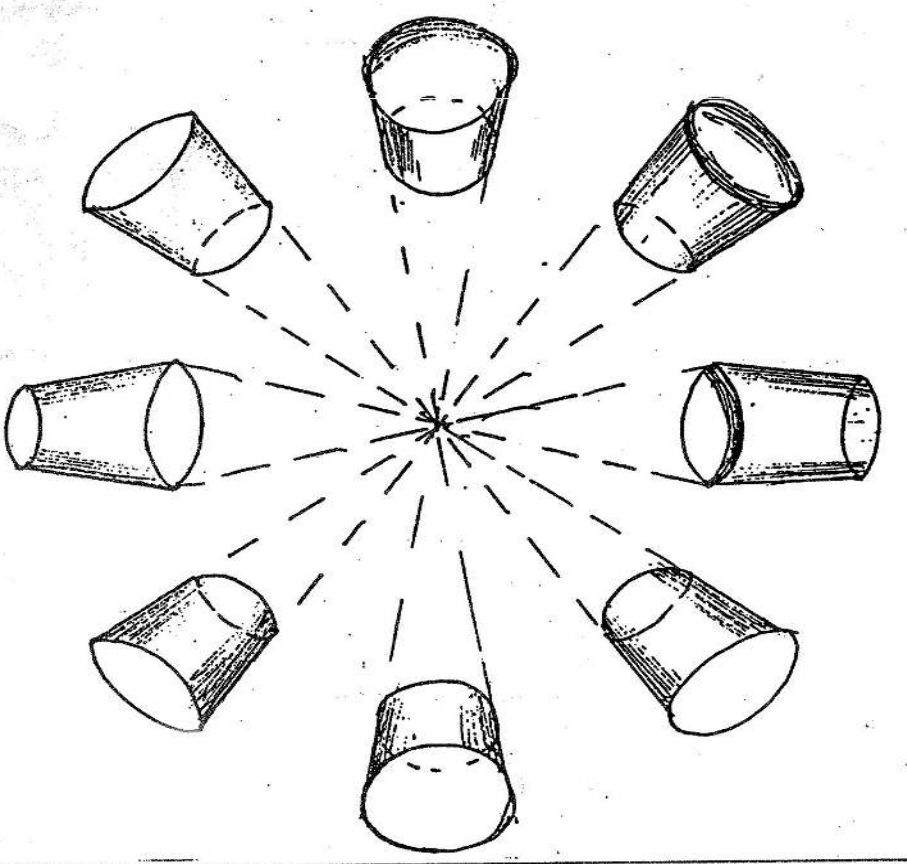
RIL-134

Suppose you keep a regular box in front of you at slightly below eye level to make a sketch

1. With the box directly in front.
2. With the box kept to the right.
3. With the box kept to the left.




This drawing shows the position of a glass from different angles.



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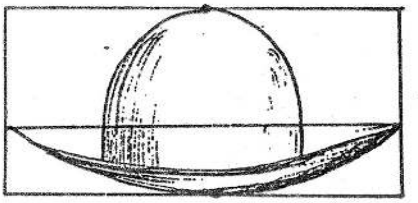
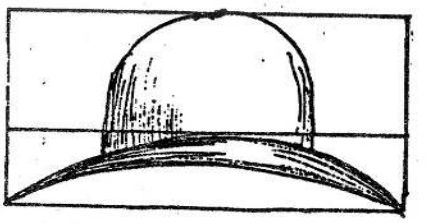
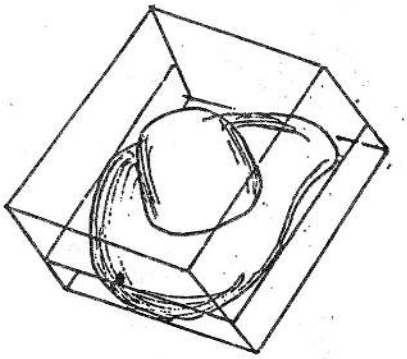
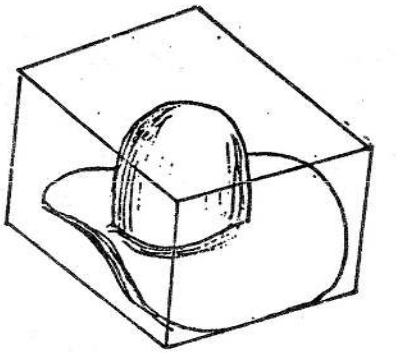
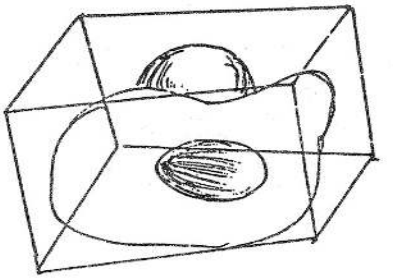
This is how a hat kept in a box will look if you view it from different sides.







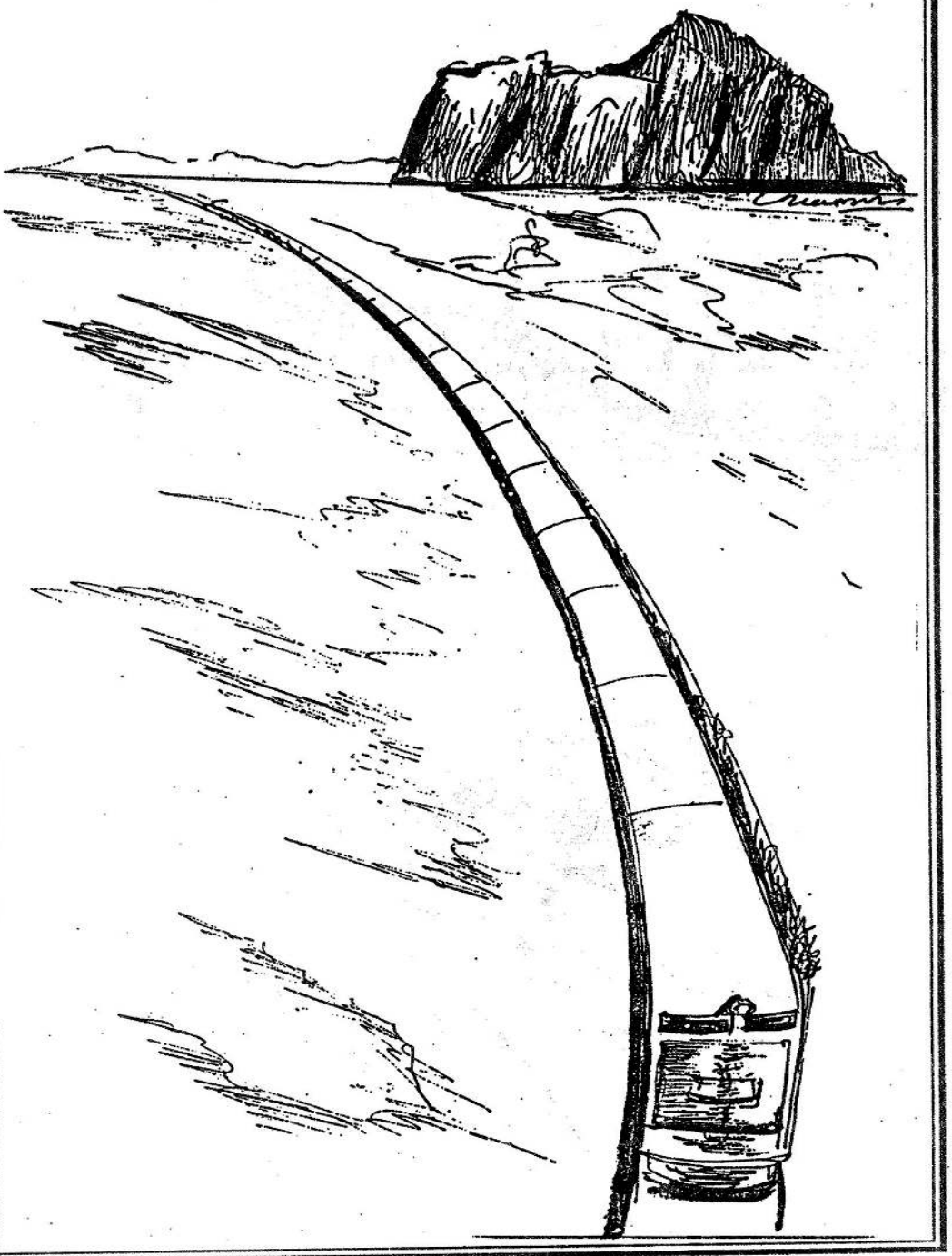




This shows you how to do lettering with perspective keeping in mind.Each given illustration is different. Keep a ruler and study the bottom and top lines of the word.

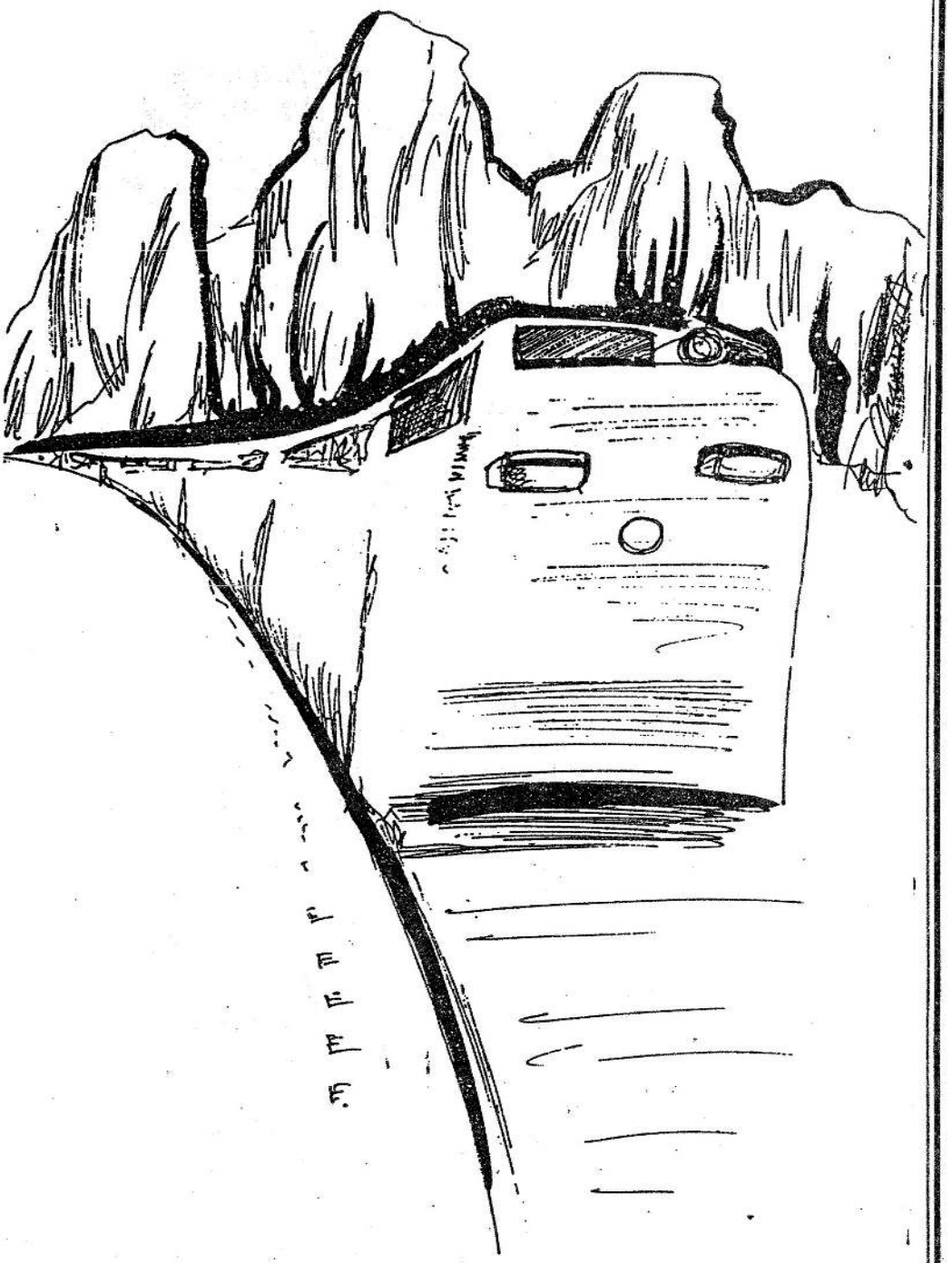
RIL-134

This sketch shows you the drawing of a train as seen from the top ie Bird's eye view



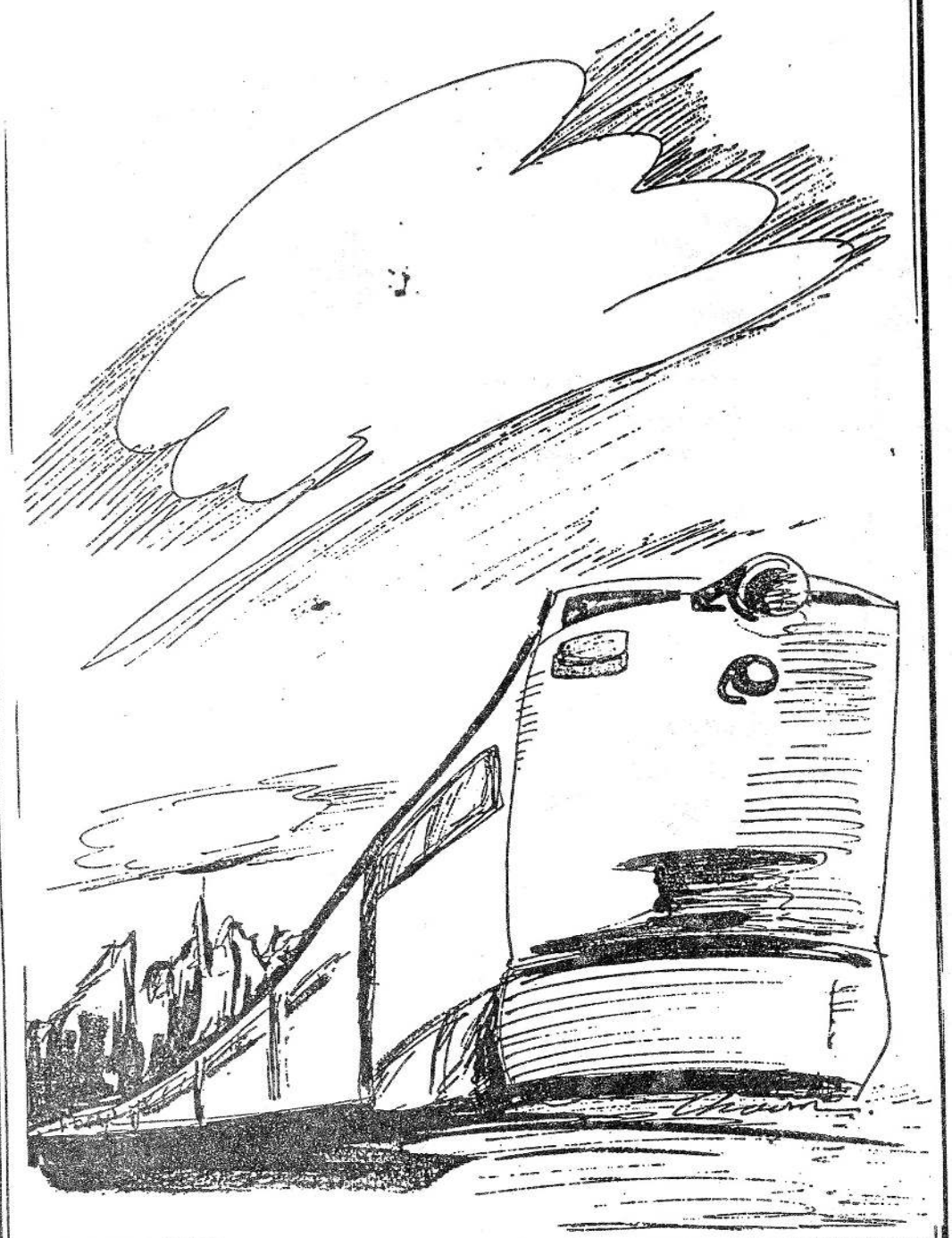
RIL-134

This sketch shows you the drawing of a train as seen from the same level ie eye level or normal view.



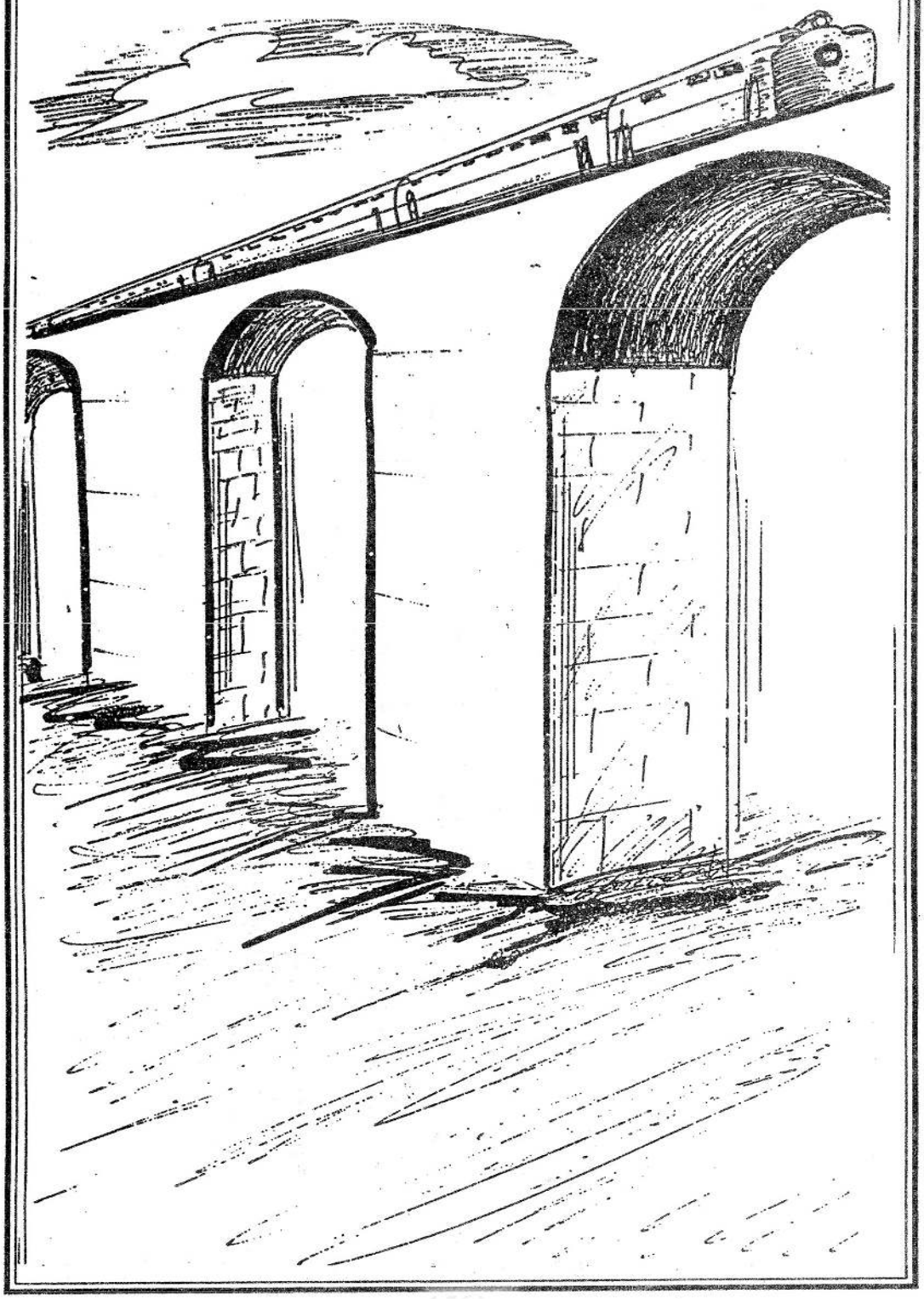
RIL-134

This sketch shows you the drawing of a train as seen from ground level. Imagine that you are looking at the train lying down on the ground, looking above.



RIL-134

This sketch shows you the drawing of a train as seen from a lower level. Imagine that you are viewing a train passing on the overhead bridge. You are standing on the road below the bridge.



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This is an example of Aerial perspective where things at a distance have been drawn with light lines.

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## 3.4 Summary

Perspective drawing is a technique of drawing that allows the artist to show objects in three dimensions. Artists invented linear perspective in the 1500's and helped begin the Renaissance period of history. Before perspective was invented, many artists tried to represent depth and space in their artworks using common techniques such as overlapping shaped to show that objects can exist in front of each other. They also placed small objects in the distance and large objects in the foreground. However, sometimes these techniques did not accurately represent space as we are used to see it today in art.

Linear Pespective is geometrical drawing which works on the principle that objects become smaller an closer the further they are from the view point. This is simply proved when you stand on the centre of a road and look ahead. You will find that the width of the road starts looking narrower as you look forward. And at a further distance you see the road and the sky meeting each other. This shows that the height of the object furthest from you shall be the smallest and that the distance between two objects shall also go on decreasing if the distance between the viewer and the object increases. This is normally refered to as a single point perspective.

Two-point perspective is often used when drawing buildings in the landscape. The effect can be carried even further, with three-point perspective used to create impressive visual effects, such as a view from a skyscraper which is at times refered to as aerial perspective also. Objects appear to get fainter as they recede into the distance.

**Activity1**

1. Draw all the illustrations given on graph paper and try to figure out where the points would fall on the plane of the drawing.

## 3.5 Self-assessment Questions/Exercises

1. What is perspective Drawing?

2. What is the difference between single point and two point perspective?

3. What is areail perspective?

4. Illustrate one point perspective.

5 Using your knowledge of perspective drawing make a market scene.

## 3.6 Further Readings

1 Step By Step Art School Drawing by Jenny Rodwell publication - Hamlyn

2. Perspective Drawing Ernest Norling published Walter Foster

UNIT4

STRUCTURE

4.1 Unit Introduction

4.2 Objectives

4.3 Illustrations for sketching

4.4 Summary

4.5 Self-assessment Questions/Exercises

4.6 Further Readings

## 4.1 Unit Introduction

This unit has been included so as to make students practice all what they have learnt uptill now. Basic knowledge of drawing, shading and perspective can be used together to create interesting illustration for your design inspirations.

## 4.2 Objectives

The main purpose of this unit is to make students practice drawing and perspective drawing together so that their hand improves in drawing and illustration. This will help them later on to create their own original designs.

## 4.3 Illustrations for sketching

Illustration is actually a visualisation such as a drawing, painting or a photograph. It has more emphasis on subject matter rather than form. The aim of an Illustration is to describe a subject matter in detail or to substantiate a written text. Or we may say that it is used to traditionally by providing a visual representation of something described in the text.

Through your Illustrations we can give a wide range of subjects a

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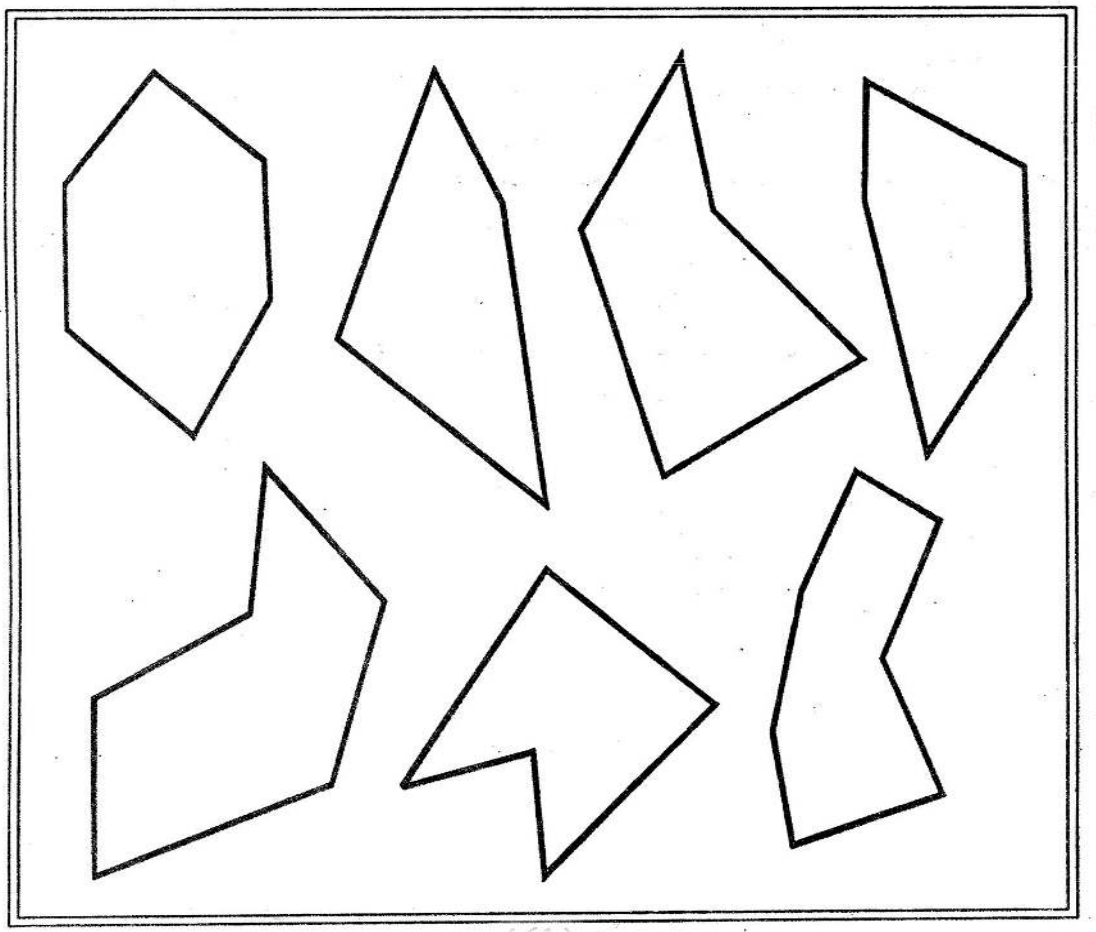
variety of meanings. Like we can give a story its character, We can visualise a set of instructions, We can link brands to the ideas of human expression, invididuality and creativity and above all making a reader laugh or smile.

The following pages of illustration include drawings and illustrations on a variety of subjects. Right from cartooning to sketching of objects and buildings. Where and how you use these themes for your designing reference depends on your creativity.

Complicated objects can be difficult to draw - sometimes its hard to know where to start. By imagining the objects broken down into simple shapes, you can give yourself a basic structure to start with, which helps you to create a more convincing three-dimensional form.

Activity 1

Given are some shapes. Draw these different shapes on a drawing sheet and now add athickness of 1cm to each of these shapes. The first one is done for you



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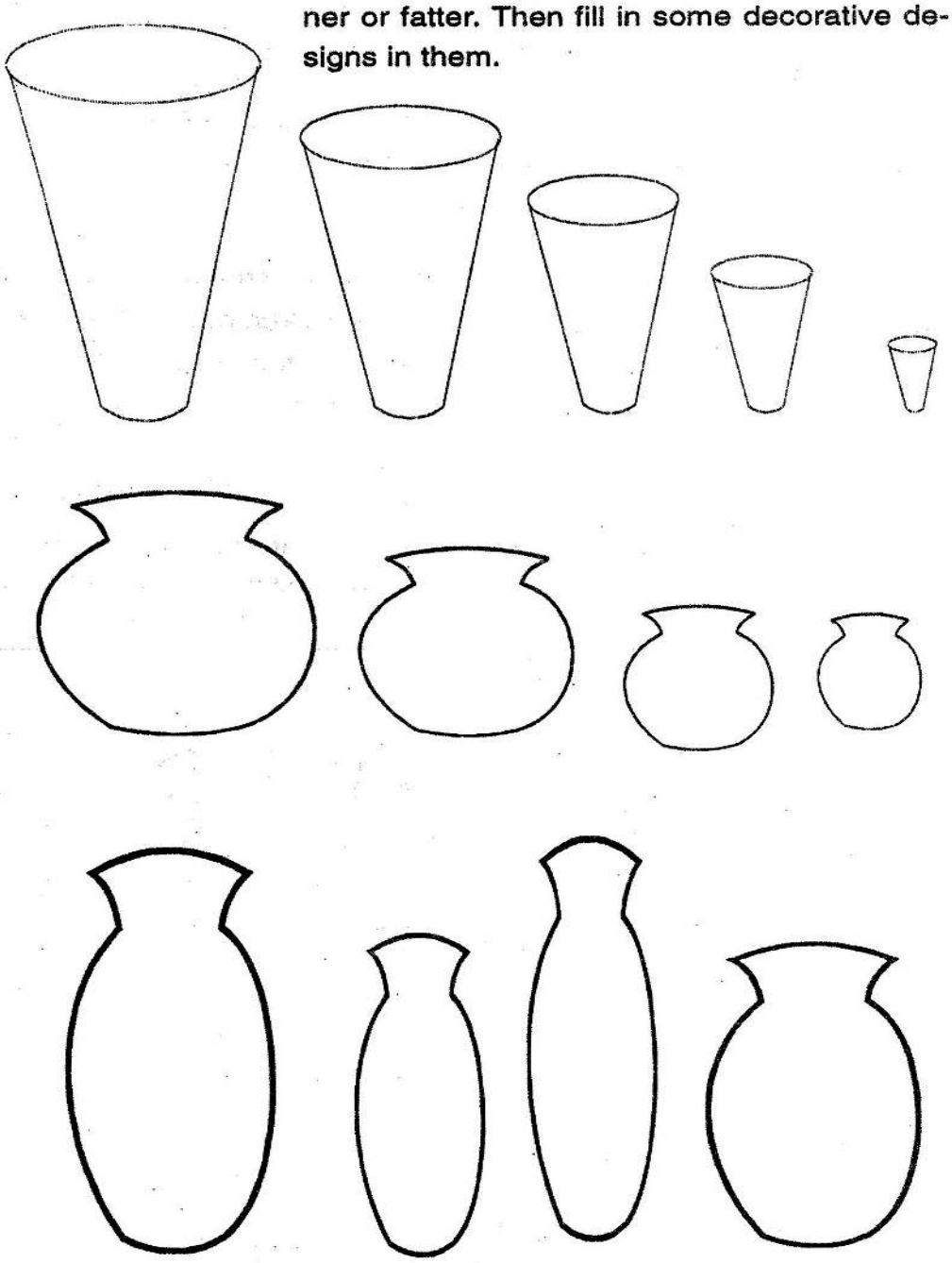
Try to draw different shapes in different sizes ie increasing or decreasing sizes, maybe thinner or fatter. Then fill in some decorative designs in them.



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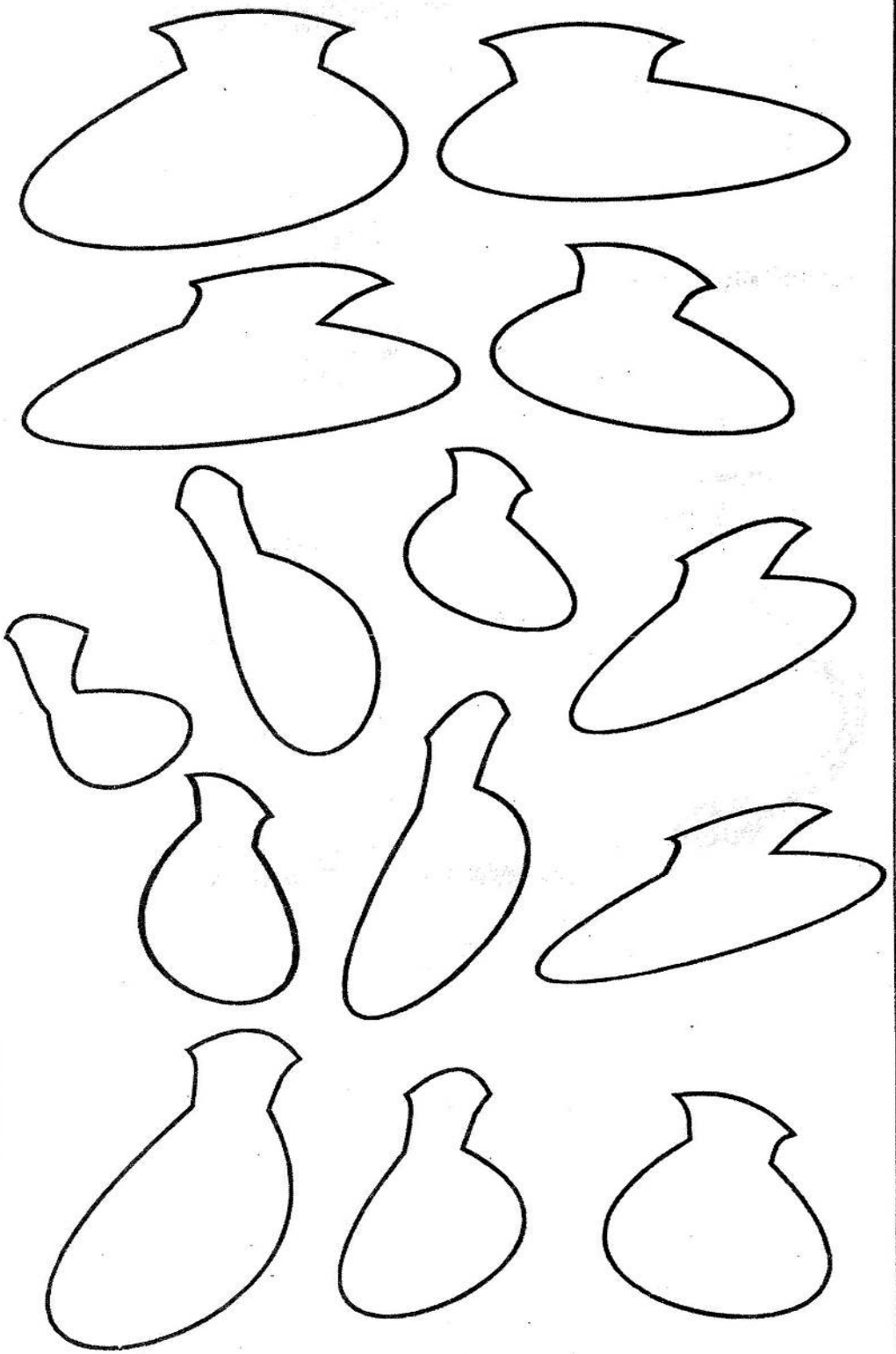
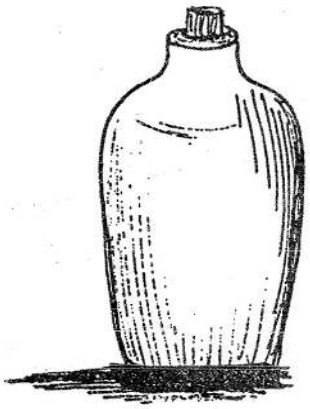
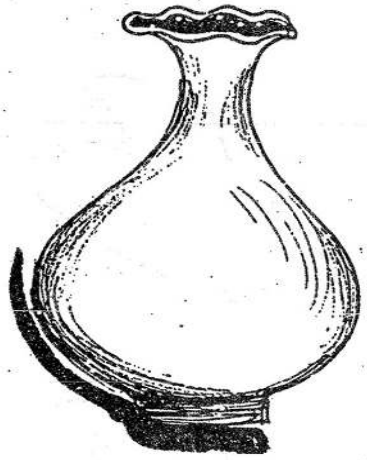
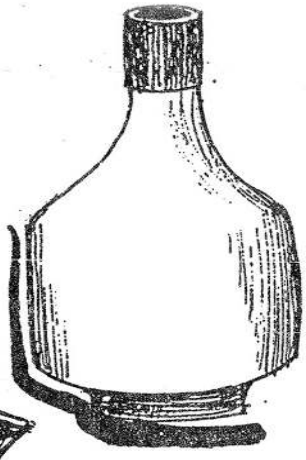
Try to draw smooth curved shapes in different sizes. This exercise shall increase the movement and flow of your hand in sketching. Then fill in some decorative designs in them.



Types of Pots







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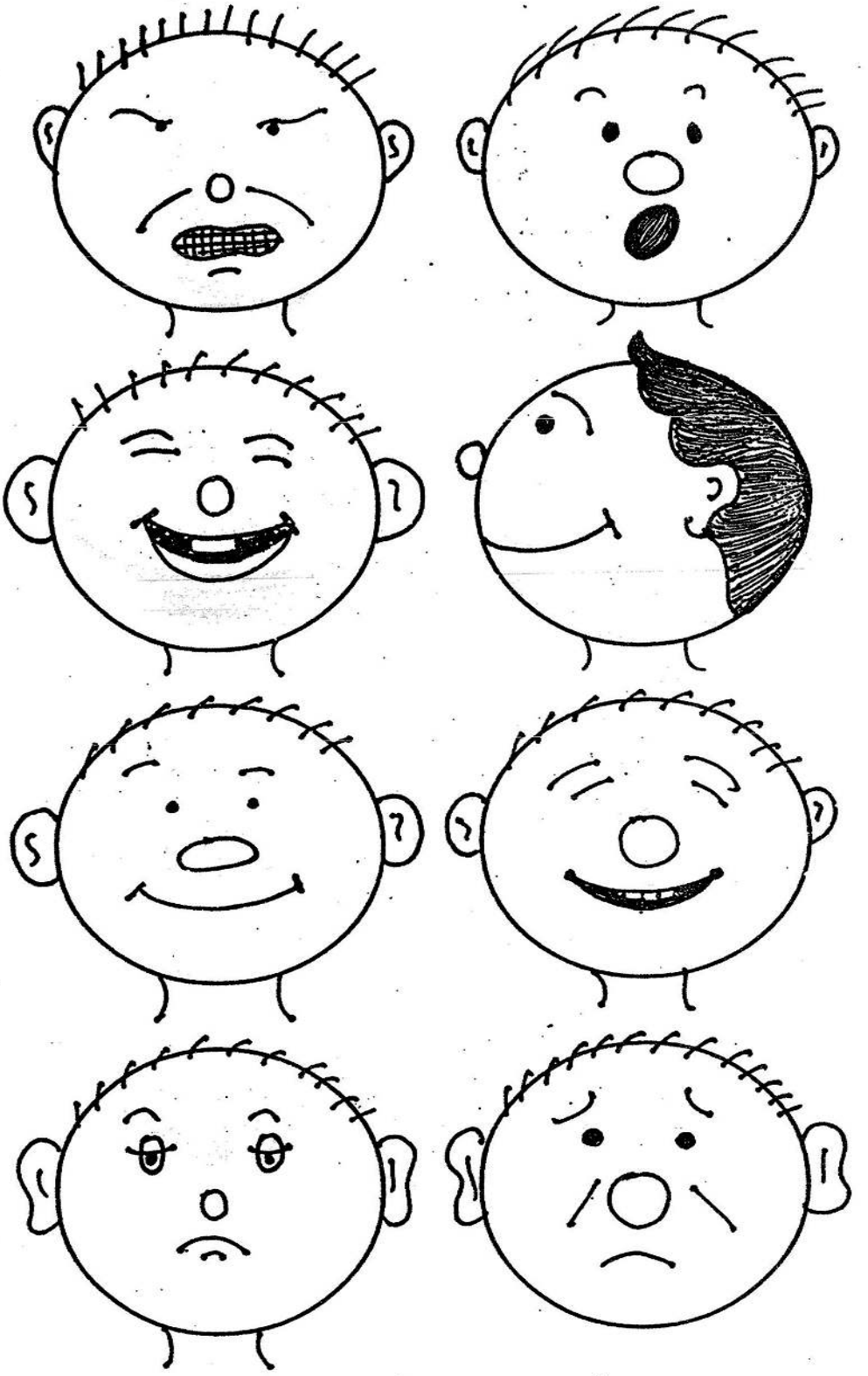
Glasses and pots of Different shapes

RIL-134

## Facial Expression





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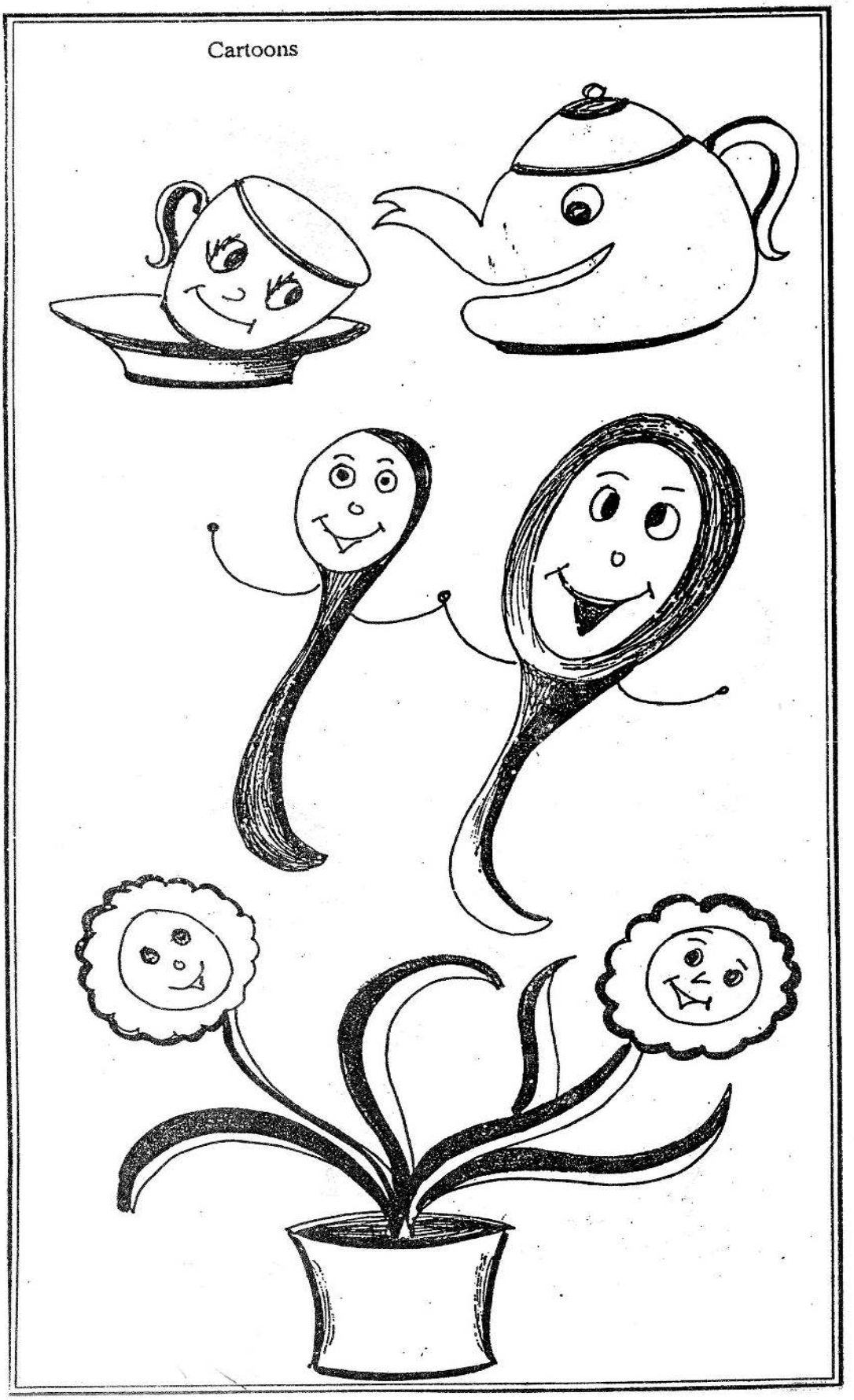
Cartoons



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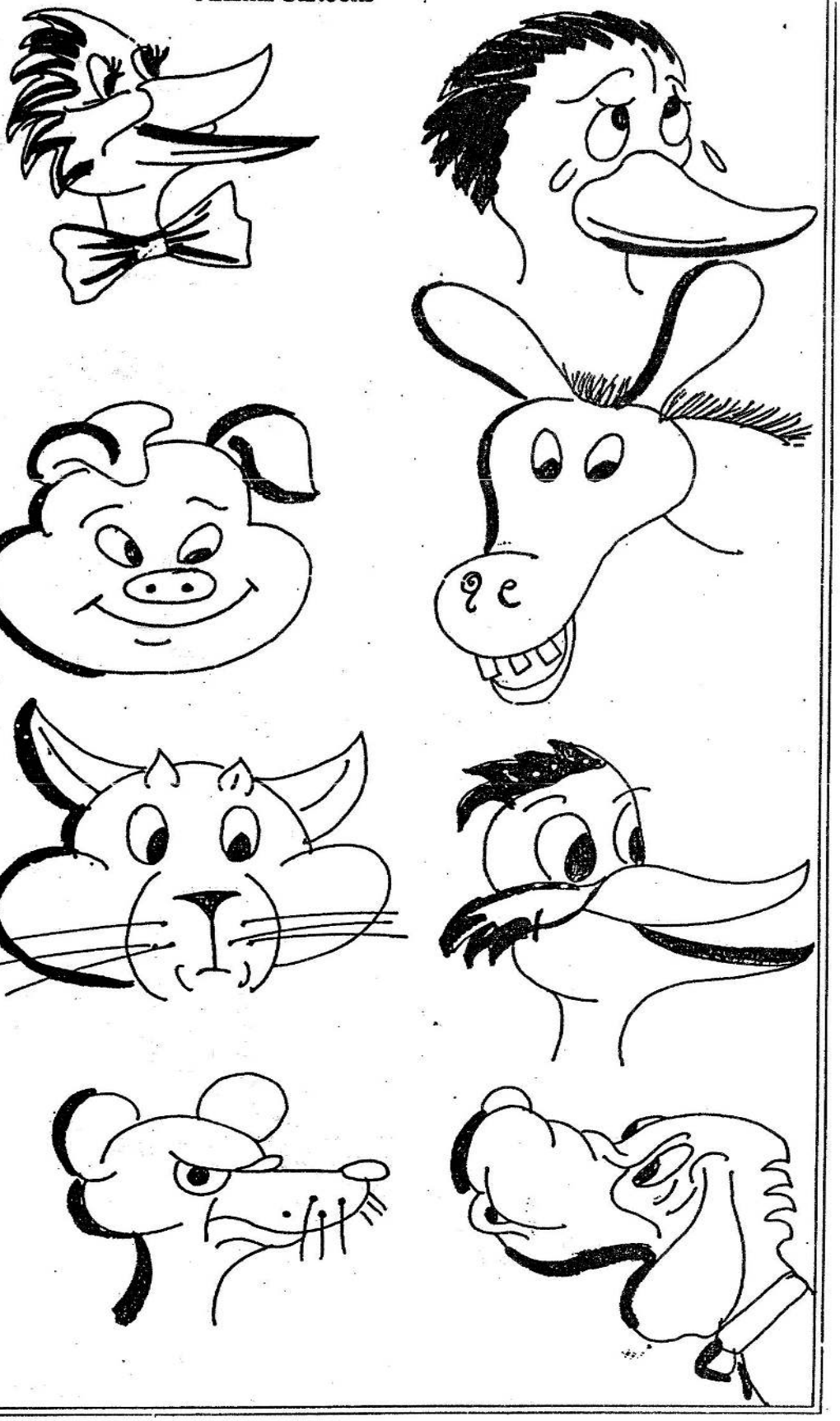
## Animal Cartoons



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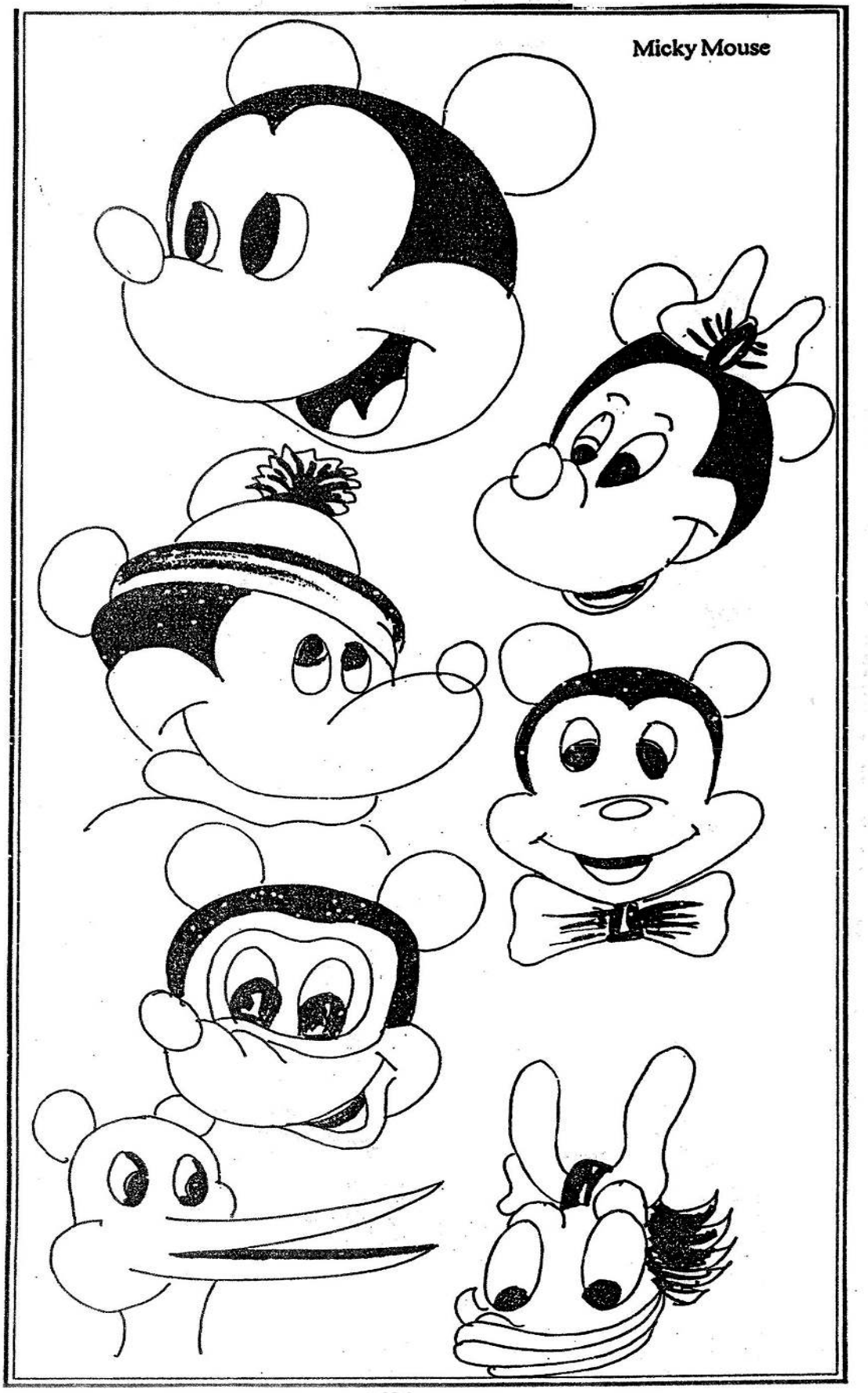
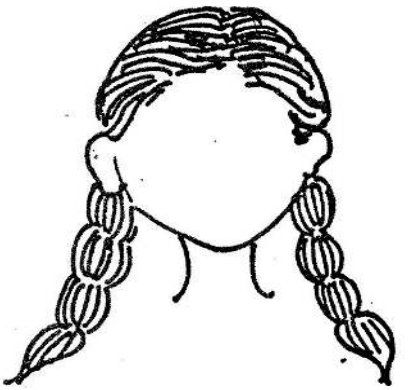
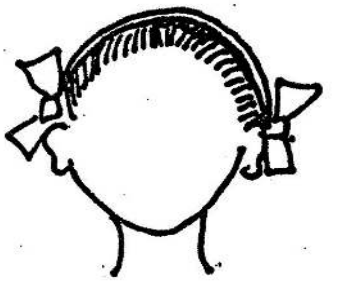


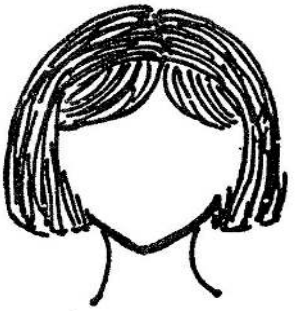

RIL-134

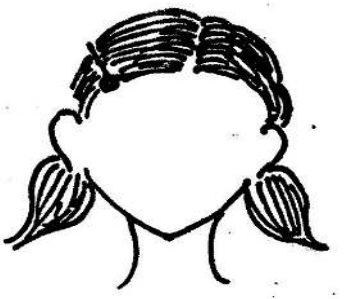
Hairstyles can form an easy study matter for students to draw. Hairstyle can change the look of a person completely. It can add character to the persons face. As students of fashion Designing try drawing the given examples.

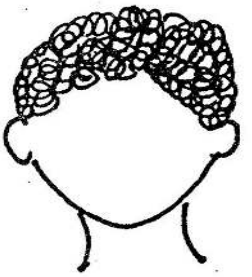
Some more hair styles

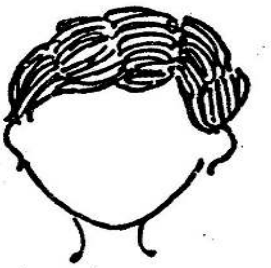


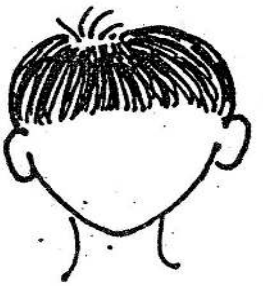












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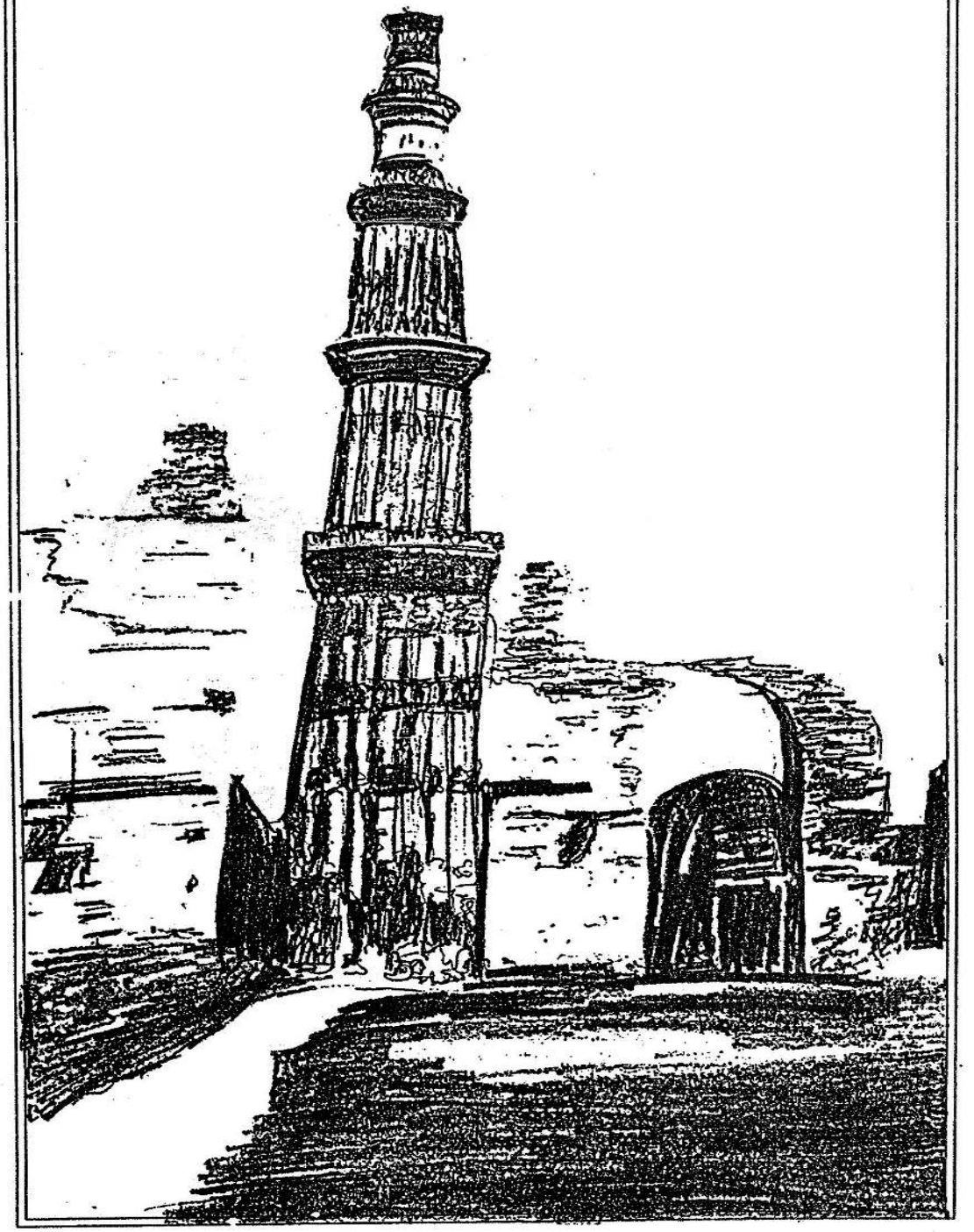
Monumental sketching



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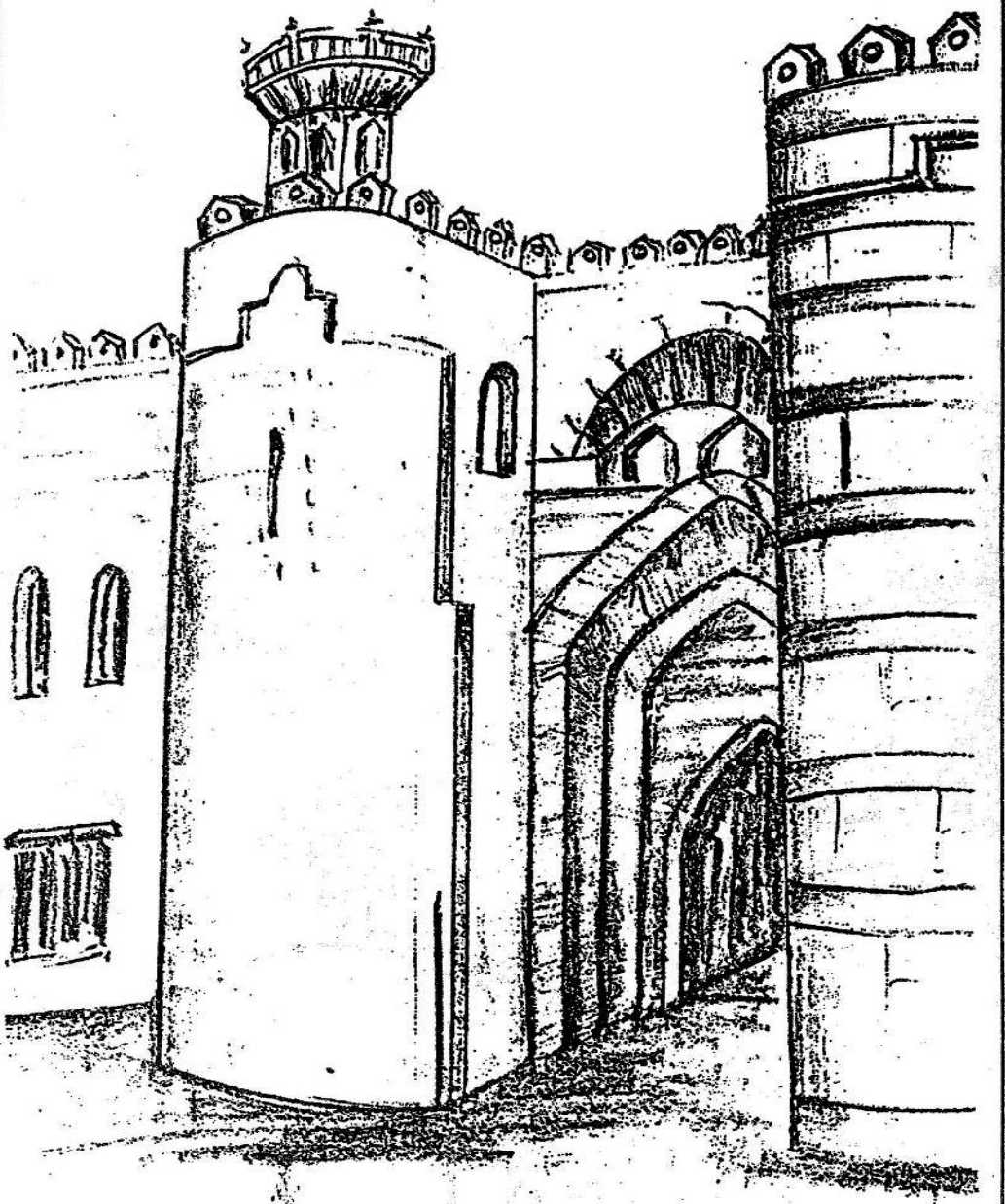
Sketch a fort



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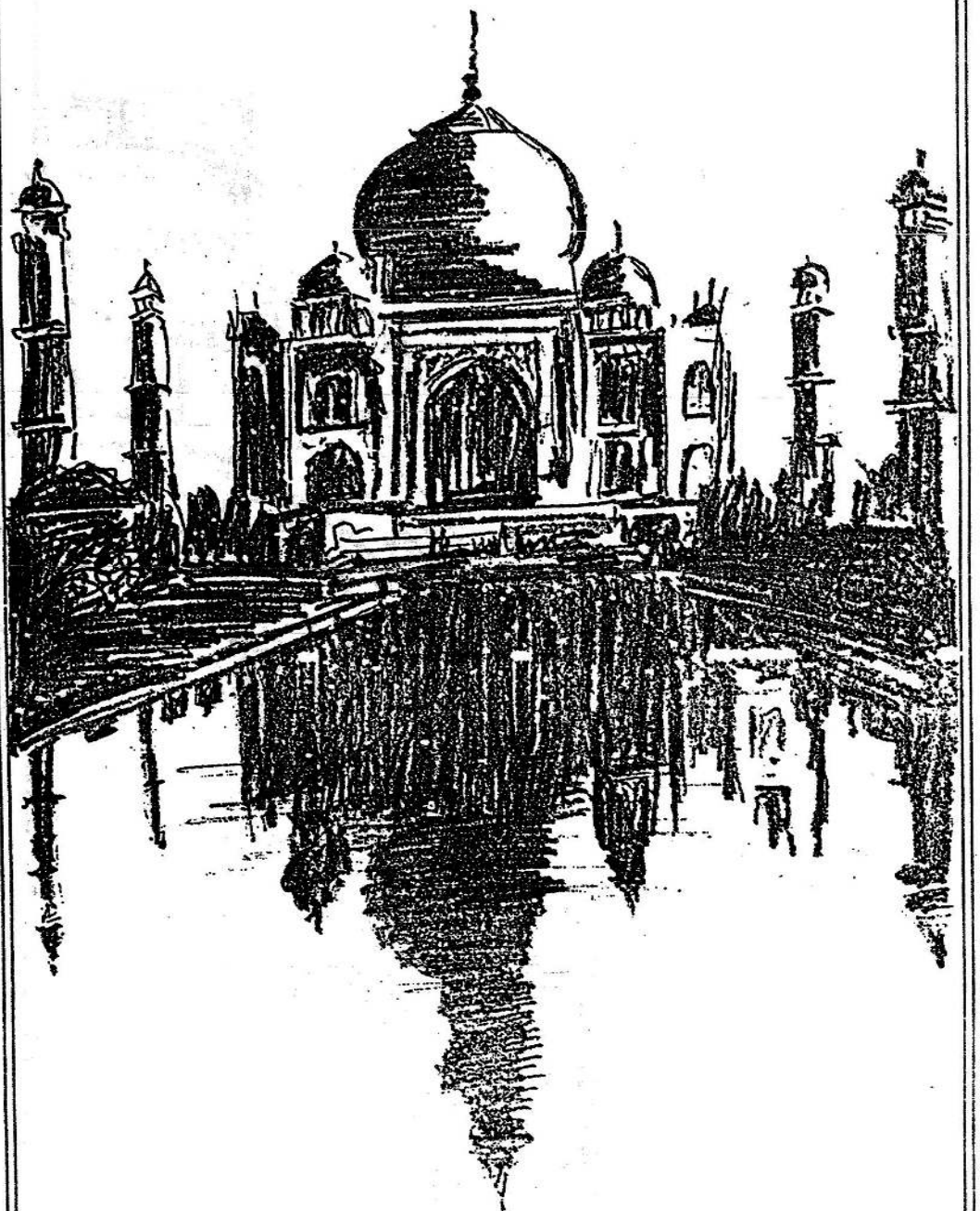
Make a simple sketch of the Tajmahal



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Sketch a river with boats



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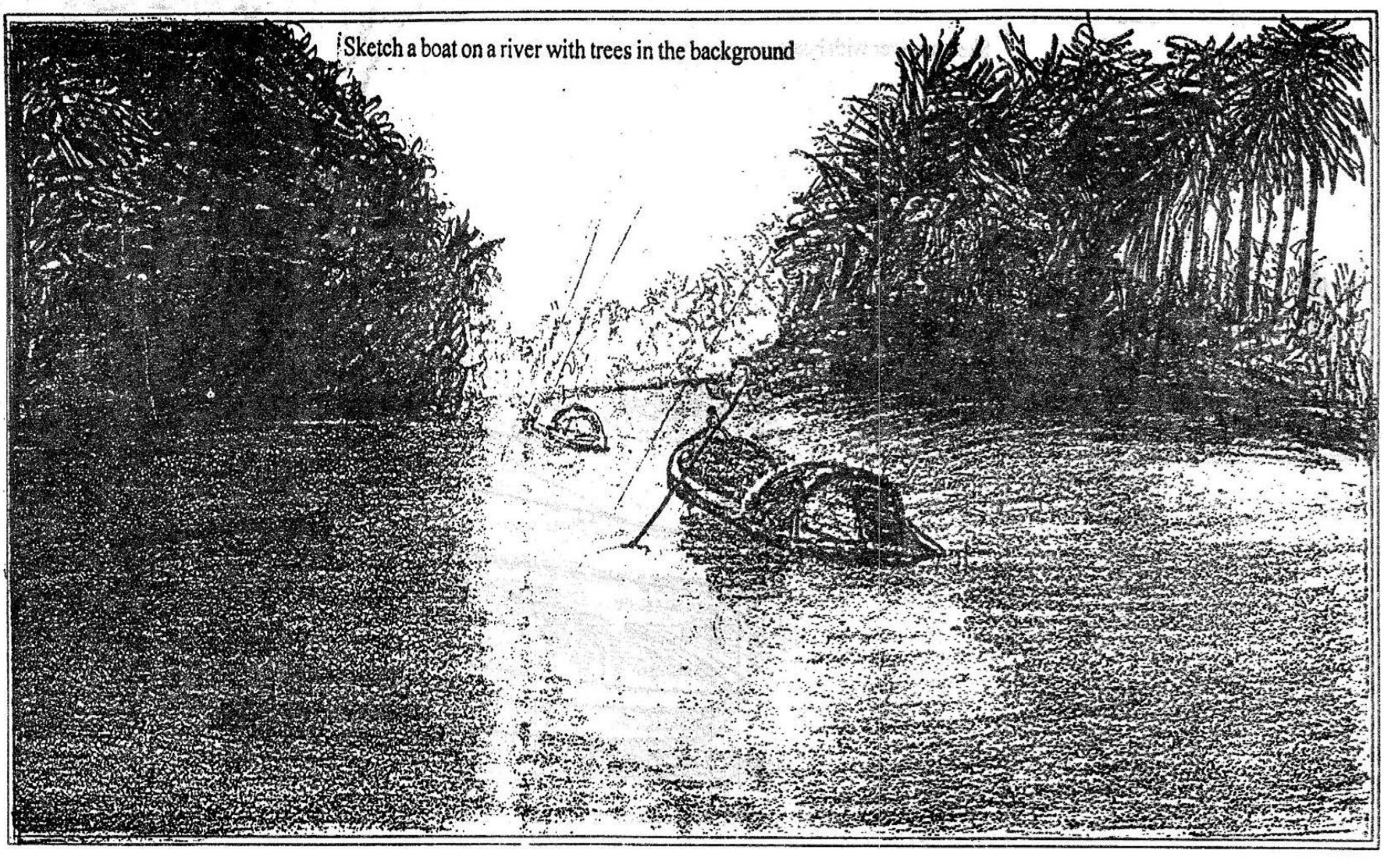
Sketch a boat on a river with trees in the background

**Activity**

1 Do all the sketches given in this text on a sketchbook. Work with your shading pencils.

2. Make two of the given drawings using hatching techniques to create special effects.

## 4.4 Summary

Expression and drawing go hand in hand for an artist. Observation of objects and situations is another important tools which the designer can use to enhance his creativity. Practice of drawing and illustration is important for a designer.

Sketching is an important aspect of Fashion Designing. The subject matter given in this unit will help you to improve your basic level of sketching. The examples given in this text can also be used for your design ideas reference.

## 4.5 Self-assessment Questions/Exercises

1. Make a pot with a decorative design inside it.

2. Keep a glass and a jug in front of you and sketch it.

3. Draw two faces with different hair styles

4. Draw a full figure cartoon.

5. Draw the frontage of your house.

## 4.6 Further Readings

1 Step By Step Art School Drawing by Jenny Rodwell publication - Hamlyn

2. The Clip Art by Gerard Quinn Published Crerscent Books.

3. Perspective Drawing Ernest Norling published Walter Foster

# NOTES

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U.P. Rajarshi Tandon Open University, Allahabad

# UGFD-101

## Fashion Designing

## Basic Design & Sketching-1

# Block 2

## INTRODUCTION TO BASIC DESIGN

UNIT 5
What is design? --

UNIT6
Elements of Design --

UNIT 7
Principles of design --

UNIT 8
Textures --

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# BLOCK 1

Course Introduction

## INTRODUCTION TO BASIC DESIGN

The word designer is derived from the word design. A dessigner is one who designs. Therefore to understand what design isall about, what are the principles and elements of design and how textures can be used to the advantage of a designer are explained in this block.

### UNIT 5

What is design?

This unit deals with the basic concept of what is a design. When we talk of desig, is it about a sketch, a play, a music composition , a model for a car, a choreography for a song sequence etc.

This unit explains the word design from all aspects and elaborates on the fashion designere's aspect.

### UNIT 6

Elements of Design

To be able to design successfully we must be aware of the elements of design. The tools used to create designs are explained in this unit.

### UNIT7

Principles of design

While using the tools of designing certain principles have to be kept in mind, so as to create effective design. These principles have been explained in this unit along with illustrations.

### UNIT 8

Textures

Textures form an important tool and elemnt of designing in the hands of a designer. The method of creating innovative textures are illustrated in this text. The beauty of these textures is that no two creations of the same texture and same method can be identical. Therefore using texyures gives a lot of creative scope to the designer.

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# UNIT 5

## STRUCTURE


5.1 Unit Introduction

5.2 Objectives

5.3 What is design

5.4 Categorization of Design

5.5 Summary

5.6 Self-assessment Questions/Exercises

5.7 Further Readings


## 5.1 Unit Introduction

This unit explains what design is. Before we do something we must understand what we are supposed to do. In other words what is expected from us. It is not possible to explain the word Design in totality. It has varied meanings and can be with reference to something visual, an idea, a situation , an event, a story, a play, an artwork etc. etc.

## 5.2 Objectives

By discussing what design is the students will be able to understand the various aspects of design. As students of Fashion designing it is important that what ever the student does, he does it with a motive of design behind it.

## 5.3 What is design?

This unit starts with a question to you, What is Design? Most people who would like to attempt to answer this question would probably say design is ..... a concept, it is creativity, its expression of ideas, its turning ideas into form, ....., and so on. Actually it is difficult to explain this question. Design is a mutifacet word. The more you de-

scribe it the more it can be explained.

According to The Concise Oxford Dictionary, 'Design is a sketch or plan for product, lines or shapes as decoration, layout, established form of product, mental plan, purpose, a scheme of attack, end in view, adaptation of means to ends...preliminary sketch for picture...invention'. Even the dictionary gives a host of meanings. Let us now understand what the word design means from a designers point of view.

Some people have tried to define design a, 'a manifestation of the capacity of the human spirit to transcend its limitations'. This means that design is the capability of the human mind to go beyond its own limitation to create something, obviously to create something new.

Some feel that design plays a central, not merely ornamental, part in the creation of meaning. Design actually describes the processes of selecting shapes, sizes, materials and colors to establish the form of something that is to be made. The object can be a city or town, a building, a vehicle, a tool or any other object, a book, an advertisement, a stage set or a dress. Design is the activity, which forms a major part of reality as we experience it. As such design is a continuous process. Each stage of creation needs design. Each activity involved in the creation needs design.

Man is a social animal. Living and experiencing the society he sees his environment and draws from it, his own creativity. The achievement of man's logical creation, in adapting his creations to his natural environment and way of life can in a way considered to be design.

Design is not an art or a science, a socio-cultural phenomenon or a business tool. It is an innovative process, which uses information and expertise from all these sectors.

Human beings seem to be destined to design as design is the fundamental means by which human beings have long tried to modify their natural environment.

A work of design becomes true when it is a complete achievement in itself. It should be a permanent solution that cannot be duplicated either in time or space. Talk of the Taj Mahal. Its a masterpiece

designed, never to be duplicated.

Each design is unique and serves its purpose. If a design does not fulfill the purpose it was created for it would be incomplete and would be useless.

Man has a innovative mind which is in a continuous process of thinking and evolution. He thinks of a design and rethinks about it to make certain changes. Thus creating a newer version of the original thought or lets say better designs. There is nothing like an ultimate design. Design is a continuous process in which design keeps evolving and adapting itself. Adapting because design must adapt itself to the changing demands and needs of the people. Or lets say the requirement. What is good today will become obsolete tomorrow. When the concept of beauty keeps changing with time the concept of design has to change.

Design is a process of turning people's ideas into forms. Transforming the invisible into the visible, design is also the operation of turning mental, social and spiritual entities into physical ones. Design is the process of the human creation of new realities. However, this assumes a thorough knowledge of the qualities and effects of the material world. Good design is the result of an excellent idea going into a good form, an excellent immaterial entity going into a good material one. Creating reality is always a synthetic activity, and the result must be beautiful.

Design affects everybody, at all times, in our lives. Unless we gain a better understanding of design, we shall witness our environment getting steadily worse, in spite of the constant improvement of our machines and tools.

Ideas give design its weight, its ability to influence audiences positively, negatively or not at all.

The art of design, which chooses that the things we use shall look as they do, has a very much wider and more sustained impact than any other art. Everyone is exposed to it all day long.

Making or creating things is an almost uniquely human activity. In creating, shaping is normally integrated in the purposeful pur-

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suit of meeting objectives and it is not a separate activity.

Design is not a separate activity from creating. If the process is adopted by a number of people to create something, design would be an integrated activity observed by all the parties, synthesized into creating one solution, be that an object, an experience/situation or an environment. Design is not a separate input into the activities of these parties; it is always there, whether or not conducted by a professional or gifted individual. We can therefore safely say that design does not reside in finished products, but in the act of making them. Not in the result, but in the process.

The word 'design' can mean either a weightless, metaphysical conception or a physical pattern. It is the opposite of chaos.

The word design signifies so many different things: a process, a means of promoting sales, and a stage on the road to production. It enhances products, and sells them; it solves problems and conveys ideas; it is artistic and commercial, intellectual and physical. This ambiguity is something we have to learn to live with, as a historically incontrovertible fact.

Given below are some ways in which people have defined Design.

'The purpose of design is to enhance communication'.

'Design requires a constant remodeling of our ideas as it must adapt its language to new possibilities offered by new structural materials'.

'Design, in its broader sense, is creation of systems for living'.

'Design is the application of creativity to planning the optimum solution of a given problem and the communication of that plan to others'.

'Design must be meaningful. And "meaningful" replaces the semantically loaded noise of such expressions as "beautiful," "ugly," "cool," "cute," "disgusting," "realistic," "obscure," "abstract," and "nice,"'

'Design is the process that turns ideas into products that de-

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lights their users'.

'A plan for arranging elements in such a way as to best accomplish a particular purpose. The design is an expression of the purpose. It may later be judged as art'.

'Design is what you do, not what you've done'.

'Design is the animating principle of all creative processes'.

'Design is giving shape to man's dream'.

'Good design is the solution best adapted to necessity, but very superior to it'.

'Design is translating a purpose into a physical form or tool'

'A designer is a planner with an aesthetic sense'.

'Good design is intelligence made visible.

Design is a creative activity whose aim is to establish the multifaceted qualities of objects, processes, services and their systems in whole life cycles. Therefore, design is the central factor of innovative humanization of technologies and the crucial factor of cultural and economic exchange.'

'Design is the conscious and intuitive effort to impose meaningful order'.

'A successful design must do what it was designed to do'.

## 5.4 Categorization of Design

Before we categorize design we must understand what pattern is. The term applies to any sort of surface decoration and applies to both two-dimensional and three-dimensional objects. The surface decoration can be repetitive also. Therefore we can say that pattern is a design created to enhance the objects appeal.

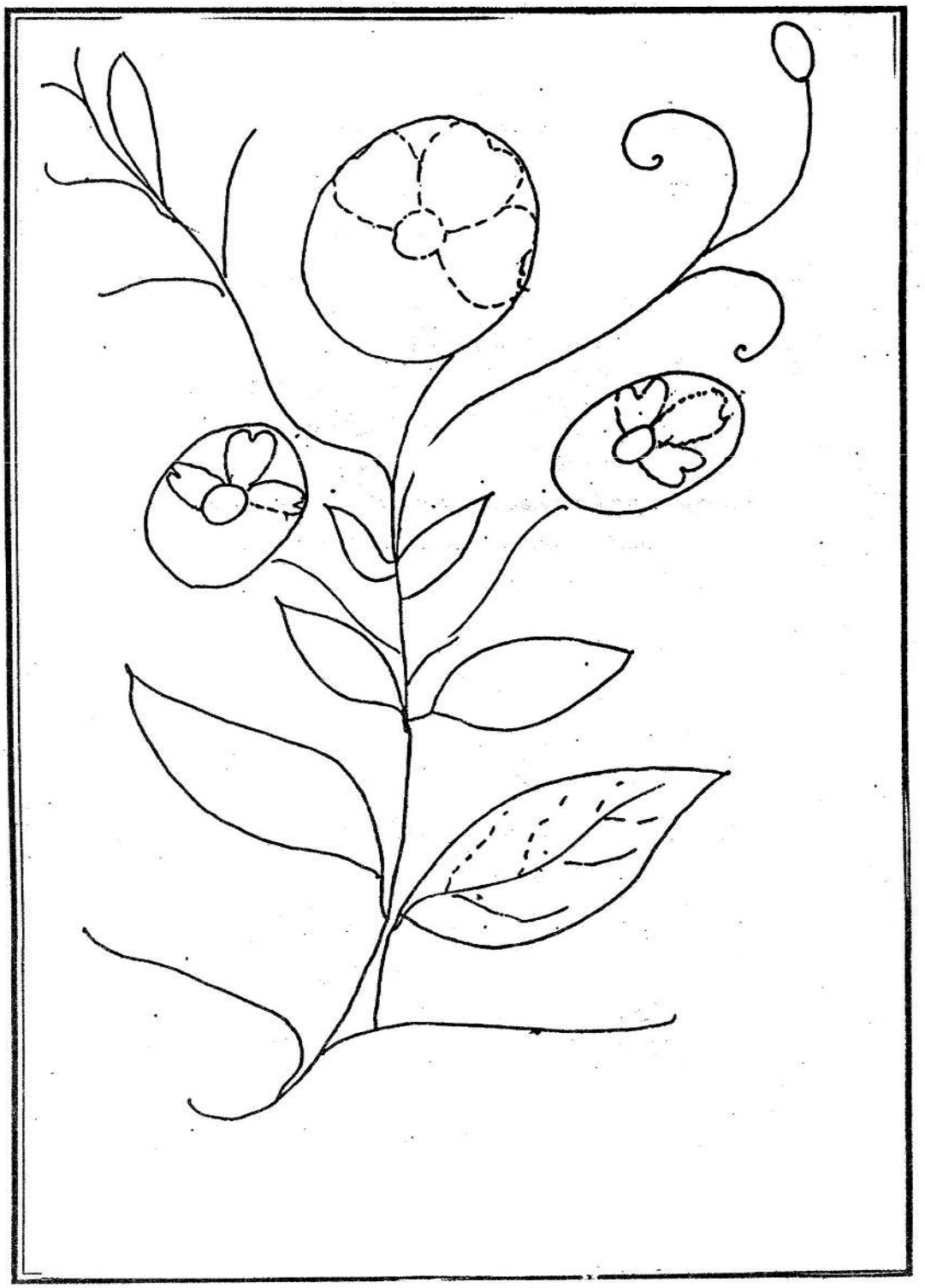
To understand the concept of designing in terms of art let us categorize design into decorative, structural, traditional, modern, contemporary, naturalistic, stylized, geometrical, folk and so on.

## Decorative Designs

These designs have an element of being rich and enriched by decoration. The design itself may be traditional or modern. But to be decorative it must have additional enhancement.

## Structural Designs

This is the base of the design on which it is made. The structural pattern is the foundation of the design. The ultimate design may be decorative, realistic, stylised. or modern.. Each and every design will have a basic struture on which it is further built and developed.



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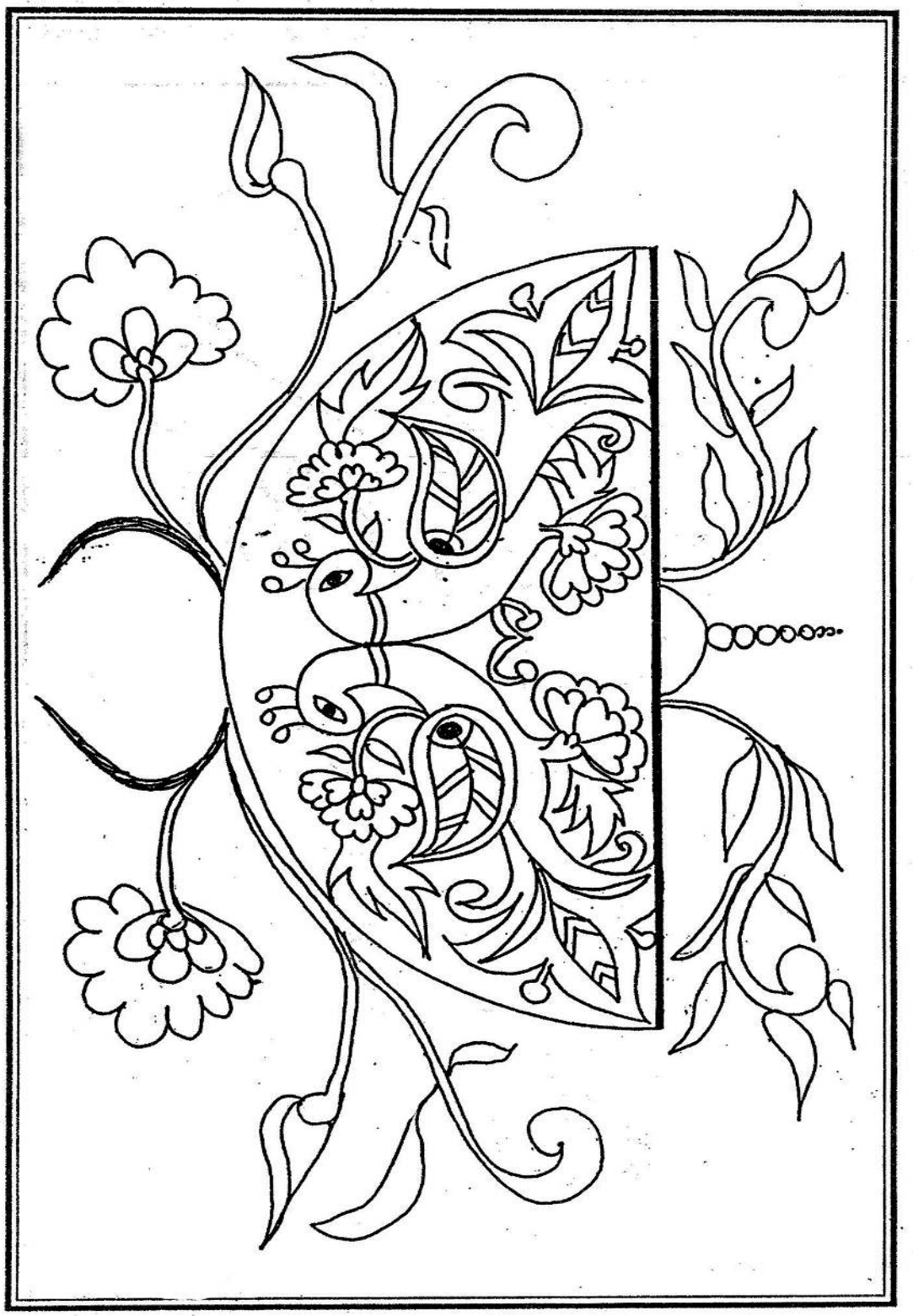
## Traditional Designs

Tradition is custom, opinion, or belief that is handed down to posterity. Therefore traditional designs are designs that were made in the past and have been in vogue since centuries.



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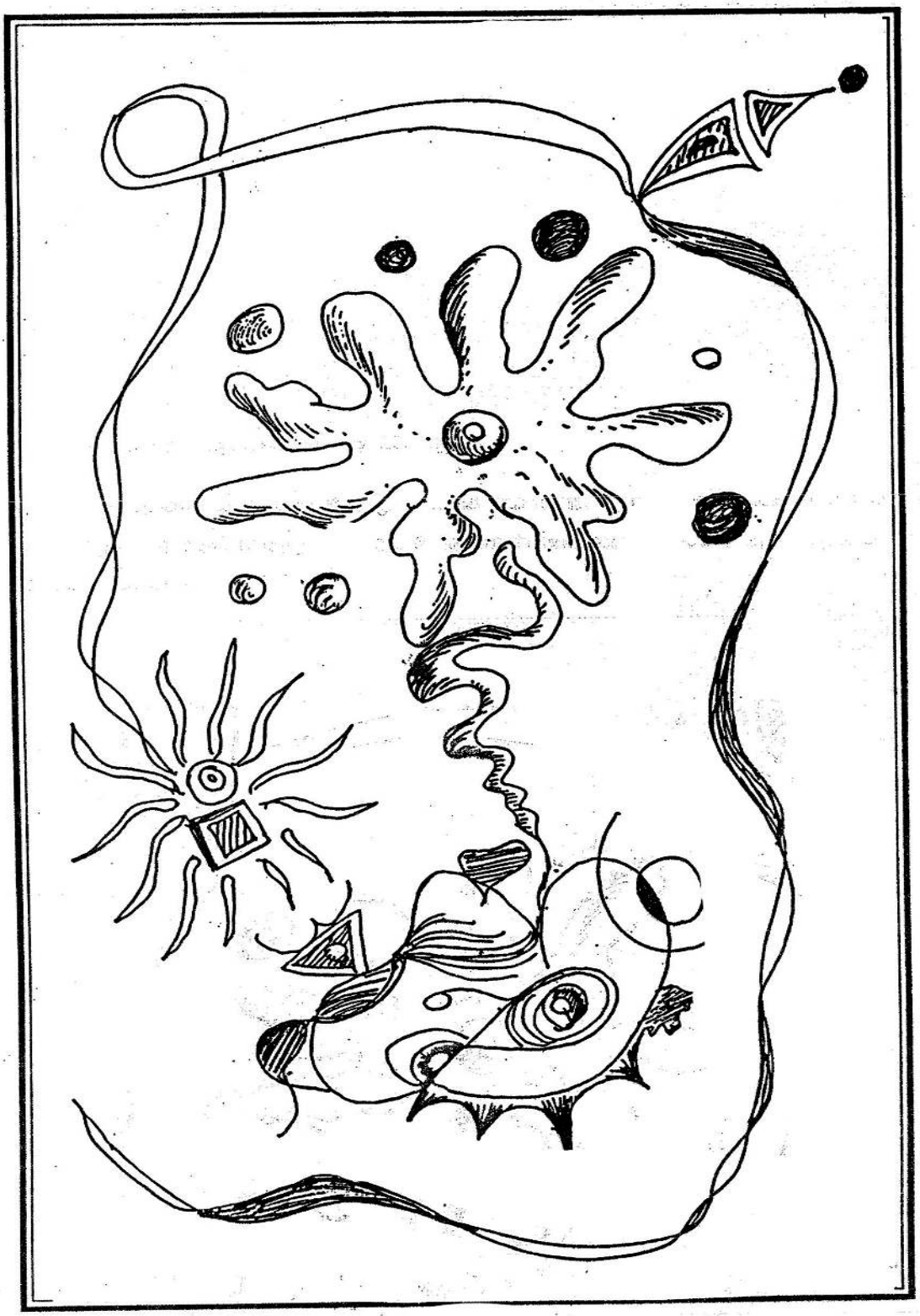
## Modern and Contemporary Designs

Modern is some thing that is current. Designs made from out of things we see today, things that we have experieced are regarede to be modern.



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These designs look like true representations of what we see in nature. Maybe pictures of flowers, fruits, leaves, animals, birds, waterfall, mountains etc. Such designs are picturisque in nature. They are suitable for surface decorations.

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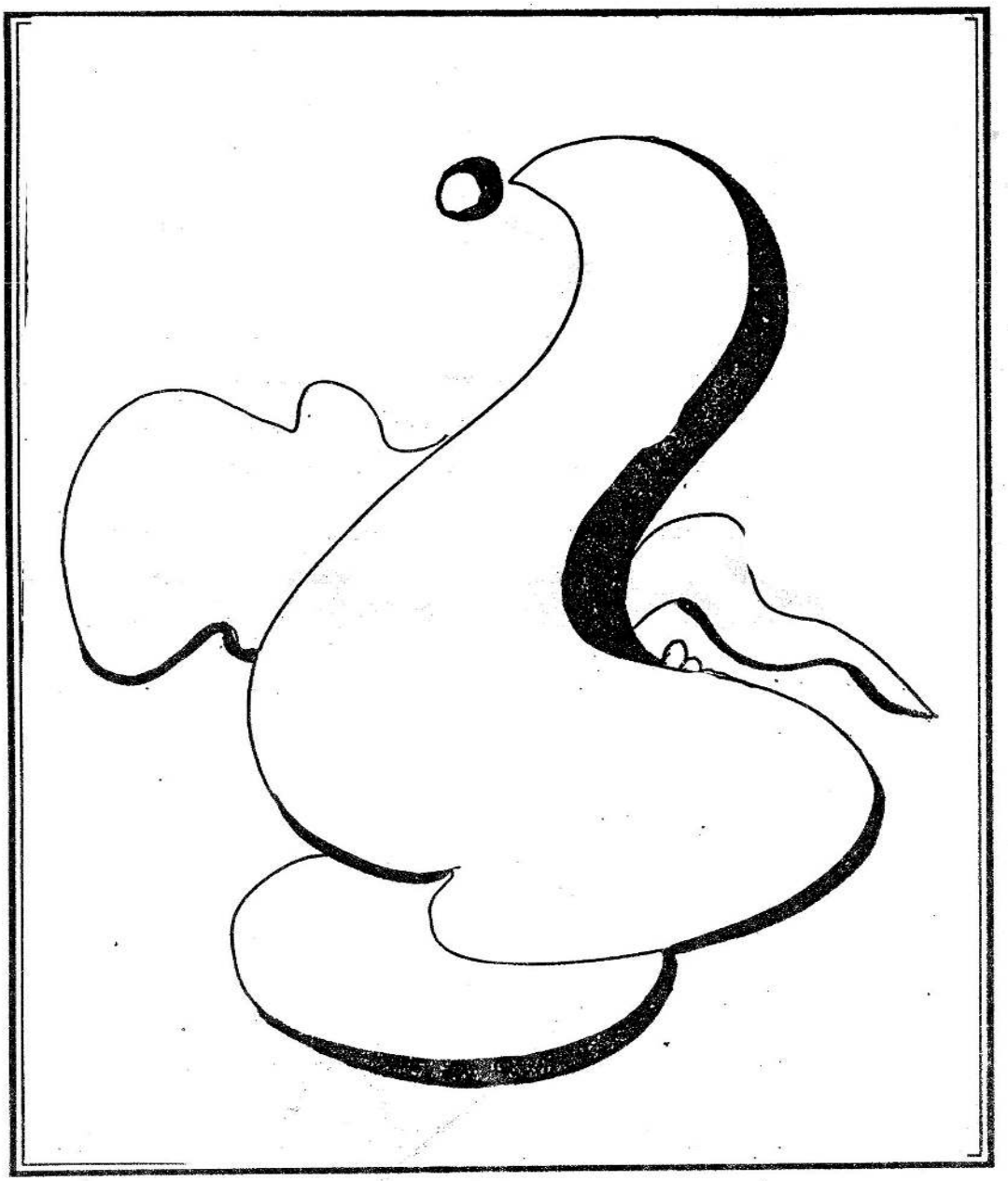
## Stylized Designs

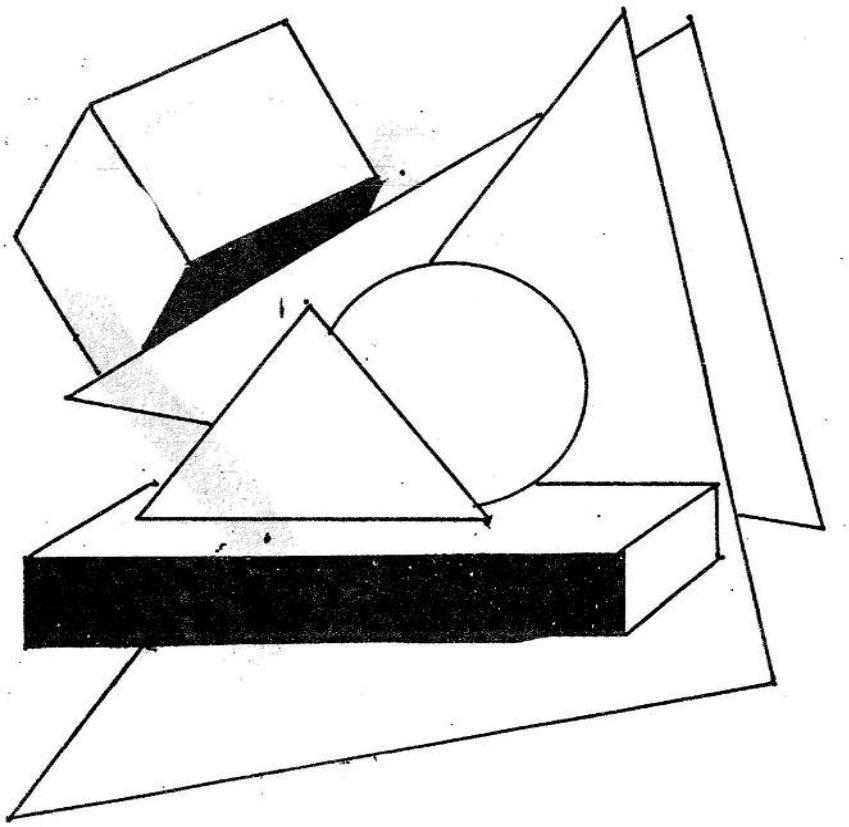
These are opposite to naturalistic designs. They do not look like pictures. But they resemble the pictures. The lines are very simple and straight. The designer is free to stylize in any manner using whatever means he desires. This normally depends on the material on which the design is to be made and the purpose of the design.

Stylized designs can be done in any colour combination. It can be conventional or non-conventional. Pattern are generally made of stylized designs.



## Geometrical Designs

These are based on pure geometrical shapes and form. You can make designs with just dots, lines, squares, rectangles, circles, squares, cubes etc.



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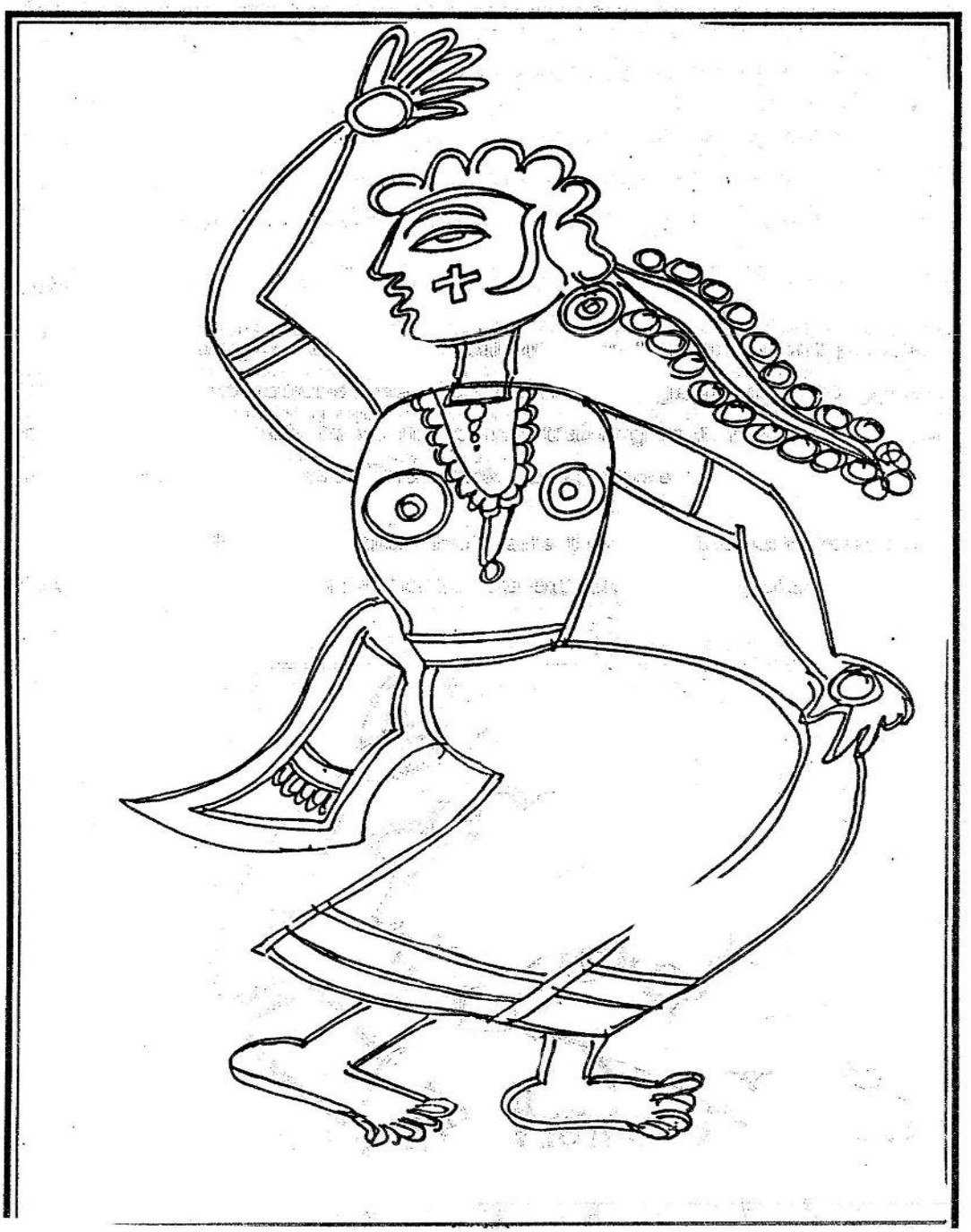
## Folk Designs

Folk designs refers to tribal art. It is traditional art practiced through the generations. Handed down from generation to generation. People normally have no formal training in it. Folk designs are simple pure and ethenic. They lack perspective.

If we talk about Indian Folk arts then Madhubani from Bihar, Paithan and warli, from Maharashtra etc are very popular.



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Activity

1. From old magazines make a scrapbook depicting the different types of designs.

2. Draw an example of each type of design given in the text.

## 5.5 Summary

Design is a word with several meanings because it is a process in which the human mind is involved in a process of continuous thought and rethought in order to create someting which not only appeals to the human mind but also has a utility value. As design must fulfill the purpose it is created for.

If a design is created to give a feeling of calmness then it must do so . If a design is created to hold something then unless untill it holds the design is useless. Design always has a utility value.

Design must have attitude, behaviour and character otherwise it will be regarded as chaos.There is nothing like an ultimate design. Because had this been there there would have been no further creations. Infact this whole commercial, comsumer world would not have existed. The basic desire in man to create something new, design better and better keeps the whole market moving, innovating, craeting and recreating.

Design can be categorized as Decorative Designs, Structural Designs, Traditional Designs, Modern and Contemporary Designs, Naturalistic Designs, Stylized Designs, Geometrical Designs and Folk Designs.

The difference between pattern and design is that pattern is a design created to enhance the objects appeal.Design is used to create patterns. Pattern can be repetitivealso.

## 5.6 Self-assessment Questions/Exercises

1. Why does design need to have a purpose?

2. What is the difference between decorative and realistic design?

3. What is the difference between traditional and modern design?

4. Make a sketch of a folk art in an 8" x8" Square.

5. Give five ways in which people have defined Design.

## 5.7 Further Readings

1 Step By Step Art School Drawing by Jenny Rodwell publication - Hamlyn

2. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.

3. The Clip Art by Gerard Quinn Published Crerscent Books.

# UNIT 6

STRUCTURE


6.1 Unit Introduction

6.2 Objectives

6.3 Elements of Design

6.4 Summary

6.5 Self-assessment Questions/Exercises

6.6 Further Readings


## 6.1 Unit Introduction

After having understood what Design is we should also understand what are its elements. This Unit goes on further to discuss what the elements of Design are. To be able to design are concept about all what is used while designing should be clear.

## 6.2 Objectives

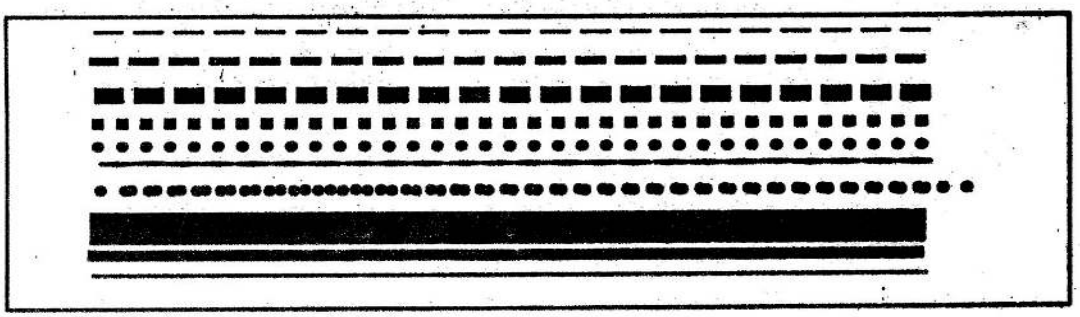
Each and every design uses some concept, space, idea etc which when conveyed to others utilises some elements. The elements which we use to convey our designs to others are discussed in this unit. After having understood each element of design the students would be in a better position to design.

## 6.3 Elements of Design

The elements of design are the building blocks used to create a work of art. The Elements of design can be thought of as the things that make up a painting, drawing, design etc. Good or bad - all paintings will contain most of if not all the elements of design.

The elements of design are the basic components used as part of any composition. They are the objects to be arranged, the constituent parts used to create the composition itself. In most situations the elements of design build upon one another, the former element helping to create the latter.

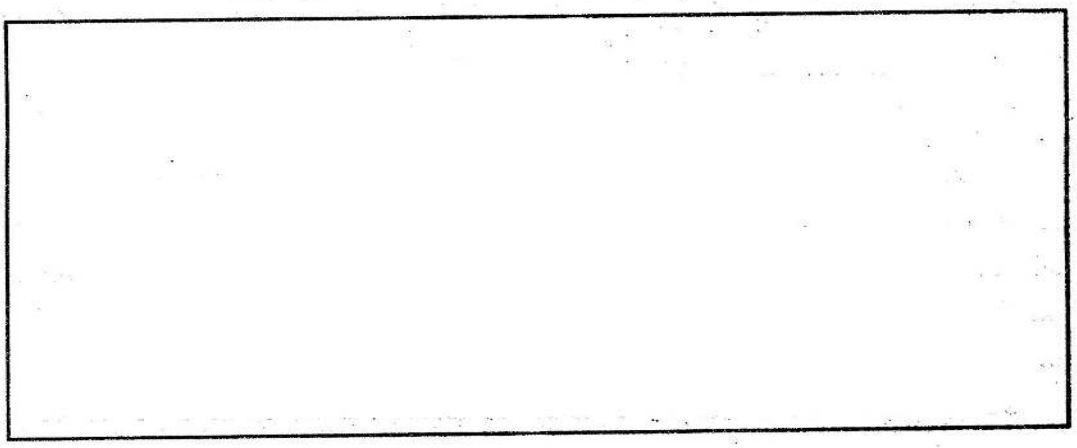
Dot



A point is an element that has position, but no extension. It is a single mark in space with a precise, but limited, location. Alone it can provide a powerful relation between negative and positive space, but when grouped with other points the grouping principal of closure tends to kick in and the brain compulsively connects the points together. Line or form is a natural result of multiple points in space.

The basis of all kinds of lines forms and shapes is a dot, which is the smallest and simplest unit and is also refered to as a point. It is the smallest point that, when placed very closely, results in a line.

Blank space activates no energy and takes the vision to infinite shape.



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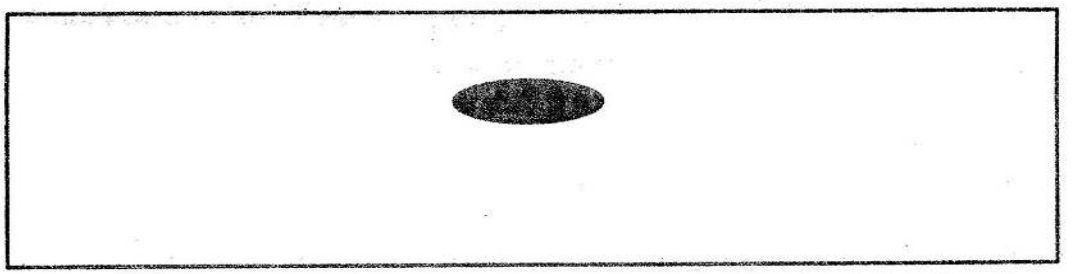
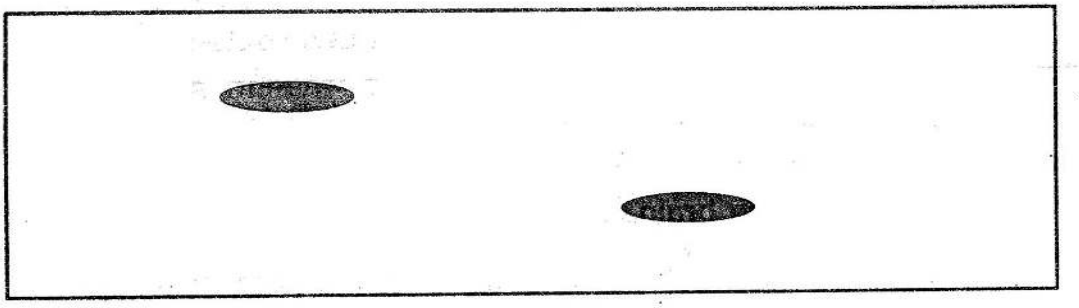
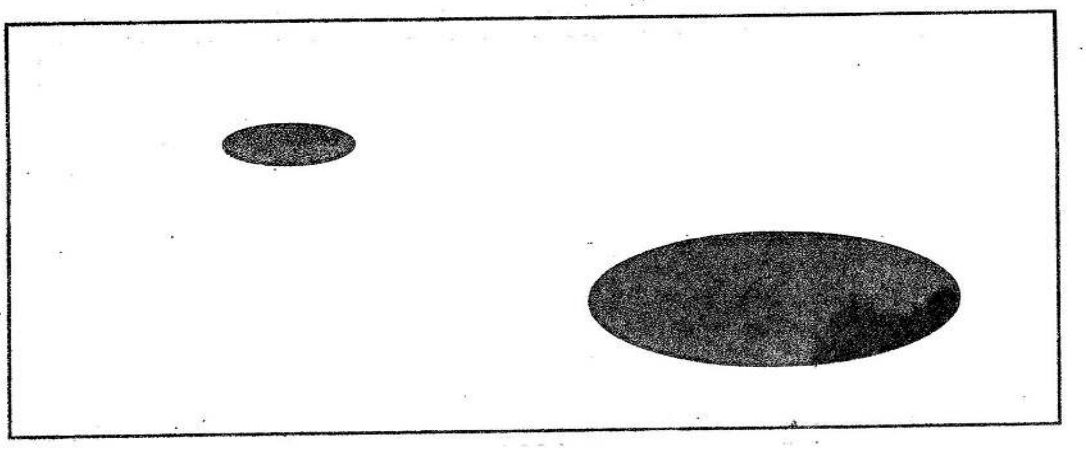
One dot activates the given space and becomes the focus of attention.



When two dot are placed at a certain distance, a relationship is created and the entire area is activated.



When a big dot is put along with a small dot in a given space, it creates tension and directs the attention, first towards the bigger dot and then to the smaller dot.



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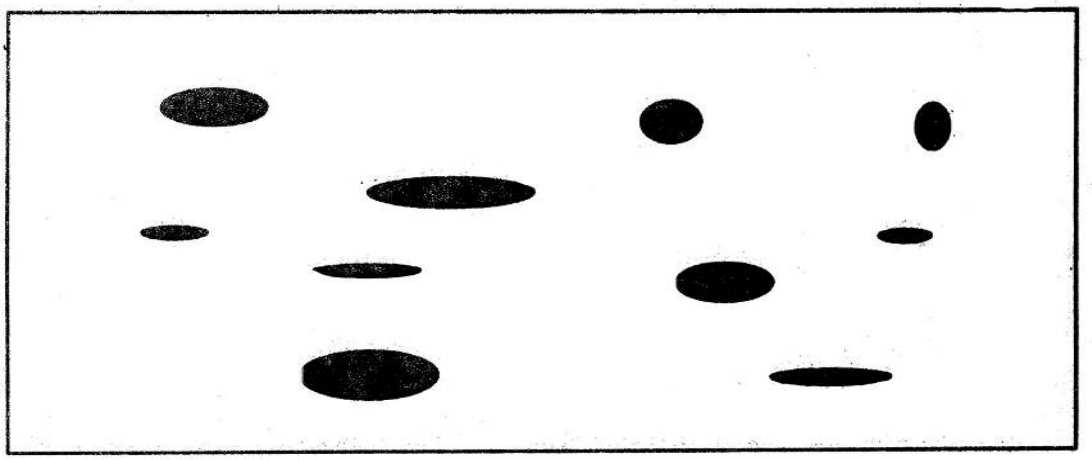
Increase the number of dots and it creates a variety of energy flows and tension, as well as reduces the space.

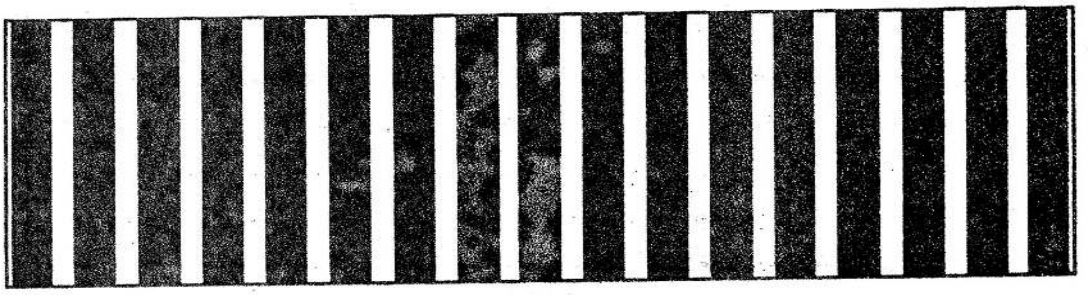


## Lines

**A line is an element characterized by length and direction. Lines create contours and form, and are often used to convey a specific kind of feeling or point to an important feature in a design. Lines are also used to create perspective, and dominant directional lines are often adopted to create a sense of continuance in a composition. In addition, lines that are grouped together often create a sense of value, density or texture.**

**Line can be considered in two ways. The linear marks made with a pen or brush or the edge created when two shapes meet. Dots, placed in a series so closed to one another that the distance is not visible to the naked eye, in a particular direction, makes a line. Line indicates direction by travelling in a path. Lines evoke various feelings when placed in composition as art work.**

For example, straight and vertical line show strength, dignity,



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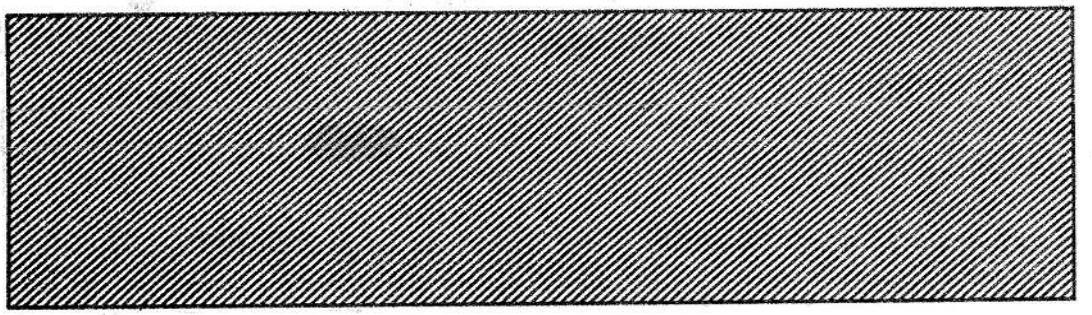
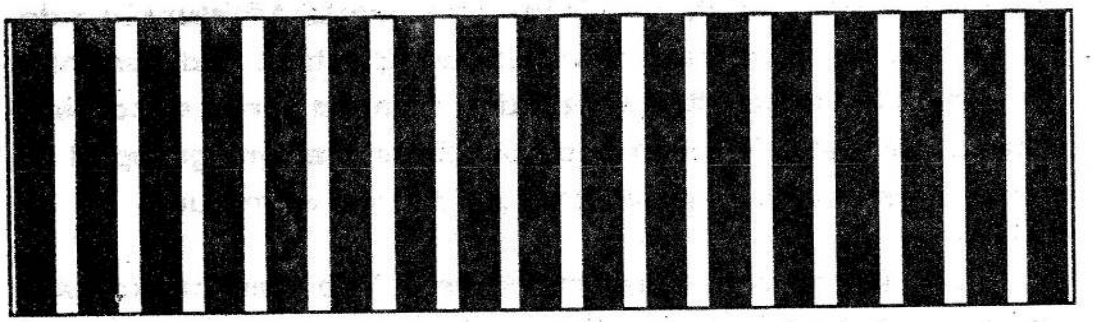
stability and permanence.

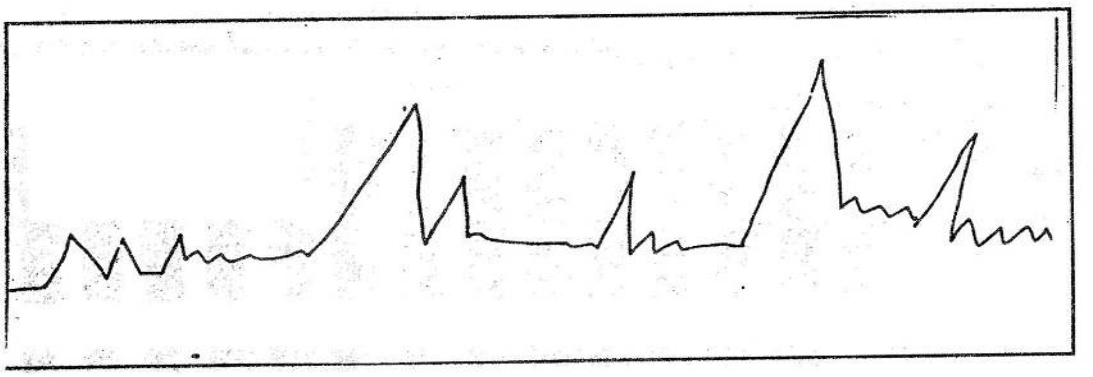
Straight diagonal and horizontal lines indicate direction. The movement of the eye is going to be in the direction in which the lines are flowing. Diagonal lines also convey tension, speed and movement



Bold and thick lines show power and command.They convey that the situation is under control because of the large space they occupy.



When a viewer looks at these lines his eye movement follows the lines which are in an up down fashion, with very fast movement. Therefore Zig-Zag lines convey excitment, unrest, vibrations.



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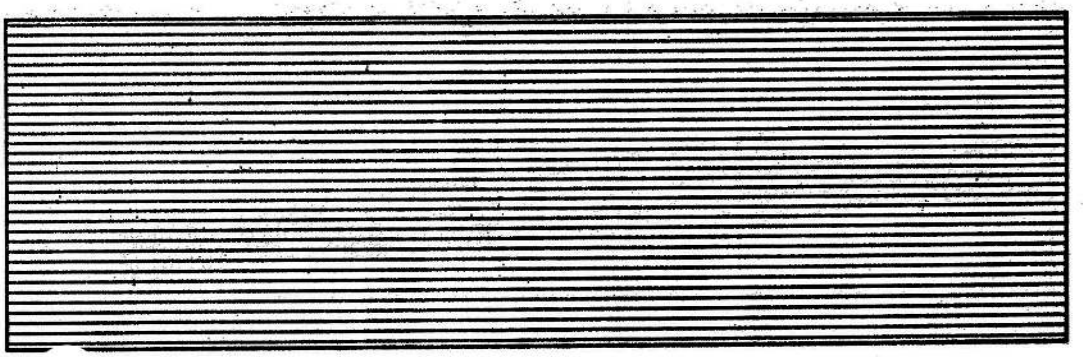
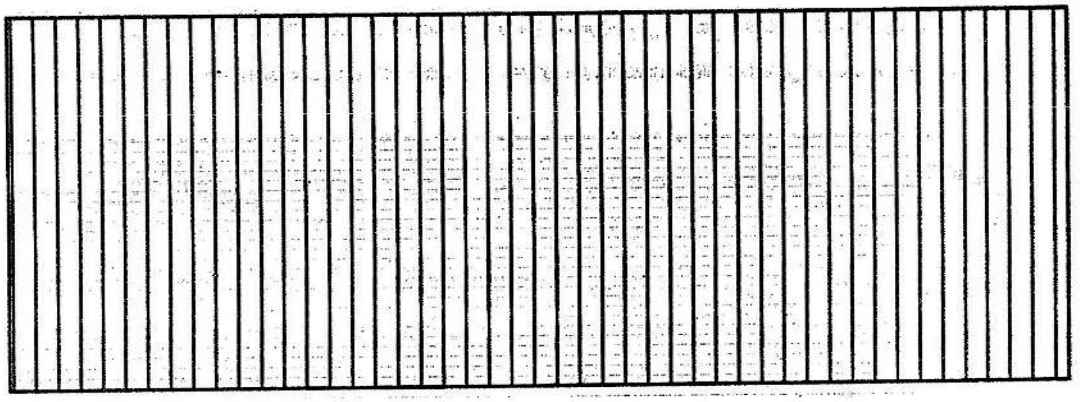
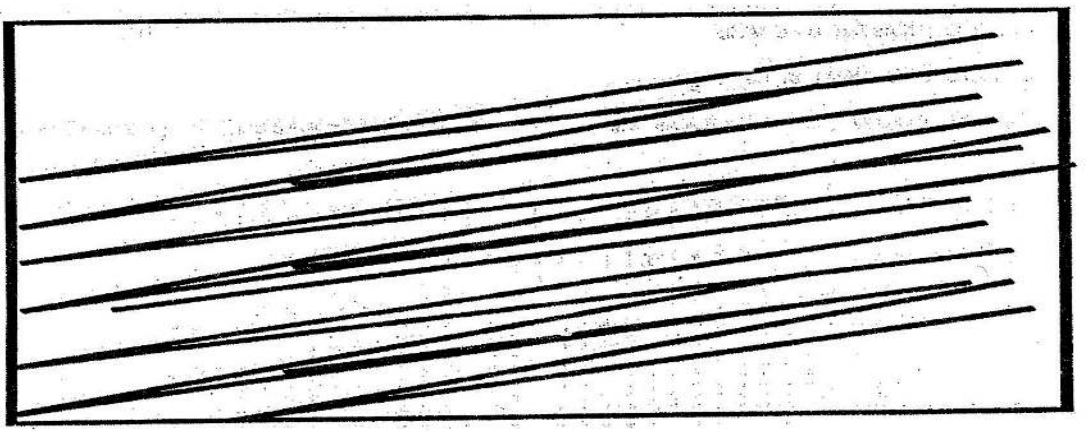
Horizontal lines convey the feelings of rest, calm, peace and balance as the movement of the eye is from left to right and vicerversa.



While the feeling of sensitivity and delicacy are effectively communicated through fine thin lines. Every thing that is delicate conveys the feeling of breaking or shifting awayas soon as you would touch it.



Forward slanting lines give a feeling of push.



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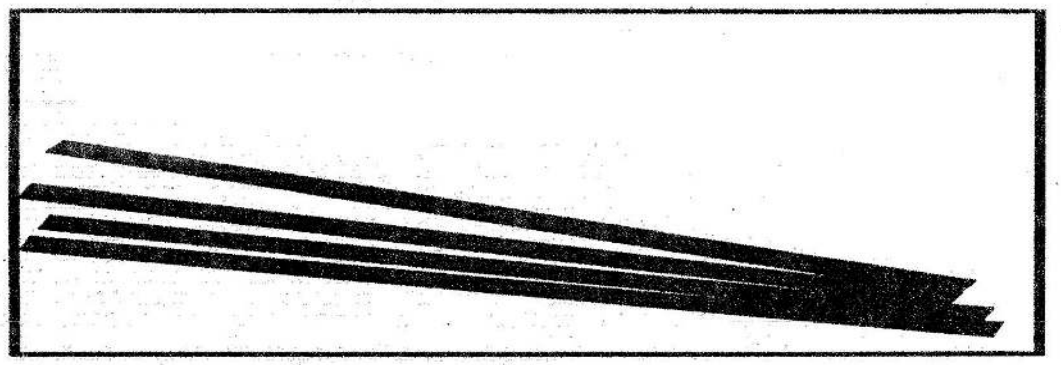
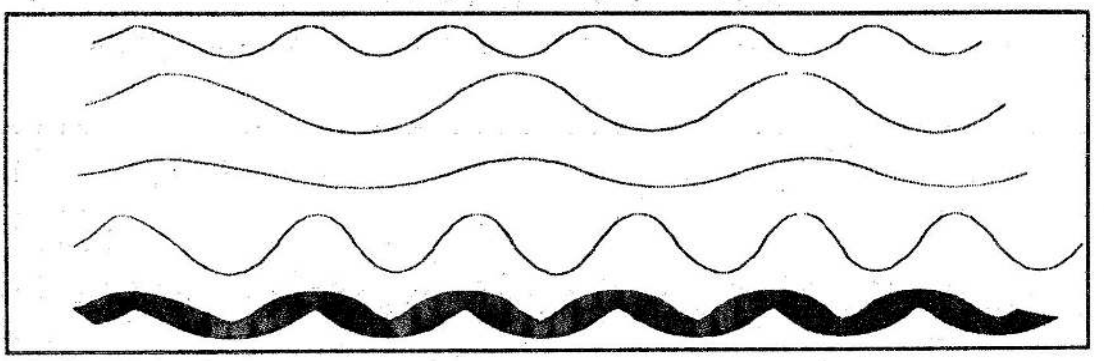
Black slanting lines give a feeling of pull.



Curved lines are very very feminine in effect and more graceful and subtle. **The amount and type of curve, the thickness of the line could also change the effect.**



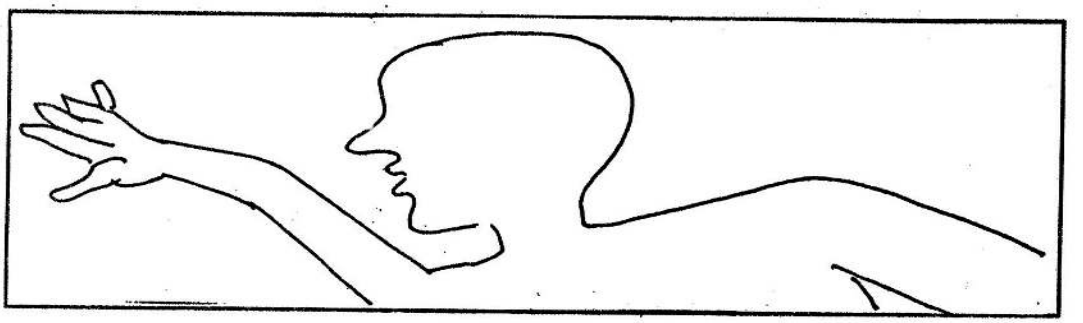
Line is that element of art which is used to define shape, contours, and outlines and also suggest mass and volume. It may be a continuous mark made on a surface with a pointed tool or implied by the edges of shapes and forms.

With the examples given previously we now know that lines also have a character. For example the width can be thick, thin, tapering oruneven. The length can be long, short, continuous or broken. The direction can be horizontal, vertical, diagonal, curving, perpendicular, oblique, parallel, radial, zigzag. The focus can be sharp, blurry, fuzzy or choppy and the feeling can be sharp, jagged, graceful or smooth. Study the emaples given previously along with the description of lines and analyse these characteristics.

We can categorise lines on the basis of how and where they are made. Like the following

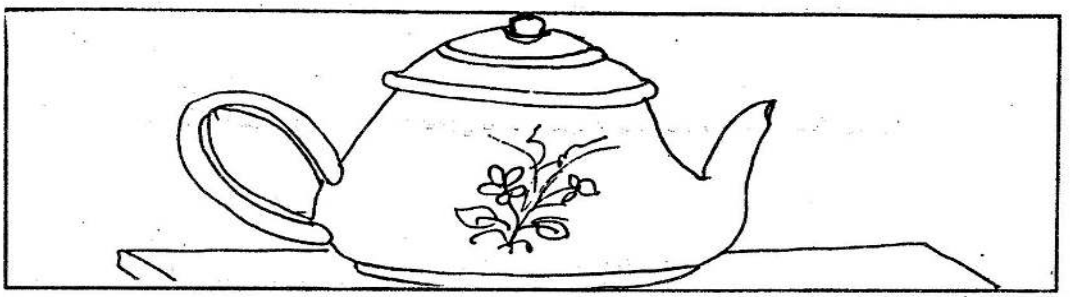
## Outlines

Lines made by the edge of an object or its silhouette.



## Contour Lines

Lines that describe the shape of an object and the interior detail.



## Gesture Lines

Line that are energetic and catches the movement and gestures of an active figure.

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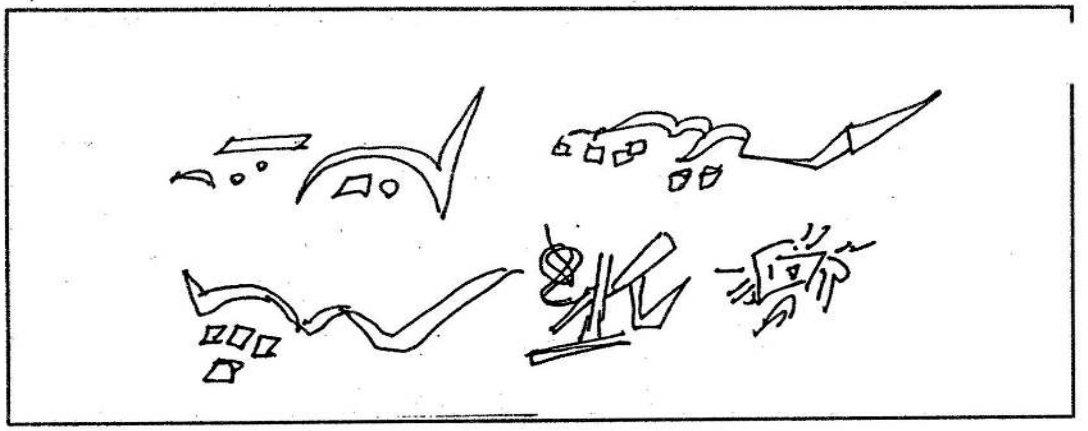
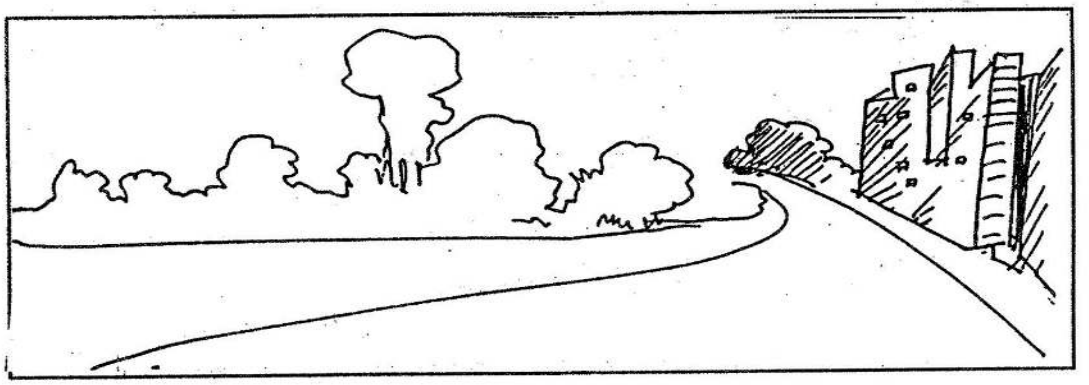
**Sketch Lines** - Lines that captures the appearance of an object or impression of a place.

**Calligraphic Lines-**Greek word meaning "beautiful writing." Precise, elegant handwriting or lettering done by hand. Also artwork that has flowing lines like an elegant handwriting.



**Implied Line -** Lines that are not actually drawn but created by a group of objects seen from a distance. The direction an object is pointing to, or the direction a person is looking at.



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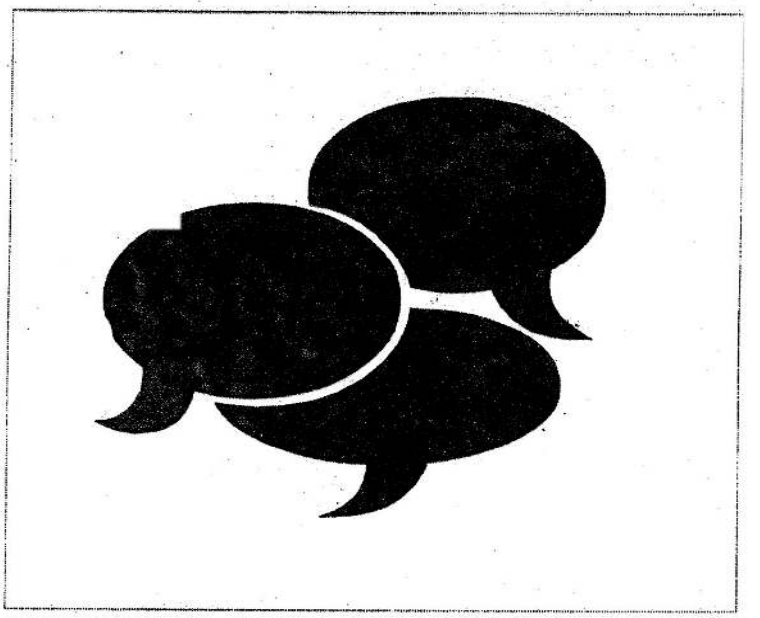
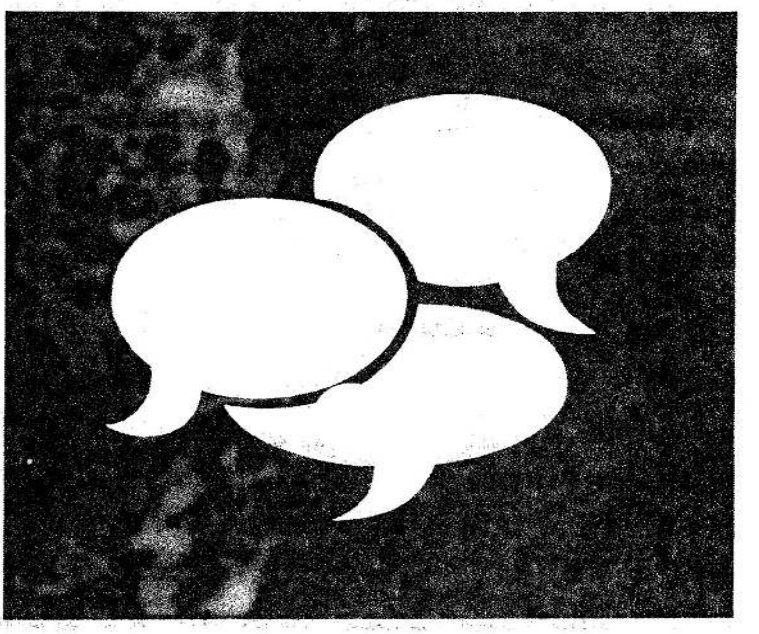
## Shape



Positive shape

The simplest definition of shape is a closed contour, an element defined by its perimeter. The three basic shapes are: circle, rectangle (square) and triangle. **When a line crosses itself or intersects with other lines to enclose a space it creates a** shape. **Shape is two-dimensional it has heights and width but no depth.**

As discussed in Block 1, Unit 2 of this paper. Shapes are of two types. One manmade and the other natural. Manmade shapes include squares, rectangles, circles, triangles etc. Natural shapes would mean what represents natural things avaiable in nature like an apple or a mango.



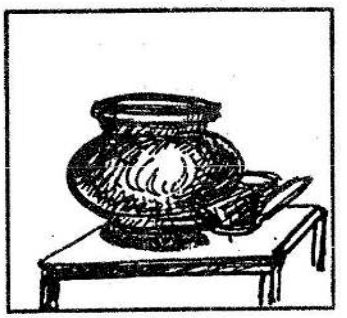
Negative shape

We could thus define shape as a self contained defined area of geometric or organic form. The moment we make this shape in the area where we have to create a design, this enclosed area demarcates an enclosed

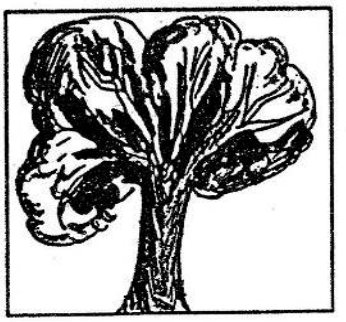
area leaving the outside area as unmarked. The area occupied by the shape is regarded as the design whereas the rest of the area is said to be the background.

Therefore it would be right to conclude that a positive shape in a painting automatically creates a negative shape. We also refer to the area taken up by the design as positive space and that left as the negative space. meaning that the design space is positive and the background space is negative space.

If we go a step further it would be easy to categories shapes as follows:



**Man-made or Geometric Shapes-** Circles, Squares, rectangles and triangles. We see them in architecture and manufactured items.



**Natural or Organic Shapes-**Leaf, sea-shells, flowers. We see them in nature and with characteristics that are free flowing, informal and irregular.

**Positive Shapes-**In a drawing or painting positive shapes are the solid forms in a design such as a bowl of fruit. In a sculpture it is the solid form of the sculpture.

**Negative Shapes-**In a drawing it is the space around the positive shape or the shape around the bowl of fruit. In sculpture it is the empty shape around and between the sculptures.

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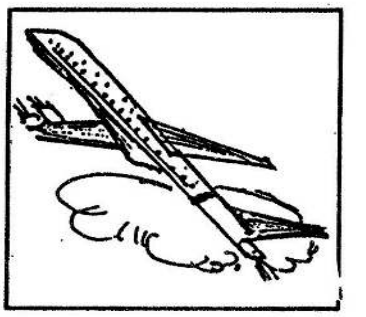
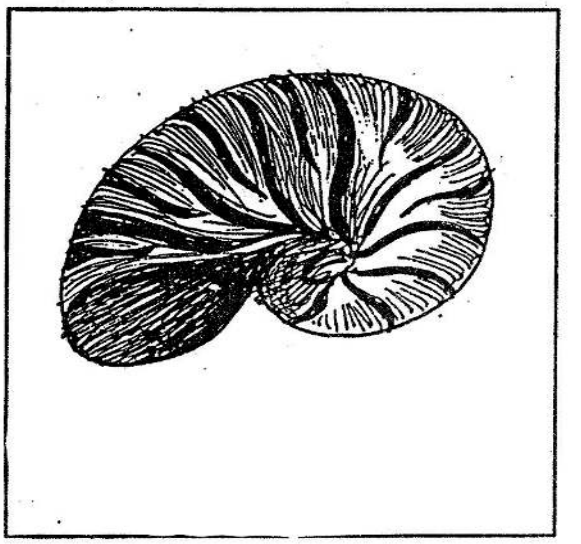
**Static Shape**-Shapes that appears stable and resting.

**Dynamic Shape**-Shapes that appears moving and active.



**Form**

Form is the shape and structure of a dimensional element within a given composition. Form is three-dimensional and can be realistic, abstract or somewhere in between. The terms form and shape are often used synonymously. In reality, form is derived from the combination of point, line and shape.

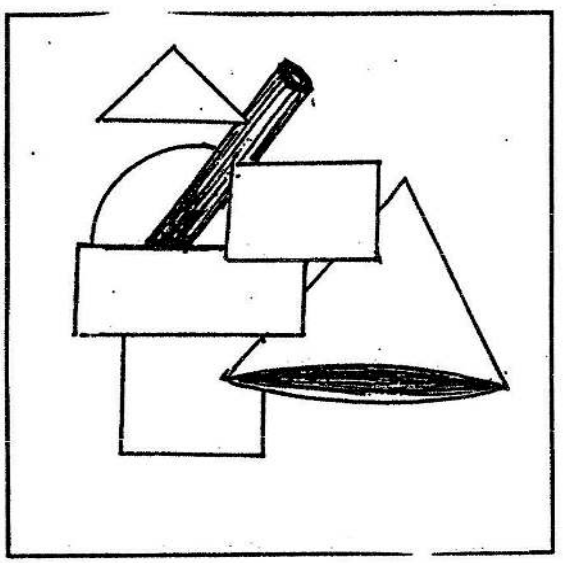


Form is used to depict all three dimensional objects. Form becomes important as ultimate designs are three dimensional. Without beauty of form all other elements are of no consequence.

Two important aspects of form are that the object designed should suit its function and that the form of the object should suit the material it is made of. While assembling a line harmony of forms is essential.

We can also say that form is the three-dimensionality of an

object. Shape is only two-dimensional; form is three-dimensional. You can hold a form; walk around a form and in some cases walk inside a form. In drawing or painting using value can imply form. Shading a circle in a certain manner can turn it into a sphere.



The types of forms are Cube, Cylinder , Cone, Sphere,

**Space**

Space is the continuous expance in which things exist and move. The three-dimensional figure or dress occupies this space. With a figure you can walk around it, look from all sides. A three dimensional object will have height, width, and depth.

Space in a two-dimensional drawing or painting refers to the arrangement of objects on the **picture plane**. The picture plane is the surface of your drawing paper or canvas. You can have a picture plane that is a crowded space with lots of objects or an empty space with very few objects in the picture plane. A two-dimensional piece of art has heights and width but no depth. The illusion of depth can be achieved by using perspective. This is the technique used to have your picture look likes it is moving to the distance like a landscape or cityscape. discussed in detail in Block 1, Unit 3.

Space can also be considered as

Positive space, like in a positive shape it is the actual sculpture or building.

Negative space is also like negative shape it is the space around the sculpture or building.

**Picture Plane** is the flat surface of your drawing paper or canvas.

**Composition** is the organization and placement of the elements on your picture plane.

**Focal Point** is the object or area you want the viewer to look at first.

## Colour

Colour is also called Hue. It is the most important element of design and as such needs to be studied in detail. It has been discussed in detail in Block 3 of this paper.

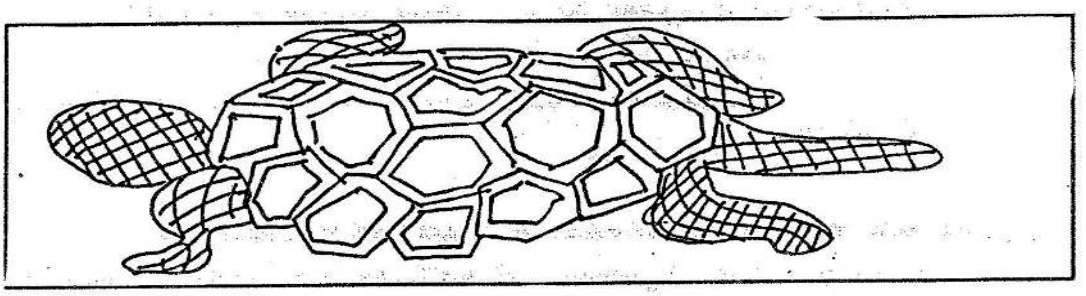
## Pattern

Pattern refers to repeatition of design and any sort of surface enrichment applied to both two dimensional and three dimensional objects. Surface patterns contribute liveliness and interest to the outfit.

The beauty of the surface pattern depends on the design in individual motifs or units. The fine arrangement of the units in a repeat position. The definite character or personality of the design, the technique and the harmony in the lines of the pattern.

Pattern is the repetition of shape or form. It can also reflect the underlying structure of a design by organizing the surfaces or objects in the composition. There are many different kinds of patterns:

**Flowing:** A flowing pattern is based on the repetition of an undulating line, and reflects a natural meandering through a composition.



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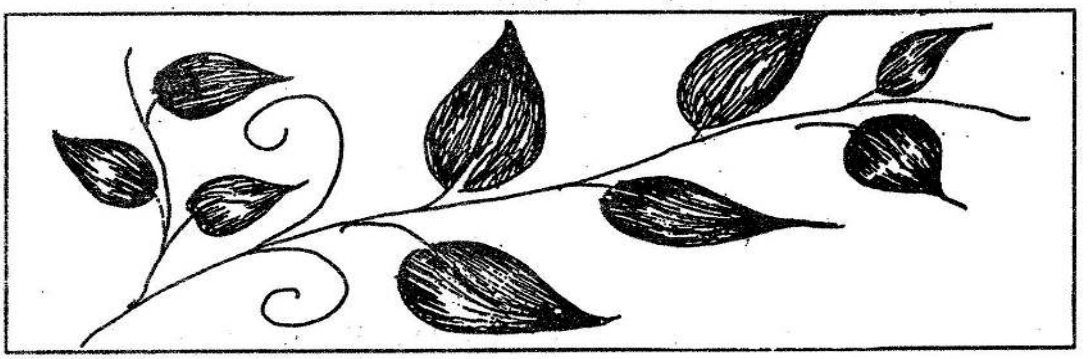
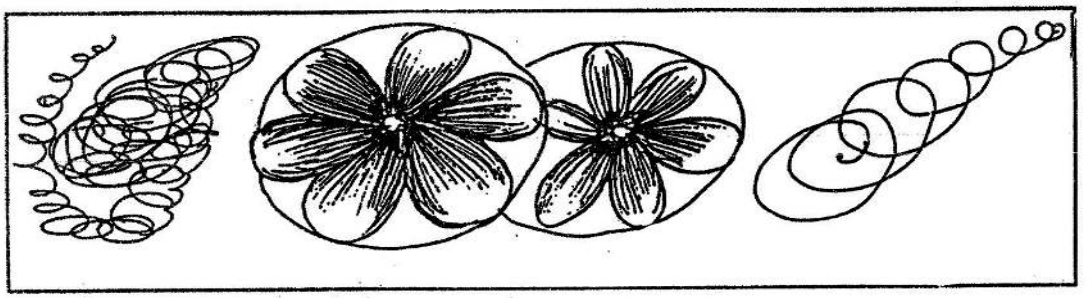
**Branching:** A branching pattern is the repetition of forking lines, or patterns of deviation. These kinds of patterns can be found in almost all plants, and in many other places in the natural world.



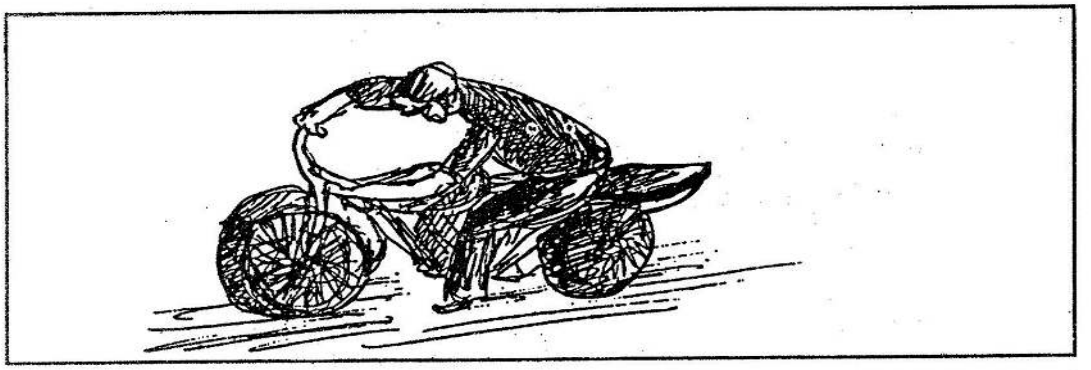
**Spiraling:** A circular pattern, or a pattern that winds in and around itself.



## Movement

Movement can be defined as motion of objects in space over time, and is often described in one of two ways:

**Literal:** Literal movement is physical movement. Examples of literal movement include: Products such as the automobile, motion pictures and dance.



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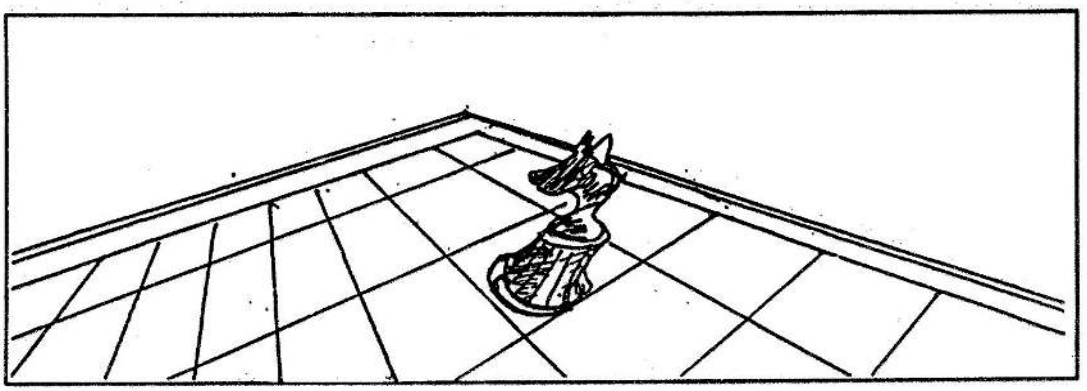
**Compositional**: Compositional movement is the movement of the viewer's eye through a given composition. Compositional movement can be either static or dynamic. Static movement jumps between isolated parts of a composition. Dynamic movement flows smoothly from one part of the composition to another.



## Typography

Typography is the art of arranging typefaces, selecting style, line spacing, layout and design as a means of solidifying language. There are many facets to typography, and only a brief investigation will be started here based around some common terms.

- **Baseline**: The line on which all letters rest.

- **Beardline**: The line reached by the descenders of lowercase letters.

- **Bowl**: The round or elliptical parts of a letterform.

- **Cap line**: The line reached by the top of uppercase letters.

- **Counter**: The white space enclosed by a letterform, whether completely or partially.

- **Extenders**: Extenders are the parts of letters that extend either below the baseline (descenders) or above the midline (ascenders).

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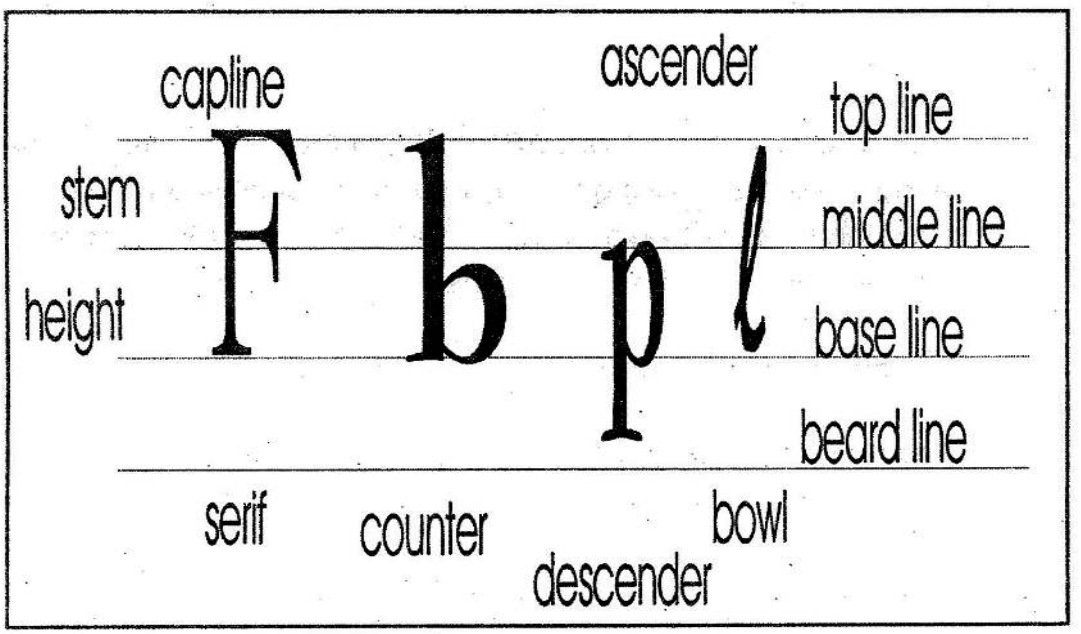
- **Midline**: The top of lowercase letters such as a, c, e and the top of the torso of lowercase letters such as b, d.

- **Serif**: A stroke added to either the beginning or end of one of the main strokes of a letter.

- **Stem**: The main stroke of a letter that is generally straight and not part of a bowl.

- **Topline**: The line reached by the ascenders of lowercase letters.

- **X-height**: The distance between the baseline and midline of an alphabet. The x-height is usually the height of the unextended lowercase letters.




Light

Light asd an element of design plays an important part for fashion designers as they have to consider what would look nice in the specific lighting. Light stimulates whereas darkness is depressing. A bright sunny day makes you sparkle whereas a dark cloudy day makes you feel dull. Day light and artificial light both have to be kept in mind while designing.

Colour and light are closely related. The same coulour will look different under the influence of different lights. This must be kept in mind specially while making presentations.

**Texture**

Texture is the surface quality of an object. A rock may be rough and jagged. A piece of silk may be soft and smooth and your desk may feel hard and smooth. Texture also refers to the way a picture is made to look rough or smooth.

Given here are a few exmples of texture as seen in different materialsfor a better understanding . As students of design you can also create textures as shown in Unit 8 of this block.

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Activity

1. Make different types of lines in blocks of size 6"x6'. Keep them at a distance and see what you feel looking at each block.

2. Make a pattern and colour it in black. Remake the same pattern and just outline it with black pen. See the difference.

## 6.4 Summary

We think of the **elements** as the basic visual material with which to make art. Is hard to imagine anything visual without the use of one or more of these elements.

The elements of design discuss the components of the composition itself, and provide the designer with a basic set of tools to begin working with.

The elements of design discussed in detail in this unit areDot. Line, shapes, Forms, Space, Colour, Pattern, Movement, Texture, Light and Typography.

## 6.5 Self-assessment Questions/Exercises

1. List out the various elements of Design

2. What is the difference between Space and Shape?

3. Why are shape and form important?

4. How many types of lines are there?

5. What do you understand by pattern?

## 6.6 Further Readings

1. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.

2.Kala Saidhantic by Lakshmi Narain, Nayak Pablication, Lakshmi Impresion Calcutta.

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# UNIT 7

## STRUCTURE


**7.1 Unit Introduction**

**7.2 Objectives**

**7.3 Principles of design**

**7.4 Summary**

**7.5 Self-assessment Questions/Exercises**

**7.6 Further Readings**


## 7.1 Unit Introduction

This unit deals with the principles of Design. While designing anythingwe must keep these principles in mind. When one says principles one should not regard them to be laws, which each and every design should abide by. Remember that ultimately it is that design which appeals to the viewer which is going to make it into the market. And market choice differs.

The principles given in this unit are like guidelines which should be observed, but deviation from these principles is also possible, so as to create unique designs.

## 7.2 Objectives

We have thoroughly explored the fundamental concepts of the field of design. The principles of design give us a way of looking at the world. The overarching axioms of the profession affect the designer universally, and provide guidance for any composition.

The Principles of design can be thought of as what we do to the elements of design. How we apply the Principles of design determines how successful we are in creating a work of art.

While we view a design Perception plays a vital role. How we see things compared to how others may see them is important. For example, altering the orientation of an object and viewing something from a different perspective, by looking at the light rather than dark, are ways to change your perception. When we view a design we should contemplate what the viewer will view rather than how the object is really shaped.

While designing we think of the principles asguidelines to work with and arrange the elements of design.

## 7.3 Principles of design

Design is an arrangement of line, shapes and colour. A good design shows in orderly arrgangement of the material used and in addition, beauty to the finish product. Design can be structural or decorative. Structural design are made by the size and shape of the object, the colour and texture of the objects are also the part of structural design. A good decorative design should help to strengthen the shape of the object and should have enough background to give effect of the simplicity and dignity to the design. There are certain principles of design which need to be understood in the above light.

The first and foremost principle of design is Balance. A design should always have a sense of stability. This principle is very closely related tobalance in physics - the law of gravity. In a design, somewhere there is a central point in and around which every thing else rotales. This points act as the centre of balance. A large shape close to the center can be balanced by a small shape close to the edge. A large light toned shape will be balanced by a small dark toned shape as the darker the shape the heavier it appears to be.

Balance is the concept of visual equilibrium, and relates to our physical sense of balance. It is a reconciliation of opposing forces in a composition that results in visual stability. Balance in a three di-

mensional object is easy to understand; if balance isn't achieved, the object tips over. To understand balance in a two dimensional composition, we must use our imaginations to carry this three dimensional analogy forward to the flat surface.

To further understand what balance is, think of the balance beam. When objects are of equal weight, they are in balance. If you have several small items on one side, they can be balanced by a large object on the other side. Visual balance works in much the same way. It can be affected not only by the size of objects, but also their value ie. lightness or darkness, termed as visual weight.

Balance is the consideration and distribution of visual weight or in other words, how objects are placed within an area. It is a way to compare the right and left side of a composition. Balance creates a feeling of stability and order, whereas imbalance is used to portray uneasiness.

When arranging elements of design, you should consider the visual weight of each element. Weight can be determined by the size of the object, the value (remember dark objects weigh more than light objects), and the density of the object or its texture.

Balance in terms of visual contrast is also important. Contrast typically draws the viewer's eye and can be used quite effectively. When the contrast between elements is too great, harmony and balance are lost. It is important to work with both visual similarity as well as contrast in a composition.

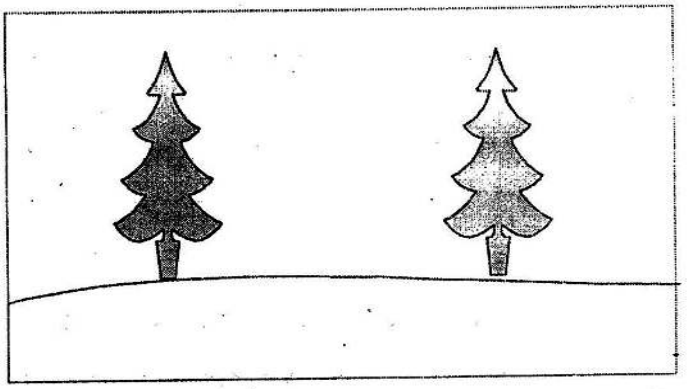
Proportions and size relationships should also be considered when trying to establish balance. All objects in your design will be

evaluated in relationship to other objects, therefore a large object will appear much larger when placed next to small objects, thus affecting the balance.

There are many ways to create balance when designing.Most successful compositions achieve balance in one of two ways: symmetrically or asymmetrically. however there are three types of balances. Symmetrical, Asymmetrical and Radial.

Symmetrical balance

This occurs when the right side is identical to the left side of an imaginary central line of the design. If you were to cut the picture in half each side would appear to mirror each other ie. the elements of a layout are identical on each side.



Symmetrical balance can be described as having equal "weight" on equal sides of a centrally placed fulcrum. It may also be referred to as formal balance. When the elements are arranged equally on either side of a central axis, the result is Bilateral symmetry. This axis may be horizontal or vertical. It is also possible to build formal balance by arranging elements equally around a central point , resulting in radialsymmetry.

In some cases, this type of design works well. In general, a formal balance is rather static and the eye is not encouraged to travel around the design and explore new elements. It is the simplest form of balance but it can be the most boring due to its identical repetition.

There is a variant of symmetrical balance called approximate symmetry in which equivalent but not identical forms are arranged around the fulcrum line. Symmetrical balance often looks more stiff and formal, sometimes it is called formal balance.

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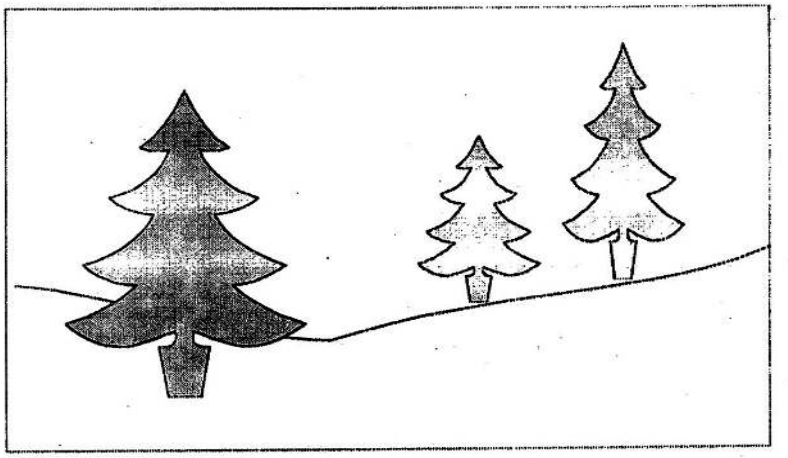
## Asymmetrical balance

An asymmetrical compositional layout depends on the skillful arrangement of elements with different visual weights. For instance, a large object can be balanced by a dark image. A series of small elements can be balanced by a larger one. There are numerous variations to be explored.



Asymmetrically balanced designs can be produced by the intuitive nature of the designer or through carefully calculated mathematics. The best way to begin working with informal balance is by making your designs on graph. An asymmetrical or infor-mal composition can create a visually dynamic designs.

Asymmetrical balance is more interesting as both sides are similar in visual weight but not mirrored. It conveys a more casual, dynamic, and relaxed feeling so it is often called informal balance.

It is the most interesting of the three types of balances and occurs when the elements in the layout are not identical in shape, size and form, on both side of the imaginary line, but a visible balance is created through the concept of value space attention and the focus of the eye.

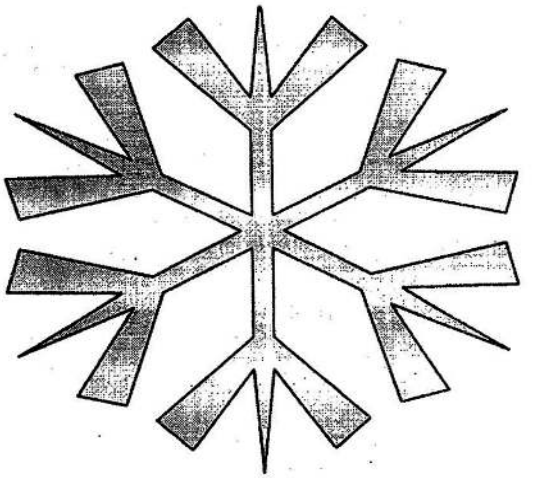
Asymmetrical balance, is more complex and difficult to envisage. It involves placement of objects in a way that will allow objects of varying visual weight to balance one another around a fulcrum point. This can be best imagined by envisioning a literal balance scale that can represent the visual "weights" that can be imagined in a two dimensional composition. For example, it is possible to balance a heavy weight with a cluster of lighter weights on equal sides of a fulcrum; in

a picture, this might be a cluster of small objects balanced by a large object. It is also possible to imagine objects of equal weight but different mass (such as a large mass of feathers versus a small mass of stones) on equal sides of a fulcrum. Unequal weights can even be balanced by shifting the fulcrum point on our imaginary scale.

Although asymmetrical balance may appear more casual and less planned, it is usually harder to to use because the artist must plan the layout very carefully to ensure that it is still balanced. An unbalanced design creates a feeling of tension, as if the design may fall apart, or things might slide off the side, just as the unbalanced balance beam would tip to one side.

**Radial Balance**

The third type of balance is radial balance. It is similar to symmetrical balance and it radiates from a centre point. Radial design on a radial layout demand repetition that creates an overall decorative effect. It is very easy to maintain a focal point in radial balance, since all the elements lead your eye toward the center.

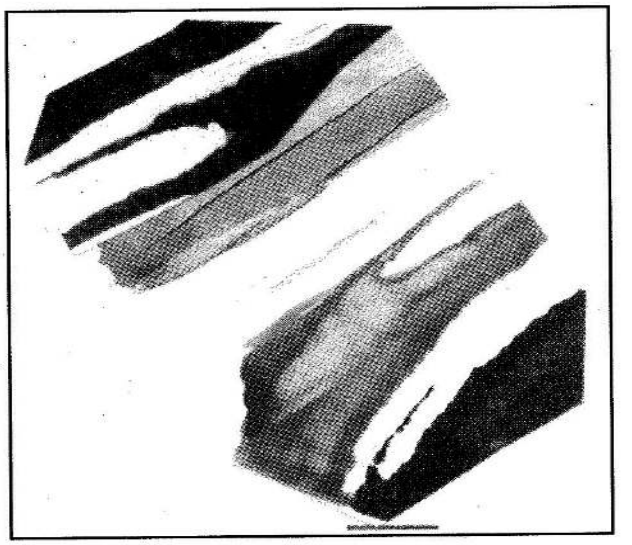


Radial balance is not very common in artist's compositions, but it is like a daisy or sunflower with everything arranged around a center. Radial balance is at times refered to as circular balance.

Whether the solution is simple or complex, some form of balance can be identified in most successful compositions. After having discussed in general Balance and its types let us now see how we can use the elements to create balance. These elements have been mentioned while explaining balance to you. Here they are listed seperately also.

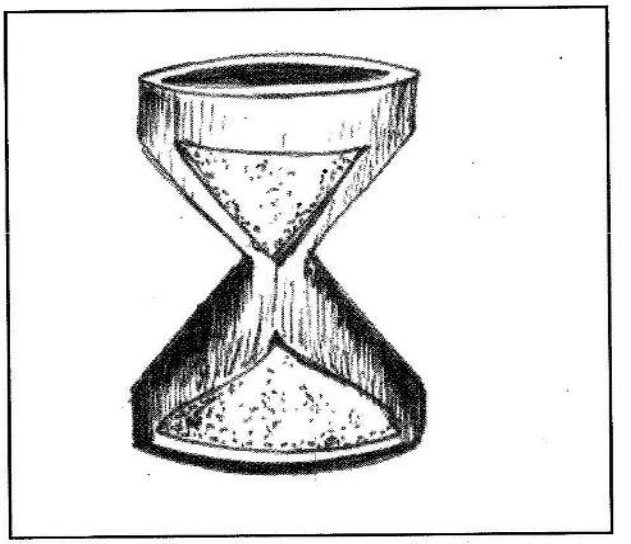
## Balance by color

Colour tends to attract our eyes more. Small areas of vibrant color can be used to balance larger areas of more neutral colors.



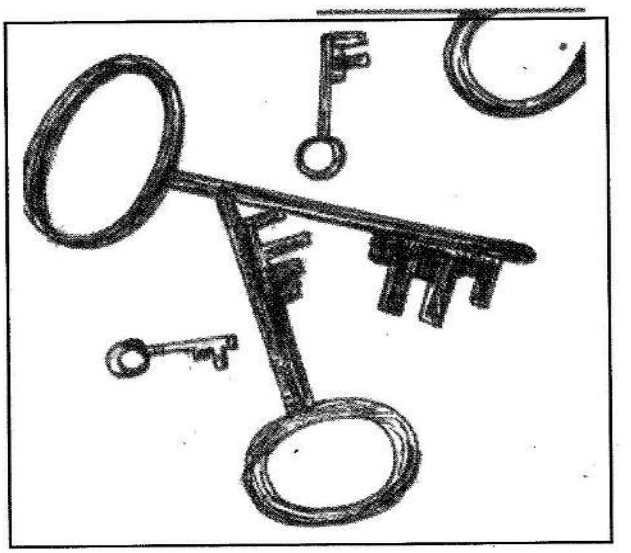
## Balance by value

Value refers to the darkness or lightness of objects. Black against white has a much stronger contrast than gray against white. To balance these two colors, you would need a larger area of gray to balance the stronger value of black.



## Balance by shape

Large flat areas without much detail can be balanced by smaller irregularly shaped objects since the eye is led towards the more intricate shape.



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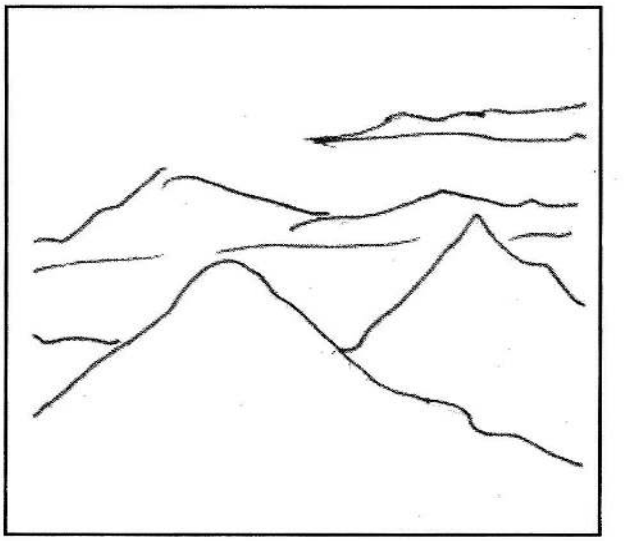
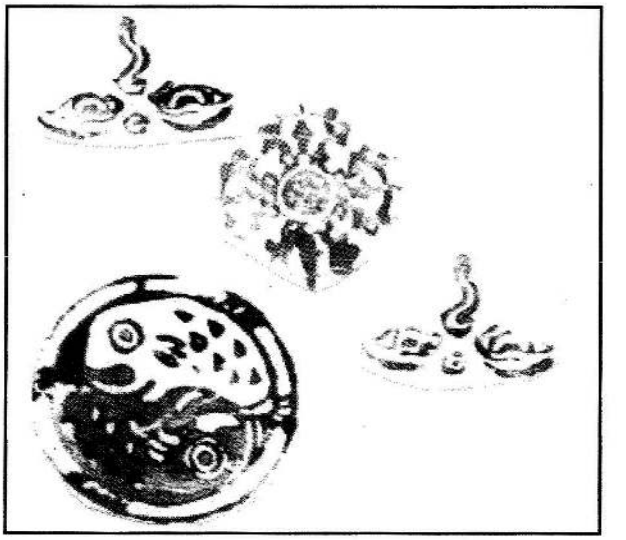
## Balance by position

Imagine a beam. Put a larger weight closer to the center point. Now you can balance this by putting a lighter weight further away from the center on the opposite side. This is the basis for balance by position. Sometimes larger elements on one side can be balanced by a smaller element that is positioned by itself at the far end of the other side. This is a very tricky type of asymmetrical balance that often ends up looking out of balance. But try doing it!



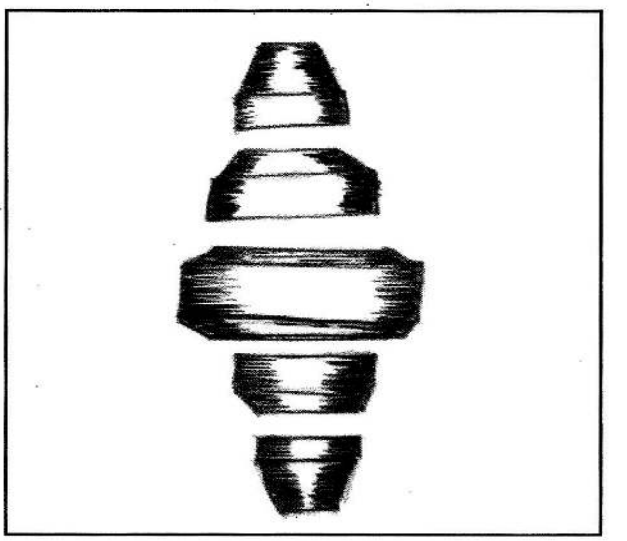
## Balance by texture

Smaller areas with interesting textures can balance larger areas with smoother, untextured looks.



## Balance by eye direction

Your eye can be led to a certain point in a picture depending on how the elements are arranged. If the people in a picture are looking in a certain direction, your eye will be led there as well. Elements in a picture, such as triangles or arrows, will also lead your eye to



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look to a certain point and maintain the balance of a picture.

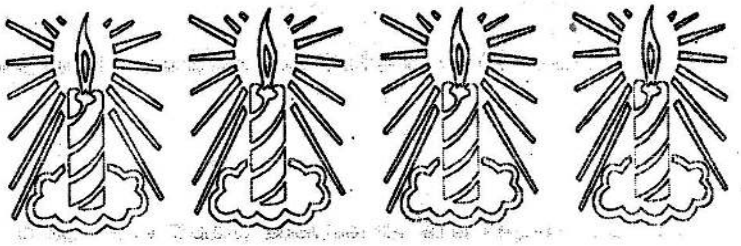
## Repetition

To create a design often the basic elements are repeated. If things are repeated without any change they can quickly get boring. However, repetition with variation can be both interesting and comfortably familiar. Repetition gives motion.

It is the use of same thing more than once and is harmonious and pleasant to the eye. Repetion is simple and repeated use of the element causes emphasis also.

Repetiton with variation is interesting, without variation repetition can become monotonous. Repetition can be categorised as follow:

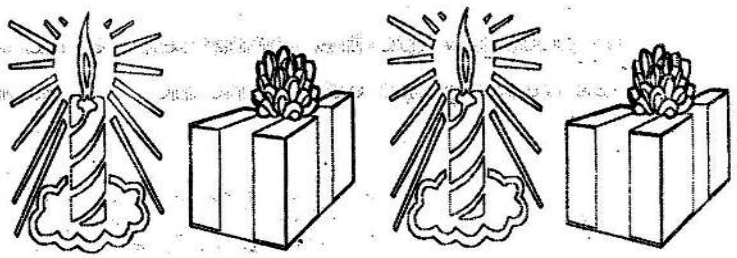
Simple repetition In this the objects are repeated as they are.



2 2 2 2 2 2 2 2 2 2 2 2

## Alteration

Allteration is an exact, regular inter changes in sequence to attain a regular beat with variation. In this imagine you have two objects. You can repeat the objects one by one ie in an alternating manner.



1 2 1 2 1 2 1 2 1 2 1

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objects. You can repeat the objects one by one ie in an alternating manner.

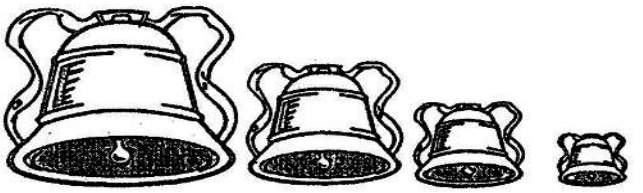
Gradation

It is a sequence in which, its joining path is similar or harmonious, while becoming slightly larger or more scattered. Gradation leads the eye along the direction of its development.

Gradation can be ascending or descending. **Gradation of size and direction produce linear perspective. Gradation of of colour from warm to cool and tone from dark to light produce aerial perspective. Gradation can add interest and movement to a shape. A gradation from dark to light will cause the eye to move along a shape.**

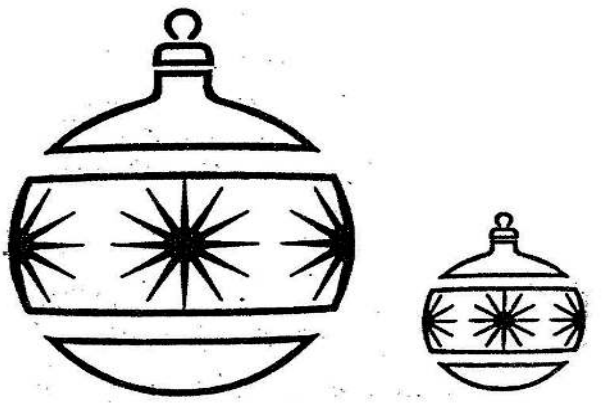
1 2 3 4 5 6 7

7 6 5 4 3 2 1



**Contrast**

When objects with opposite qualities are placed next to each other, contrast is created. For eg. place a large dot near a small dot or dull colour near a bright one, contrast will be created automatically.



Therefore we can say that contrast is the juxtaposition of opposing elements eg. opposite colours on the colour

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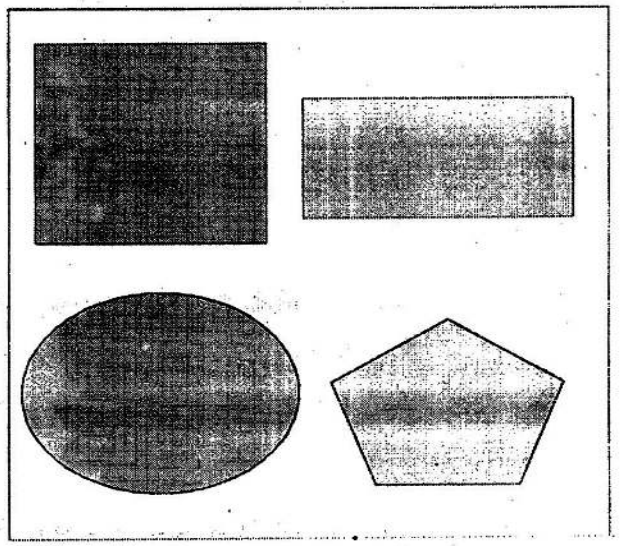
design can destroy unity and one may find it difficult to look at. Unless a feeling of chaos and confusion are what you are seeking, it is a good idea to carefully consider where to place your areas of maximum contrast.

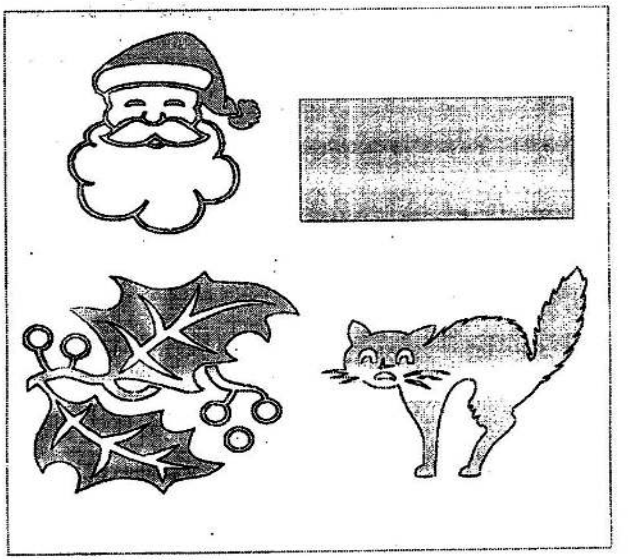
Examples of Contrast are curved and straight, high and low, dark and light, low key and high key, open and closed, positive and negative, soft and hard, smooth and rough, parallel and branching, spiral and concentric, and so on.

**Harmony**



Harmony in Design is the visually satisfying effect of combining similar, related elements. eg.adjacent colours on the colour wheel, similar shapes etc. Harmony - but pleasing visual combinations are harmonious.

The block with geometrical shapes is in harmony while the other has mixed drawings and is therefore in disharmony.



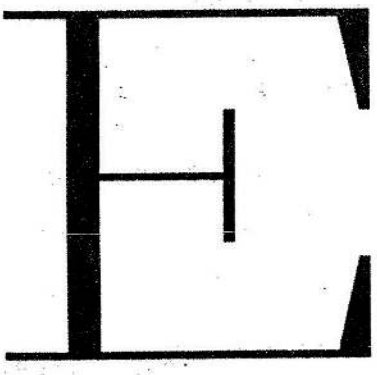
Similar forms, when used in a composition, are said to be in harmony. For eg- Square,rectangle or parallelgram are of the same family just like orange, red and yellow. These types of form of colours which have some relation with each other are said to be in harmony. To be in harmony means to be in agreement and to be

pleasant. There are various aspect of harmony. Harmony of line, of shape, of size, of texture, of idea, of colours etc.

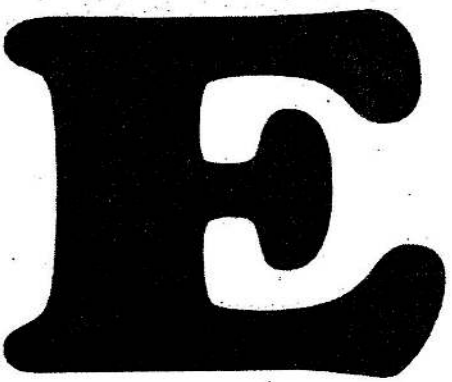
**Dominance or Emphasis**

Dominance gives a painting interest, counteracting confusion and monotony. Dominance can be applied to one or more of the elements to give emphasis

Emphasis can also be termed as "Center of Interest." It is about dominance and influence. Most designers put it a bit off center and balance it with some minor themes to maintain our interest. Some designers avoid emphasis on purpose. They want all parts of the work to be equally interesting.



Emphasis is the art by which the eye is carried first to the most important thing in any arrangement or form and then, points to every other detail in the order of importance. The given Example clearly shows which 'E' has more emphasis!

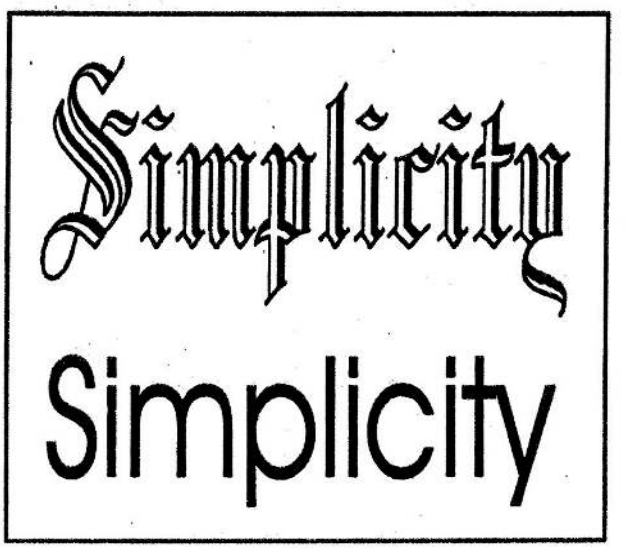


Simplicity is the most important factor in emphasis along with the fact that the back ground should be less conspicuous than, the object which are to be seem against them.

Simplicity

This is a virtue so rare and essential in design, does not mean want or poverty. It does not mean the absence of any decor, or absolute nudity. It only means that the decor should belong intimately to the design proper, and that anything foreign to it should be taken away. Decor must be consistent and totally integrated with the whole design story. Simplicity

More simple the design, the more clear and effective in the message. This is clear in the manner the word simplicity is written in the example.




**Unity**

Relating the design elements to the the idea being expressed in a design reinforces the principal of unity.eg. a design with an active aggressive subject would work better with a dominant oblique direction, course, rough texture, angular lines etc. whereas a quiet passive subject would benefit from horizontal lines, soft texture and less tonal contrast.

Unity is all about choosing your plant material and container carefully so every part of the design in used in harmony so all the parts look great when put together. Therefore the container colour, size and shape should be considered as part of the design, often this means bringing the colour of the container up into the design.

Thus unity gives a design feeling of all being connected, each part being in tune with each other part.

Unity in a Design also refers to the visual linking of various elements of the work. If Unityis there in a design then nothing distracts from the whole.

However Unity without variation can be uninteresting. Unity with diversity generally has more to offer in both art and in life. Of course some very minimal art can be very calming and at times even very evocative, and even a simple landscape can have a powerful effect.

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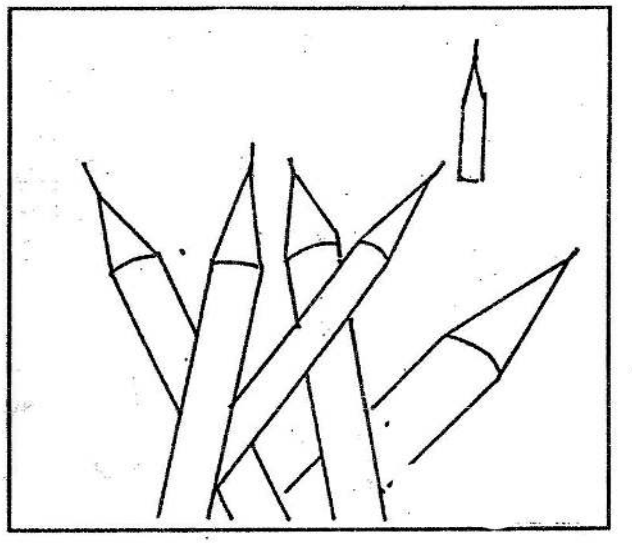
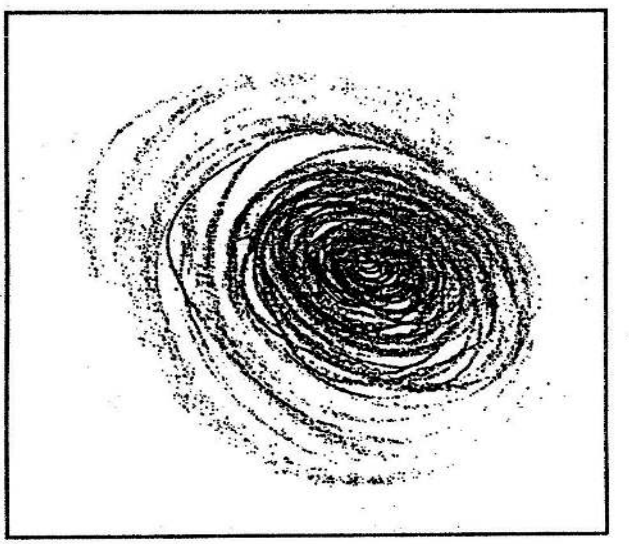
## Variety

You create variety when elements are changed. Repeating a similar shape but changing the size can give variety and unity at the same time. Keeping the same size, but changing the color can also give variety and unity at the same time. In visual composition, there are many ways you can change something while simultaneously keeping it the same.



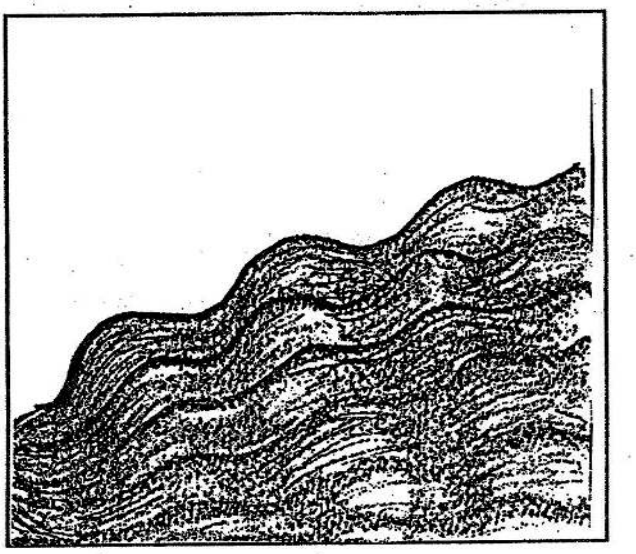
## Depth

Effect of depth, space, projection toward the viewer add interest. Linear perspective in the real world makes things look smaller in the distance. Some designers try to avoid depth by making large things duller and small things brighter, and so on, to make the objects contradict realism.



## Rhythm

When forms or shapes are repeated in a composition as a picture in a sequential manner, rhythm is created. It suggests movement and life, along with



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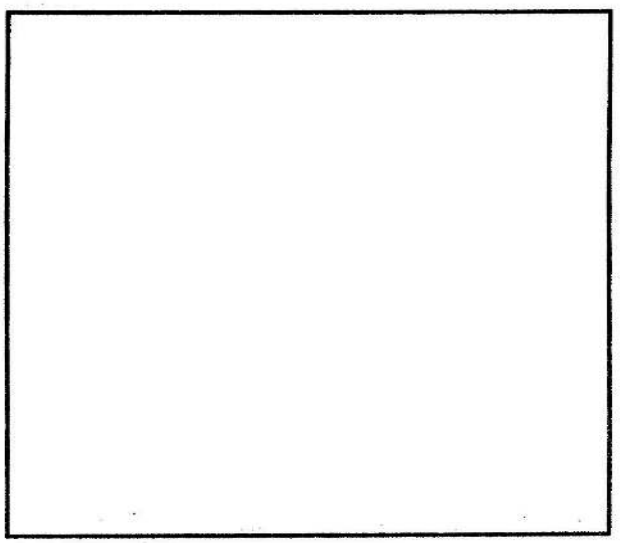
feeling of energy as force. Rhythm is specially signigicant in decorative design. It may be described as movement also.

## White Space

Space is dealt as a principle of design also. As an element it is the area where you make your design. Which maybe the front of your shirt or a wall.

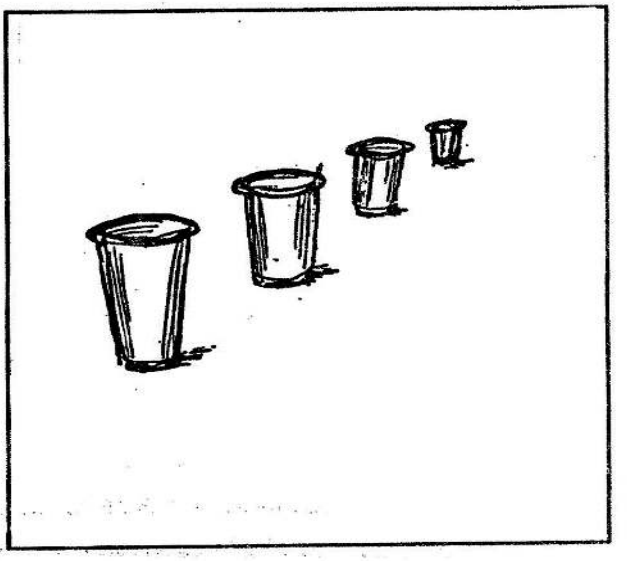


But space as a principle of design needs to be understood further as it plays a big role in the styl e of the design. It can be used effectivelty to enhance the attention value.

Space has its own value whether it is filled or empty. Blank spaces suggest a sense of cleanliness, to a certain degree it will give emphasis and sometimes, extend beyond the given space, giving the feeling of vastness. A proper understanding of positive and negative space help designers to balance a design, create harmony and rhythm, along with emphasis. Each elements of design is closely related to the value of space.

## Proportion

Proportion is getting the sizes of objects correct in relation to other objects in a composition. If you are drawing from life and want to make your drawing "look like" what it is you're drawing, you'll need to get the proportions right. Here,



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measuring is vital. You must measure the size of one object in relation to another in your real-life subject, then compare the sizes of the two objects in your drawing.

Measuring negative spaces against the real-life subject and the drawing also need to be done in order to get the proper proportion in a drawing.

Proportion refers to the relative size and scale of the various elements in a design. The issue is the **relationship** between objects, or parts, of a whole. This means that it is necessary to discuss proportion in terms of the context or standard used to determine proportions.

Use of appropriate scale in surface design is also important. For example, an overly large textile design can overwhelm the form of a garment or a piece of furniture.

A surprising aspect of proportion is the way ideal proportions can vary for the human body itself. Styles change in bodies as they do in clothing. Prior to the 16th century, for example, the female body ideally had large hips and belly. Only later was a small waistline stressed.

In the 17th century and many other periods, the ideal body was much heavier than we would accept today. Of course, in the last 35 years the ideal personified by the fashion model has fostered a standard which idealizes exceptionally slender body proportions for women. In this century, sports have provided models for ideal male body proportions.

Activity

1 Take object and keep them on a table trying to create symmetrical and asymmetrical balance.

2. Go through pictures in a magazine and identify each principle of design present in them.

## 7.4 Summary

The use of design principles applied to the visual elements is like visual grammar. When children learn art, it is like learning to read and write the language of vision. When they develop a style of expressing visual ideas, it helps them become visual poets. Looking for the visual effects of design principles artist options are not limited, but it focuses their experimentation and choice making.

The Principles are concepts used to organize or arrange the structural elements of design. Again, the way in which these principles are applied affects the expressive content, or the message of the work.

The different principles of design mention are

1. Balance - It is based on the principle of the law of gravity where every thing is in a state of equilibrium ie stable.

Balance can be created using shapes, forms, colour, texture, Value, position and direction of the eye. Balance is of three types

a) Symmetrical - Where the two halves of the design are identical.

b) asymmetrical - Where the two haves are similar

c) Radial- In this the objects surround a center point and equally distributed around that area.

2. Repetition - This is when objects are repeated in a particular manne. Repition can be of

a) Simple repetition - When the same object of same size is repeated.

b) Alteration - When two objects are repeated in an alternating manner.

c) Gradation - When the size of the object is increased or de-

creased as in Ascending order or Descending order.

3. Contrast - This iscreated when two objects of opposite natures are chosen. Contrast can be created by size, shape, form colour etc.

4. Harmony - When a design is made with objects having a similar nature. Harmany can be of size, shape, form colour etc.

5. Dominance or Emphasis - This is created when a particular object is given more importance.

6. Simplicity - When extravagant designing is not done.

7. Unity - When the objects used in the design are related to each other in some way or the other.

8. Variety- When the elements used in the design are changed.

9. Depth - This is created in a design by adding perspective to the design.

10. Rhythm - This is related to movement in the design.

11. White Space - This is using of spce to generate more attention.

12. Proportion - This refers to the size of the objects used in the design. It may be in relation to each other or in relation to objects in real life

## 7.5 Self-assessment Questions/Exercises

1. Explain what is Balance

2. What do you mean by proportion?

3. Explain what repetition is.

4. What is the difference between Harmony and Variety?

5. Explain Contrast by showing two illustrations.

## 7.6 Further Readings

**1. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.**

2. Kala Saidhantic by Lakshmi Narain, Nayak Pablication, Lakshmi Impresion Calcutta.

# UNIT 8

STRUCTURE

8.1 Unit Introduction

8.2 Objectives

8.3 Textures

8.4 Summery

8.5 Self-assessment Questions/Exercises

8.6 Further Readings

## 8.1 Unit Introduction

This unit has specially been designed and illustrated for designing students so as to help them in illustrating their thoughts and creativity.

## 8.2 Objectives

Creative presentation requires craft techniques. By creating textures on paper various different effects can be produced, which are near to impossible by painting techniques. The given methods of texture creation are fast and effective. For illustrating your designs you can make these textures and keep them. Use them as and when required.

## 8.3 Textures

Texture is an element of art that is valuable in giving character and beauty to designs.

### Categories of Texture

**Real Texture** is the actual texture of an object. Artist may create real texture in art to give it visual interest or evoke a feeling. A piece of pottery may have a rough texture so that it will look like it

came from nature or a smooth texture to make it look like it is machine made.

**Implied Texture** is the where a two-dimensional piece of art is made to look like a certain texture but in fact is just a smooth piece of paper. Like a drawing of a tree trunk may look rough but in fact it is just a smooth piece of paper

It reveals the nature of surface plane. The surface can be soft, hard, smooth, rough, shiny, dull, opaque or transparent etc. Texture helps to create ambience in the lay out and is a very important tool in the hands of designer.

In fashion the term texture refers to the effects which give an illusion of texture, such as streaked, marbled, animal skin, etc. In common mans language texture refers to the qualities that are perceptible through the sense of touch. As amateurs initially we are able to first realise textural qualities by feeling them and later we are able to see and distinguish.

Given below are a list of words, which would suggest some textural quality.

| | | | |
|---|---|---|---|
| airy | bearded | blistered | bristly |
| bubbly | bumpy | coarse | corrugated |
| crackled | crinkle | crisp | crumpled |
| crystalline | curly | delicate | dense |
| dewy | dull | dusty | feathery |
| fine | flexible | foamy | furrowed |
| fuzzy | glassy | glossy | granular |
| grooved | hairy | jagged | lacy |
| leathery | marbled | mushy | metallic |
| mossy | peaked | pebbly | perforated |
| pierced | polished | powdery | prickly |
| ribbed | ridged | rippled | rocky |
| rough | rubbery | sandy | satiny |
| scaly | shiny | shirred | silky |
| smocked | smooth | spongy | thorny |
| twisted | uneven | unpolished | velvety |

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wavy waxy woody woolly

Texture is used to create surface appearance, and relates to the physical make-up of a given form. Texture often refers to the material that something is made of, and can be created using any of the elements previously discussed. Texture is both a visual and a tactile phenomenon.

Let us start with listing out the different types of textures you can create yourself.

Thread Dabbing Texture

Thread Pulling Texture

Thread Rolling Texture

Butterfly Texture

Dry Brush Texture

Spray Texture

Dabbing Texture

Blade Texture

Impressions Texture

Thumb Impressions Texture

Wax Crayon Texture

Vegetable Texture

Marbling Texture

BlowingTexture

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**Thread Dabbing Texture**

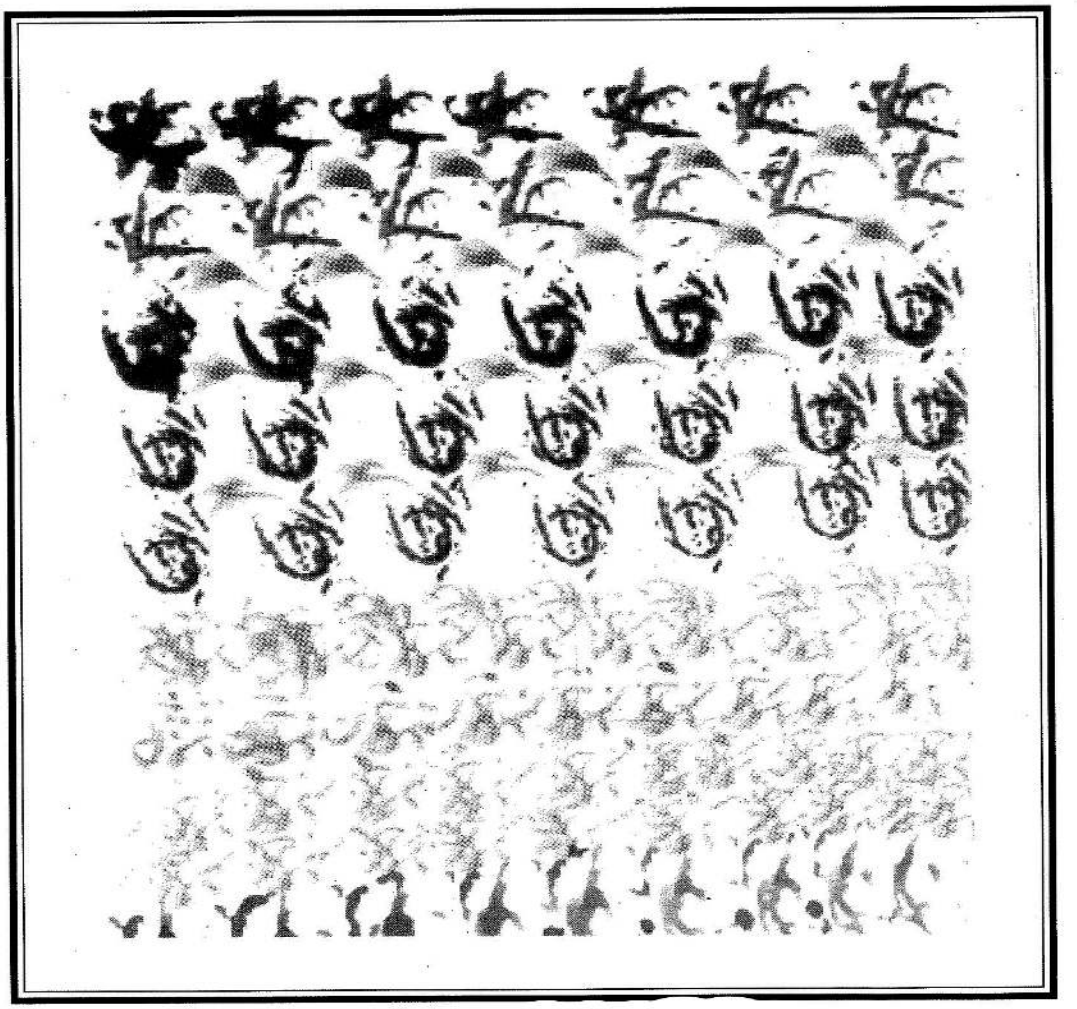
Material Required : Poster colours, Brushes, Palette, cup, Rag, Thick Thread and paper.

Method:

Mix colour in your palette. Take a piece of thread about 25 cms long. Take all the thread in a lump in between your fingers. Holding this, dip the thread into the colour. Now make impressions of this on the paper.

Variations

You can take more than one colour at a time. You can keep changing the way in which you hold the thread. Remember an impression once got is forever. If you want to get an exact repeat of the same, it is going to be impossible. This texture is useful in showing small prints on your fabric.



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**Thread Pulling Texture**

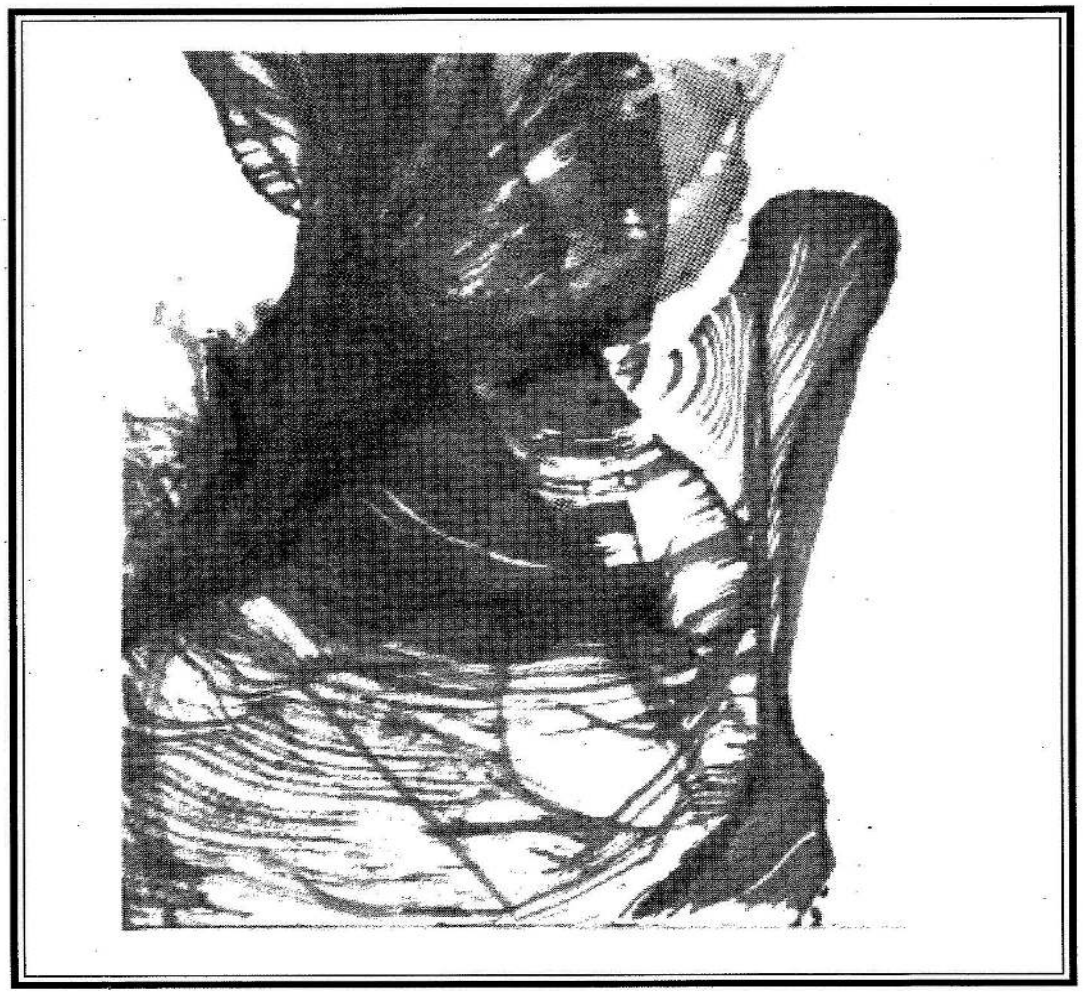
Material Required : Poster colours, Brushes, Palette, cup, Rag, Thick Thread and paper.

Method:

Mix colour in your palette. Take a piece of thread about 25 cms long. Dip this whole piece of thread in colour. Now lift the thread and place it on the paper in a random fashion leaving on edge of the thread close to the edge of the paper. Now keep another paper on the top of this thread. Keep a heavy book on it and press. Now catch the edge of the tread you had left close to the edge of the paper an pull the thread out.

Variations

You can use more than one coloured threads. You can pull each thread from a different edge.



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## Thread Rolling Texture

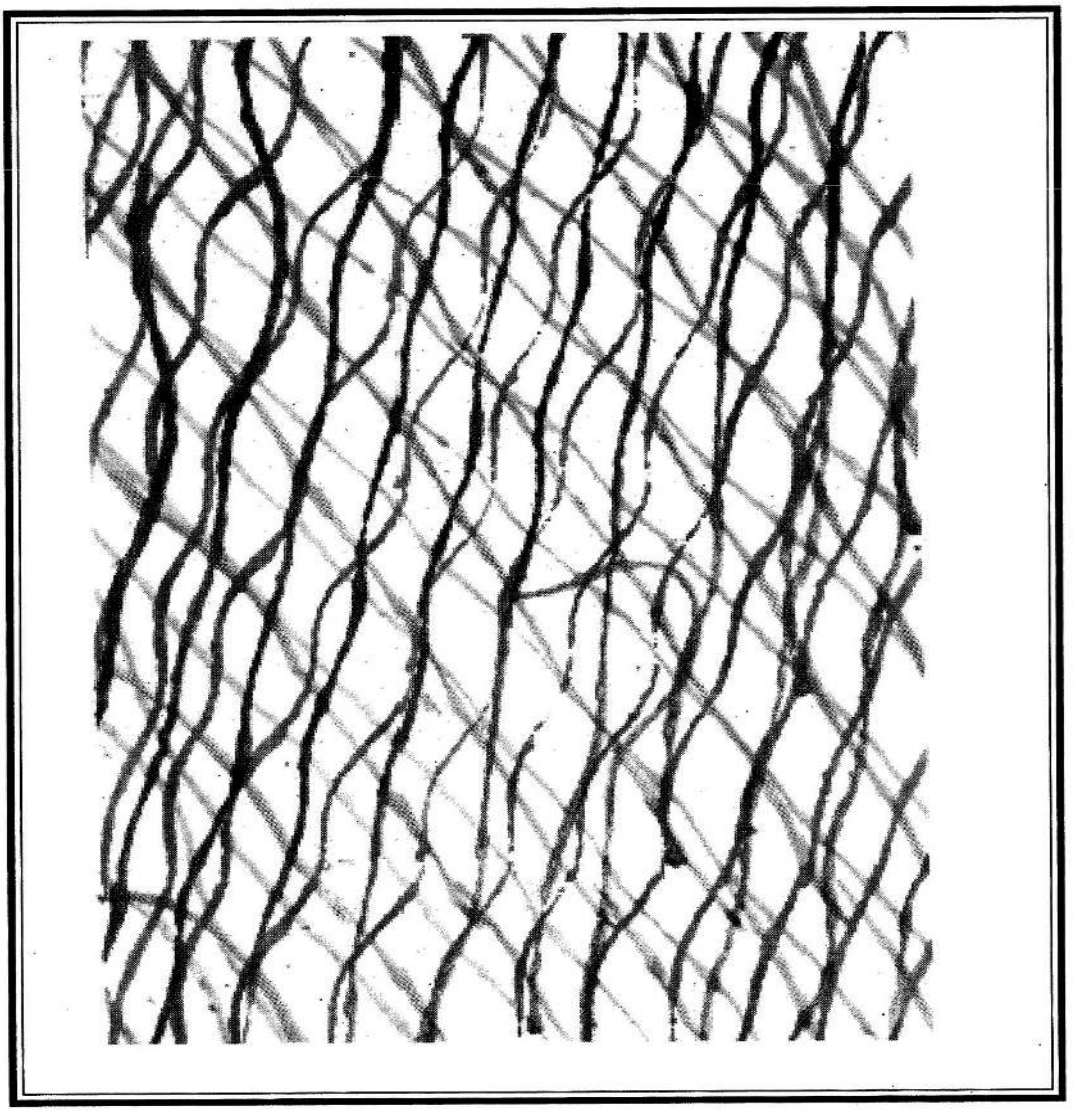
Material Required : Poster colours, Brushes, Palette, cup, Rag, Thick Thread, Pencil and paper.

Method:

Mix colour in your palette. Take a piece of thread about 25 cms long. Now dip the thread in colour. Take the thread out of colour and roll it on to the pencil. Roll this pencil on the paper you will get stripes as shown.

Variations

You can roll different coloured threads on the same paper and get muticoloured stripes.



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**Butterfly Texture**

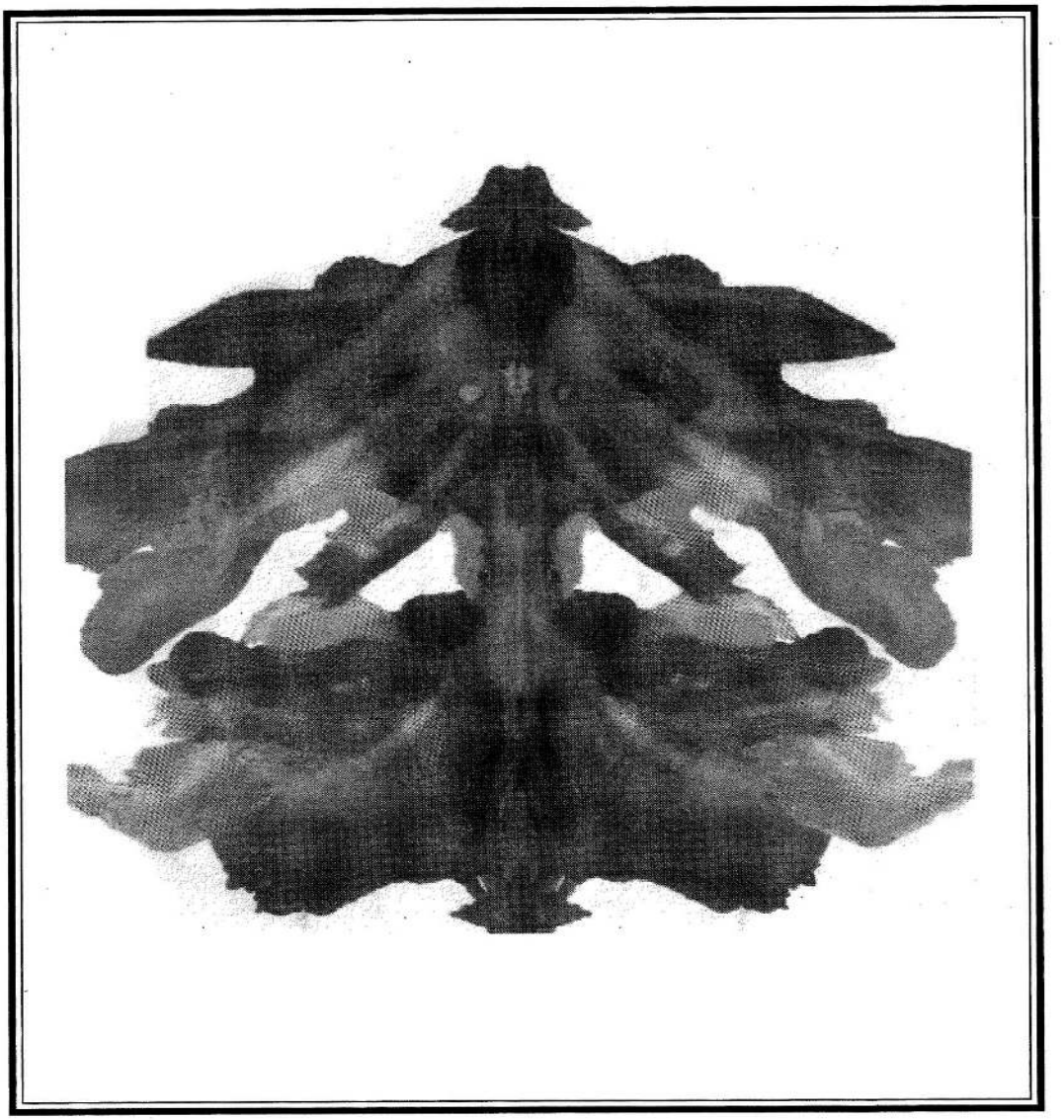
Material Required : Poster colours, Brushes, Palette, cup, Rag and paper.

Method:

Take colour directly from the bottle ie. thick colour. Apply thick colour on the centre of the paper in any fashion. You can take two or more colours. Now fold the paper from the centre so that the colour is in between the paper. press and spread the colour using your thumb or ruler. open the sheet and let it dry.

Variations

You can dilute the colour slightly and repeat the same process.



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**Dry Brush Texture**

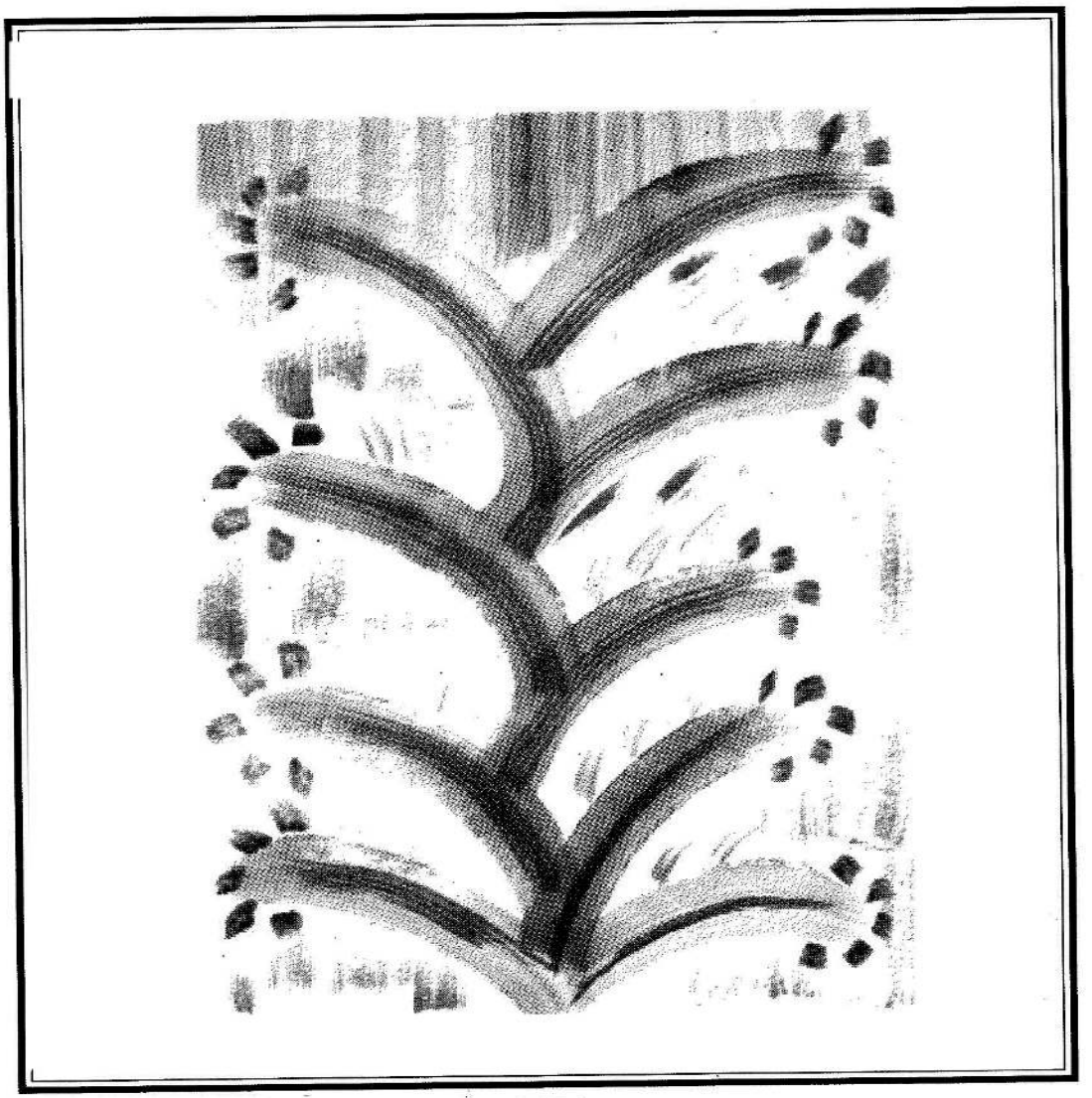
Material Required : Poster colours, Round and flat Brushes, Palette, cup and Rag.

Method:

Mix colour in your palette using very little water. Now take a dry brush dip the edge of the brush in colour and make dry brush stokes on the paper.

Variations

You can take a broad painter's brush and apply two or three colours on its edge and then make stokes. You can create lovely multicoloured stripes or checks.



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**Spray Texture**

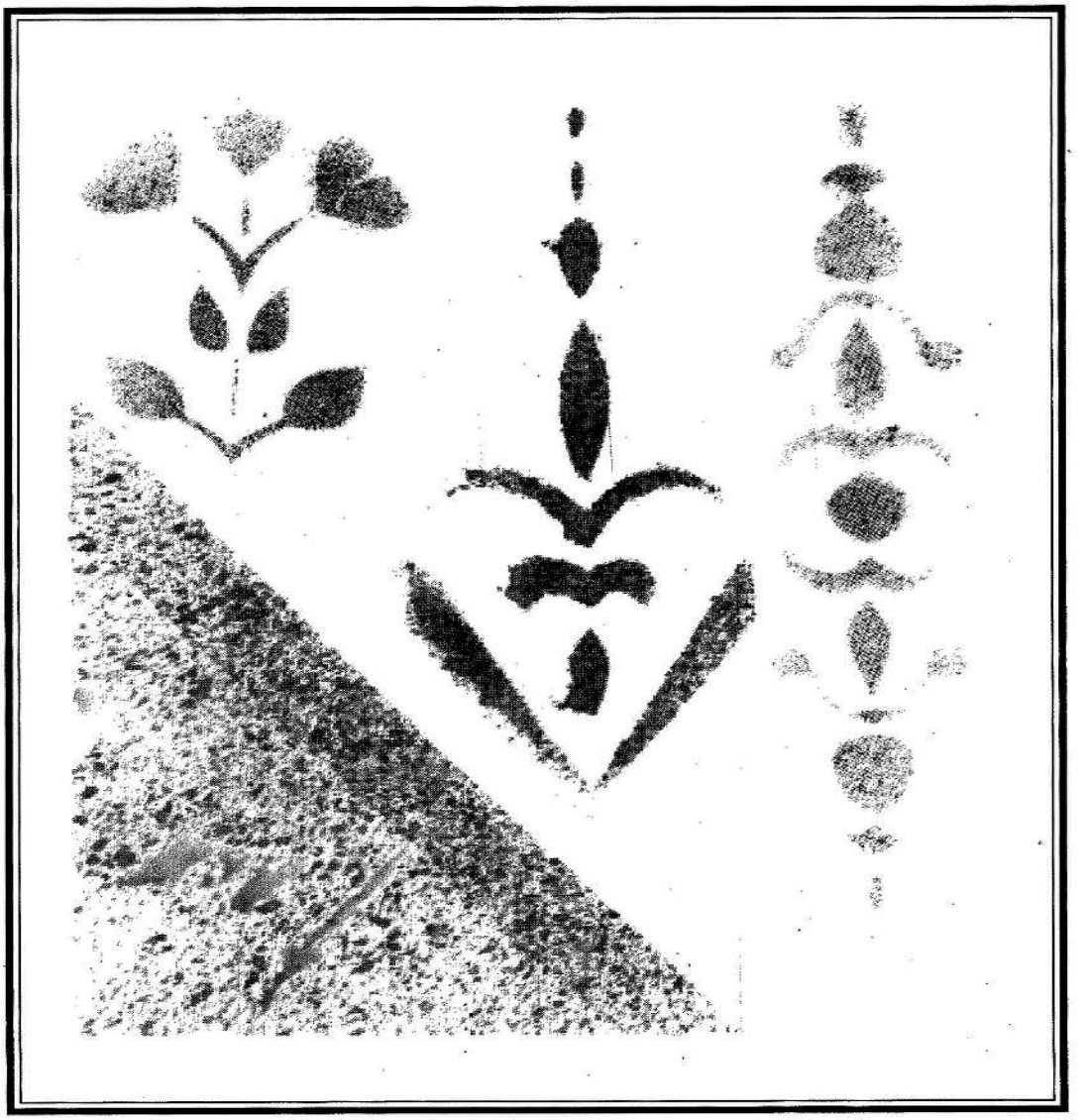
Material Required : Poster colours, Brushes, Palette, cup, Rag, Tooth Brush and paper.

Method:

Mix colour in your palette. Take an old tooth brush and using your thumb, spray colour on the paper.

Variations

You can use more than one colour. But remember to wash and dry your toothbrush before you use the second colour. You can also use stencils to create beautiful designs as illustrated in DFD-07 Block4 unit15.



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**Dabbing Texture**

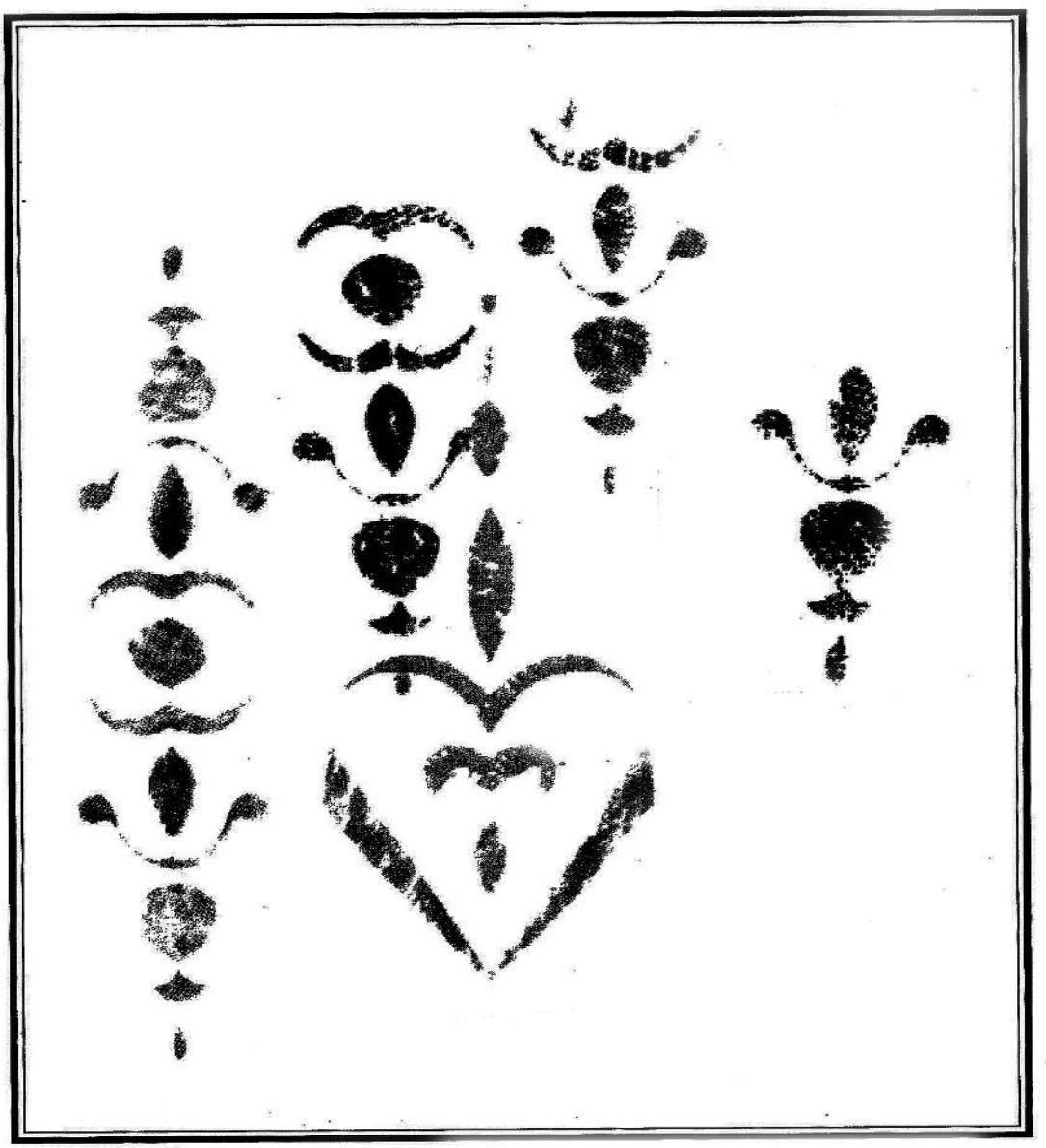
Material Required: Poster colours, Brushes, Palette, cup, Rag, Stencil Brush and paper.

Method:

Mix colour in your palette. Take a stencil Brush. This brush is thick with stiff hair and a flat edge. Dip the edge in colour and then dab it on paper. The effect created is of a rough texture.

Variations

You can use more than one colour.



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**Blade Texture**

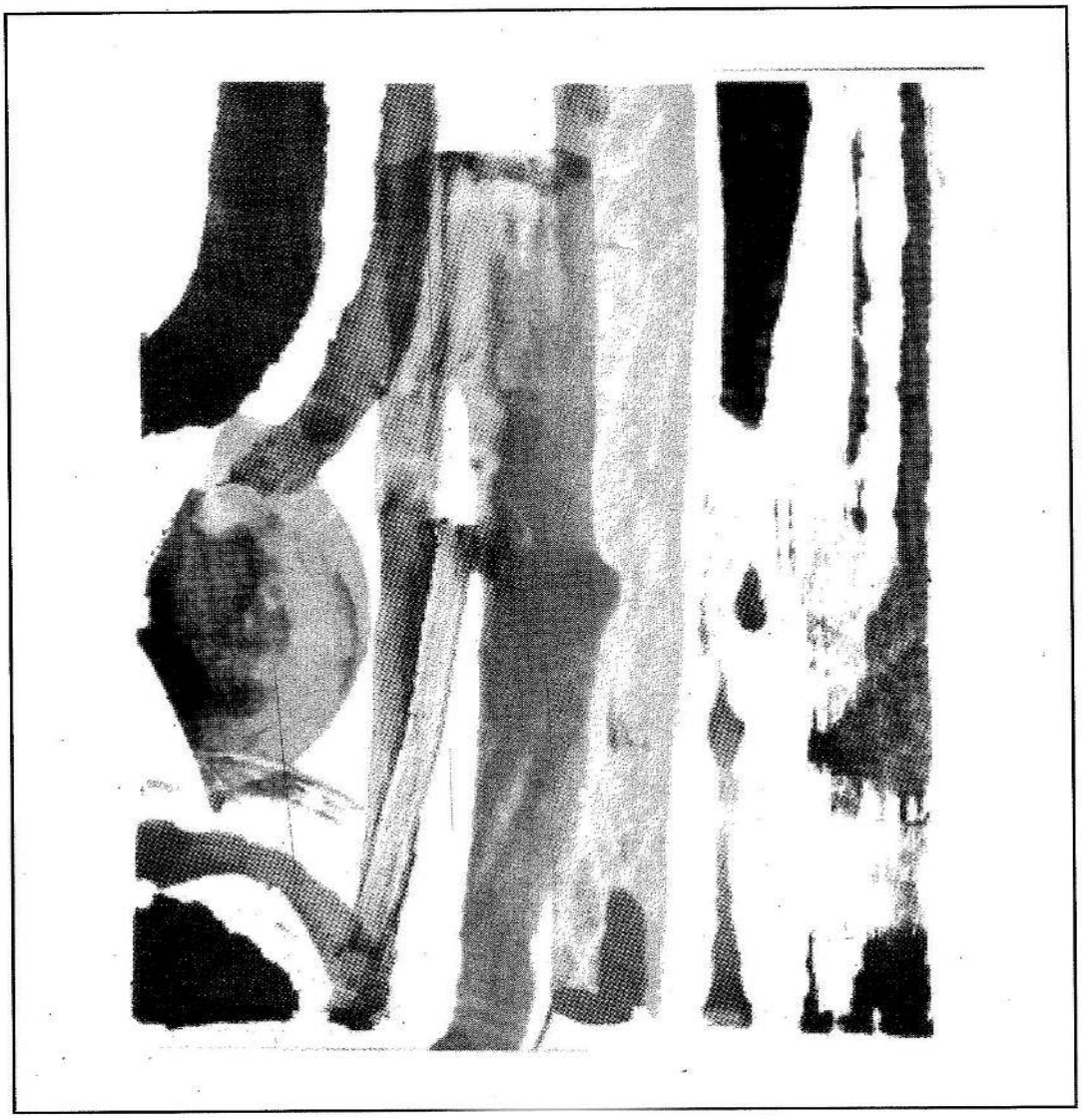
Material Required: Poster colours, Brushes, Palette, cup, Rag, Blade or a scale and paper.

Method:

Mix colour in your palette. Take relatively thick colour so that it does not flow. Take a blade and pick up colour with the edge of the blade. Now plate the edge of the blade on the paper and pull the colour with the blade.

Variations

You can use more than one colour. The blade can be move in a circular manner as it is slightly flexible. You can also try this with a scale



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**Impressions Texture**

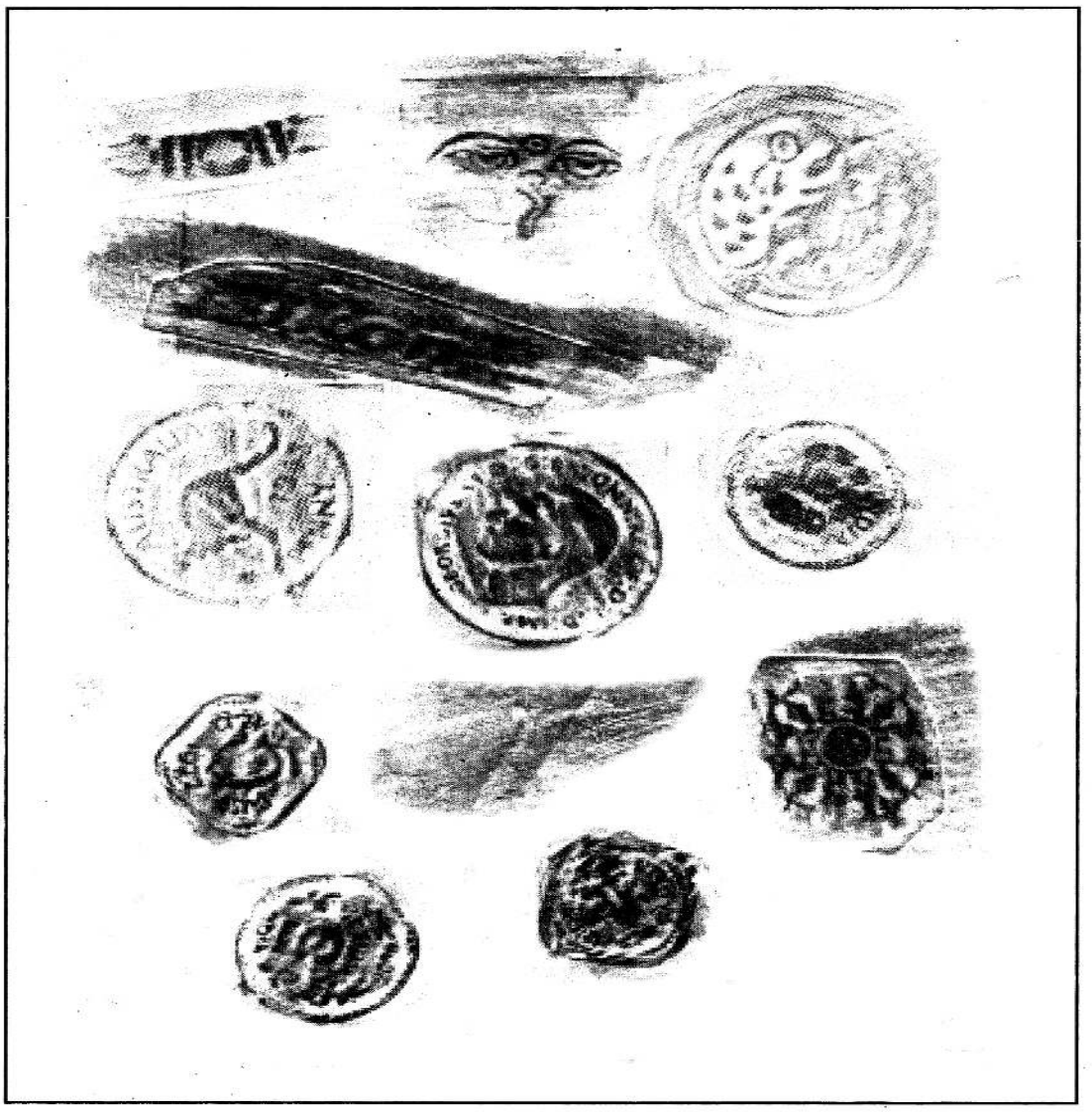
Material Required: Dry pastel colours, Brushes, Palette, cup, Rag, Items like Bottle caps, Coins etc. of which you can take impressions and paper.

Method:

Keep the coin and then place the paper over it Rub dry pastel colour over it. What ever is embossed on the coin will show up on your paper.

Variations

You can use more than one colour pastel. You can try doing this on slightly thick paper with jute fabric kept under it.



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**Thumb Impressions Texture**

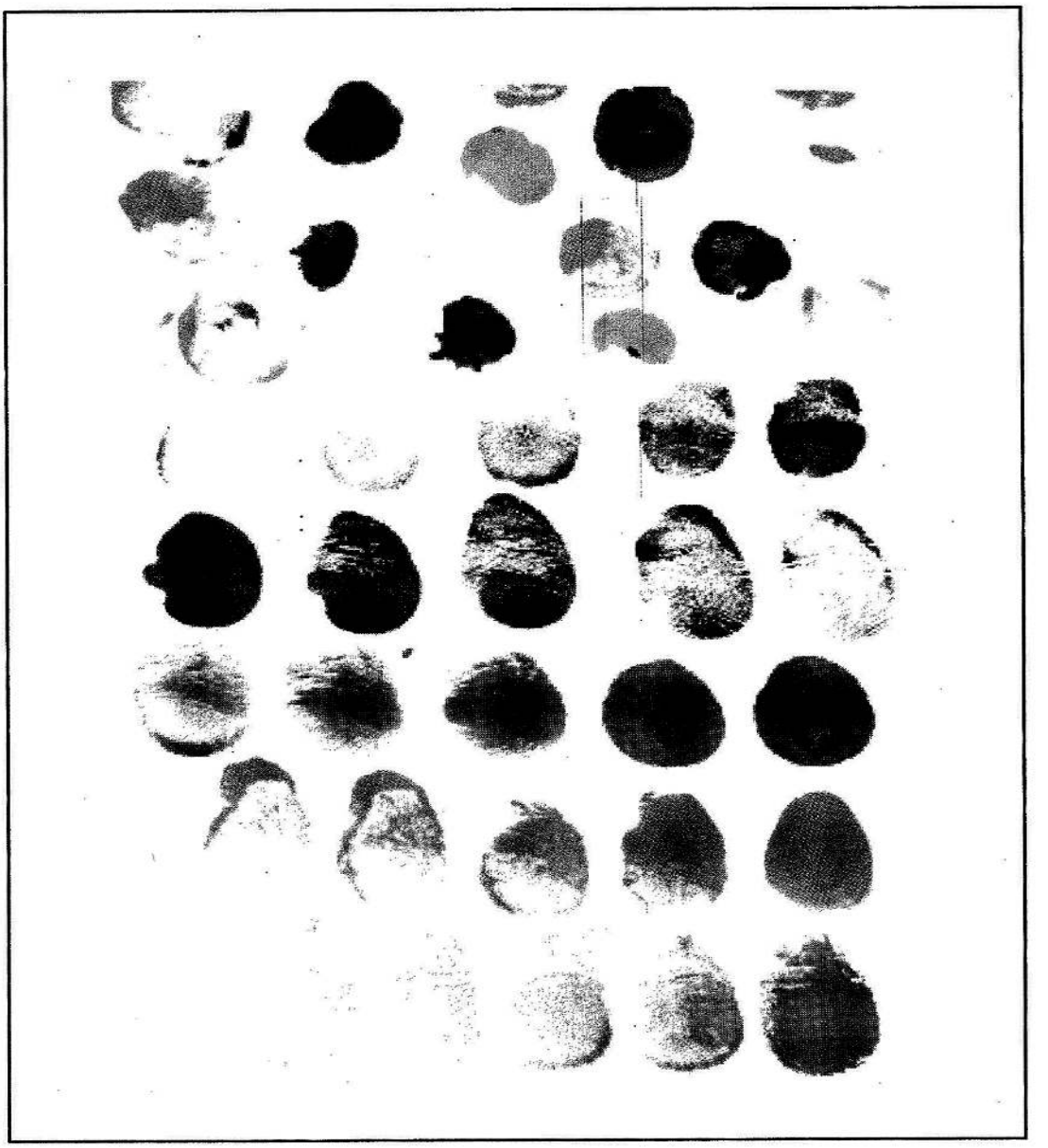
Material Required : Poster colours, Brushes, Palette, cup, Rag and paper.

Method:

Mix colour in your palette. The consistency of the colour should be thick. Dip your thumb in colour and take impressions of your thumb on paper

Variations

You can use more than one colour.



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**Wax Crayon Texture**

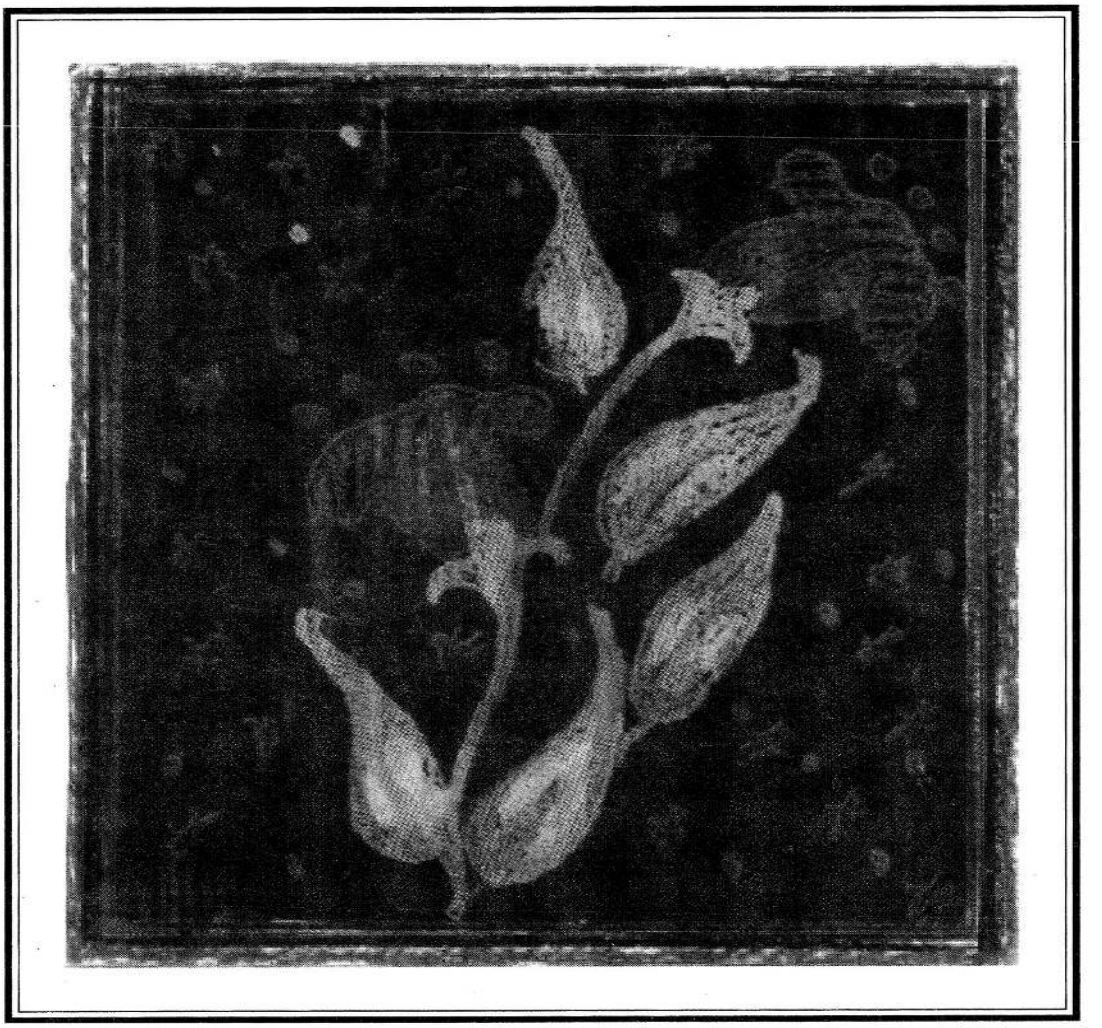
Material Required : Poster colours, Brushes, Pallete, cup, Rag, Wax crayons and paper.

Method:

Rub wax crayons on your paper at random or create a design. Make sure you rub your crayons well leaving no white space. Now take black poster colour. Mix it in your pallete and apply all over your drawing. You will see that wherever you have used your wax colours the black poster colour will not cover. The background will become black leaving the design or coloured part.

Variations

You can try this with different colour combinations



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**Vegetable Texture**

Material Required: Poster colours, Brushes, Palette, cup, Rag, Vegetables like onion, ladyfinger Potato etc. and paper.

Method:

Mix colour in your palette. Take a vegetable and cut it. Apply colour over it and take its impression on paper. The texture of the vegetable will show on the paper.

Variations

You can use more than one colour at the same time.

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**Blowing Texture**

Material Required : Poster colours or inks, Brushes, Palette, cup, Rag, and paper.

Method:

Mix very thin colour in your palette. You have the choice of using inks also. Put a few drops of ink on the paper. Hold the paper in your hand flat. Place it in front of your mouth and blow hard from all directions.

Variations

You can use more than one colour at the same time to create interesting patterns.

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RIL-134

## Marbling Texture

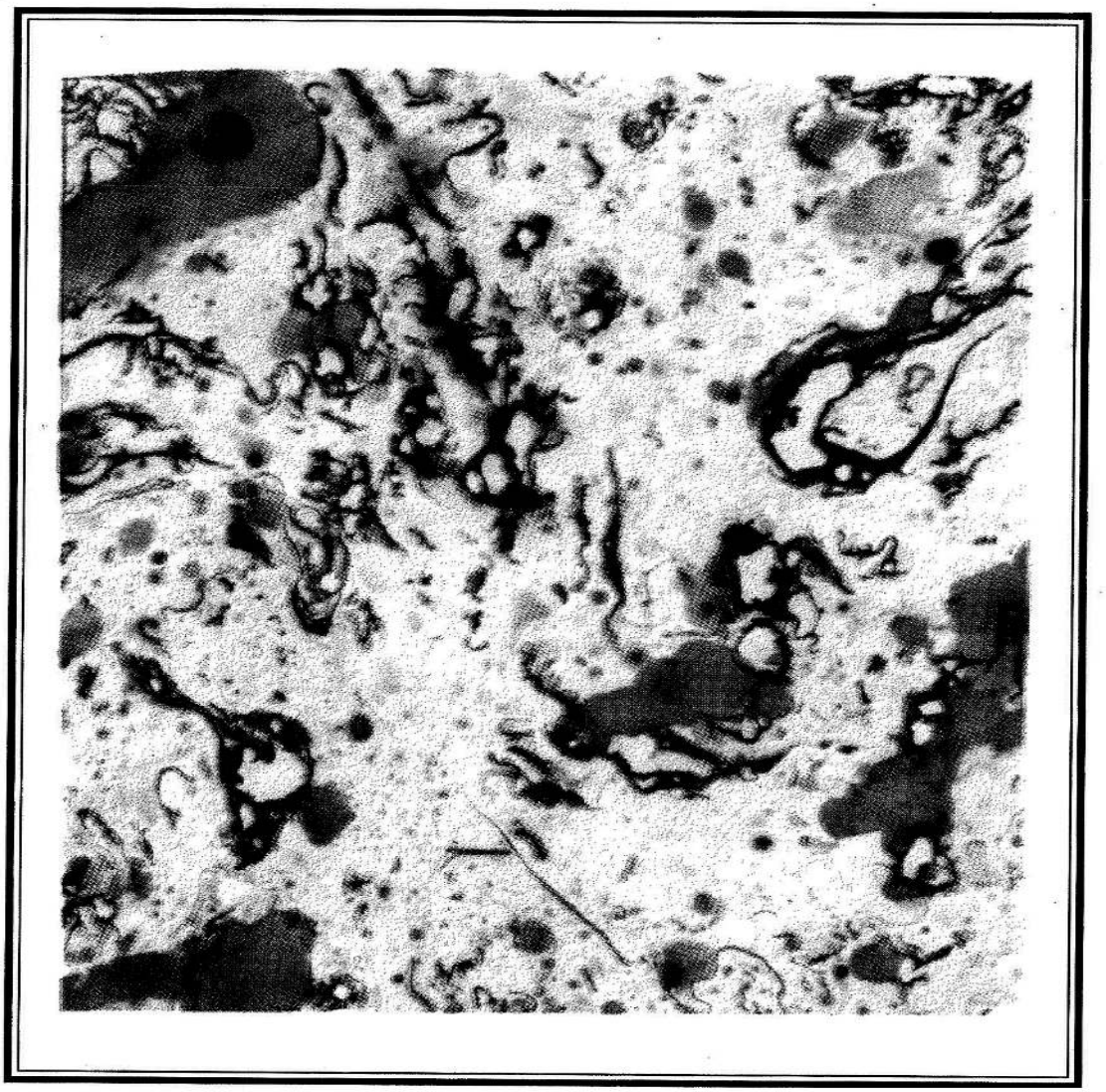
Material Required: Poster colours, oil, Brushes, Palette, cup, Rag, and paper.

Method:

Mix two or three different colours in your palette. Take a flat tray. Fill it with water. Put two or three drops of oil in it. Let the oil float on the surface, do not mix the oil in water by stirring it. Now add drops of different colours in the water. The colour will diffuse on the surface or the water. Now quickly take a piece of paper and put it flat on the surface of the water and lift the paper. The colour on the surface of water will form interesting forms on the paper.

Variations

You can use more than one colour at the same time. Try using different types of thick papers.



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## Activity

1.Take thin strips of different types of fabrics and do thread textures with it.

2. Pick up leaves from your garden and take impressions on paper.

## 8.4 Summary

Textures are surface feels which create different design form & effects. Textures are available in nature every where - animal skin, flower, leaves, rocks, fishes etc. etc.

However you can create texture with colors which will help you in design formation and illustration

## 8.5 Self-assessment Questions/Exercises

1. Write a note on the importance of textures for a designer.

2. Make thread rolling texture on a piece of paper and then do vegetable printing on it.

3. Make Spray texture on a piece of paper and then dothread dabbing on it.

4. Make marbling texture on a piece of paper and then do Blade texture on it.

5. Make marbling texture on a piece of paper and then do Blade texture on it.

## 8.6 Further Readings

1. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.

2. Kala Saidhantic by Lakshmi Narain, Nayak Pablication, Lakshmi Impresion Calcutta.

# NOTES

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# Block 3

## COLOUR

UNIT 9
Colour Theory --

UNIT 10
Phychology of Colours --

UNIT 11
Colour Schemes --

UNIT 12
Colour and Dress --

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# BLOCK 3

## COURSE INTRODUCTION

## COLOUR

### UNIT 9

### Colour Theory

It is difficult to imagine life without colour as god has gifted colour to us. It is only when we try to imagine a life without colour do we realise the importance of colour. Colour is an important tool in the hands of a designer. This unit gives information on the break up of colour, the various colour theory and how new colours can be created by mixing two or three colours.

### UNIT 10

### Phychology of Colours

Colours affect us and our moods. It plays a vital role in our lives. It creates an impact on the perception of form, space and size. It is affected by the light which falls on it. It may be warm or cool, it may create tranquility or freshness, and it can be inviting and welcoming.

This unit aims to tell us what the emotions are felt by the human mind on seeing a colour and which colour represents which feelings.

### UNIT 11

### Colour Schemes

Colours are always viewed against a background. Using a colour scheme board gives designers a direction for their creativity. Normally one begins by choosing one colour from the colour wheel. Then one looks around for other colours which will go with this base colour to create the mood you want to .

This unit tell you how to use the colour wheel and decide what colour combinations or schemes you want to use. It is the designer's

choice to decide whether to go in for tonal colour schemes, harmonious colour schemes, or complementary scheme. This unit will help you take the decision.

## UNIT 12

### Colour and Dress

It is rare for a designer to use only a single colour especially in fashion designing, where while designing the total look is to be kept in mind. The colour of the hair, the colour of the eyes, the outfit, the accessories all combined together form an ensemble. This unit explains the different colour combitions and their effects. It also gives a few suggesstions on what goes with which type of figure and dress.

# UNIT 9

**STRUCTURE**


**9.1 Unit Introduction**

**9.2 Objectives**

**9.3 Colour Theory**

**9.3.1 Introduction to Colour**

**9.3.2 Dimensions of Colour**

**9.3.3 The Colour Wheel**

**9.4 Summary**

**9.5 Self-assessment Questions/Exercises**

**9.6 Further Readings**


## 9.1 Unit Introduction

Imagine a life without colour. It would be like a black and white picture with everything in shades of grey. How boring and monotonous it would be if you looked at yourself and every thing around you and all what you could see was shades of grey!

Probably if life was a palette full of grey tones man would not have been able to develop his creative instincts to such a great level. Creativity and expression of Creativity depends largely on the correct usage of colour. Colour is an important tool in the hands of a designer and it depends on him how effectively he uses it.

## 9.2 Objectives

It is impossible for the human eye to count the colours available in nature. Colour is a very vast and complex subject, You can create a

number of different colours by mixing two or more colours. Just keep varying the quantity of the colour and you will get a new colour. Mix white to the colour in varying quantities and you will get a host of lighter colours. Likewise mix black and you will get a host of dark colours.

To understand colours, the theory of colours and basic colour mixing this text has been written

## 9.3 Colour Theory

### 9.3.1 Introduction to Colour

We all enjoy colours. Colours are only visible in light and are an active part of our lives.

Colours are forces, radiant energies that affect us positively or negatively whether we are aware of it or not. They show a direct appeal to senses and help us to express emotions, ideas and feelings.

Colours play their role and affect our body and mind in either a pleasing, irritating, relaxing or exciting manner. There are a number of ways in which colour affects us. This we will study in detail in the following unit. For the time being we must understand that colour creates an atmosphere to which we respond first and foremost. This response is prior to any other response to any other visual element. And this is why colour becomes the most vital tool in the designer's toolbox.

Colour is a property of light, not an object in itself. Its references changes as the light changes. Colour is therefore a product of light whose reference will change as soon as the light changes. Grass may be grey at dawn, bright green at noon and black at night. Objects have no colour of their own but merely, the ability to reflect certain sections of the visible spectrum.

Objects reflect, what we perceive and absorb, what we don't see. What we perceive, is interpreted by our brain as colour. A human eye can see 7,000,000 colours. There are four main colour theories based on different ideologies but as students of art, we study the colour theory based on pigment theory where red, yellow and blue are the three pri-

mary colours.

In 1966, Sir Isaac Newton observed the visible spectrum of light when he passed a beam of light through a prism. His theory is, when a ray of light passes through a prism it bends and then breaks into seven different coloured rays. ie red, orange yellow, green. blue, indigo and violet. This is their natural sequence and is called a Spectrum. According to their varying wavelengths different rays bend at different angles. If these seven rays are got together against a focus through a convex lens they result in white light.

Raindrops act like prisms and when you see through them you see white light broken into colourful rainbows

The first color wheel was invented by Sir Isaac Newton. He split white sunlight into red, orange, yellow, green, cyan, and blue beams; then he joined the two ends of the color spectrum together to show the natural progression of colors.

So the question that comes to mind is what is colour? Colour is the sensation existing only in our minds, the external factor, light and its brightness or faint glow upon an object is its origin. The remarkable colour effect as seen by our eye and interpreted by the brain is our response to certain wavelengths that make up the visible spectrum. Therefore we can describe light in terms of wavelength and wavelength in terms of colour.

As pigment and light are different in terms of how they combine to create colors, so too are the rules for dealing with each. White light is composed of the mixture of the three primary hues red, green and blue. Black is approximated in pigment by mixing the primaries cyan, magenta and yellow

Why study color theory? If you are involved in the creation or design of visual documents, an understanding of color will help when incorporating it into your own designs. Choices regarding color often seem rather mystical, as many seem to base decisions on nothing other than "it looks right."

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There are 2 main reasons why we study colour—the first involves the communication of colors; the other involves the application of color.

Colours commuhicate. What is red? Candy apple red, blood red, rose red... to try and communicate a specific hue, after all which red are you referring too!

Color application is important and colour theory is a complex subject. It contains objective laws of psycho-optics as well as subjective value judgments.

Before we discuss the colour theory let us understand what are the dimensions of colour:

### 9.3.2 Dimensions of Colour

Colour has three dimensions: hue, value, and intensity.

**Hue:-**

Hue is the first dimension of the colour. Hue denotes the specific colour; such as blue, green, or purple. It is the name of the colour. It is the property by which we can distinguish one colour from another. For eg- the difference between green and blue is the difference between their hues.

**Value:-**

Value is the second dimension of colour. It is the amount of lightness and darkness in a colour. White has got the highest value whereas black has the lowest.

It is that property of a colour by which it is distinguished from other colours of the same hue; e.g., light or dark. The value of the colour can be changed by adding white or black in a colour. When you add white you increase the value and when you add black you decrease the value. These are also refered to as tints and shades. When white is added you get Tints and when black is added you get shades. Darker value i.e. shades appear heavier in weight than lighter value i.e. tints.

**Intensity:-**

Intensity is the third property of colour. Intensity indicates the relative purity of colour. Intensity describes how bright or dull a colour is. Pure colour by itself is of highest intensity. When we mix grey in a colour we lower the intensity of the colour. The amount of grey and the shade of grey mixed into the colour will determine how much the intensity has been lowered.

Now that you have got to know the dimensions of colours, you can fully understand when someone describes a new dress as a light, dull blue. By saying light you would be giving the value (light), By saying dull you will reveal the intensity, and blue ofcouse is the hue.

When we talk of intensity another word comes to mind and that is saturation. Saturation in colour means a state of being completely filled, penetrated or soaked with colour. The stronger the hue, the greater is its intensity or saturation. When mixed with either white or black, the colours loses its saturation or intensity.

### 9.3.3 The Colour Wheel

Now after having understood the dimensions of colour let us move on and study how colour is divided.

We all know that when a ray of light passes through a prism, it is broken into a rainbow of colours. We refer to this as the VIBGYOR. Each alphabet denotes a colour. The colours are violet, indigo, blue, green, yellow, orange and red. When this colour spectrum is formed into a circle, with its red and violet meeting, it shows the sequence in which the nature has arranged the hues.

For purposes of study colour has been divided into three wheels. The primary colour wheel, the secondary colour wheel and the tertiary colour wheel.

As far as the colour wheel is concerned there are two theories. One is the Oswald colour theory, propagated by scientist Dr. Oswald. According to him there are eight standard colours. Yellow, Orange, Red,

Purple, Blue, Turquoise blue, Sea Green, and Leaf green. Out of these he regards Yellow Red, Blue and Green as the primary colours.

The second colour theory is the one which most designers and artists follow. According to this Pigment theory the primary colours are Red, Yellow and Blue. These colours are present in nature in their original form. They can neither be broken down nor obtained by mixing any two colours. When all three primary colours are mixed in equal proportions their inherent qualities disappear and the result is dark grey. Since these colours cannot be obtained by mixing any two colours and are present in nature in their pure form they are called Primary Colours.

Secondary colours are obtained by mixing equal proportions of any two primary colours. The colours are Orange, Violet and Green. The combination are:-

Yellow + Red = Orange;

Red + Blue = Violet ;

Blue + Yellow = Green

When one secondary and one primary colour is mixed in equal proportion, a tertiary colour is obtained. The Tertiary Colours are combinations are-

Orange + Red = Red orange ( Tan )

Orange + Yellow = Yellow orange ( Tangerine )

Violet + Blue = Blue violet ( Indigo )

Violet + Red = Red violet ( Maroon )

Green + Blue = Blue green ( Turquoise)

Green + Yellow = Yellow green ( Lime Green )

Working with colours to achieve a good design can be a challenge and it can be fun too. But it is definitely not easy.. Dozens of pitfalls

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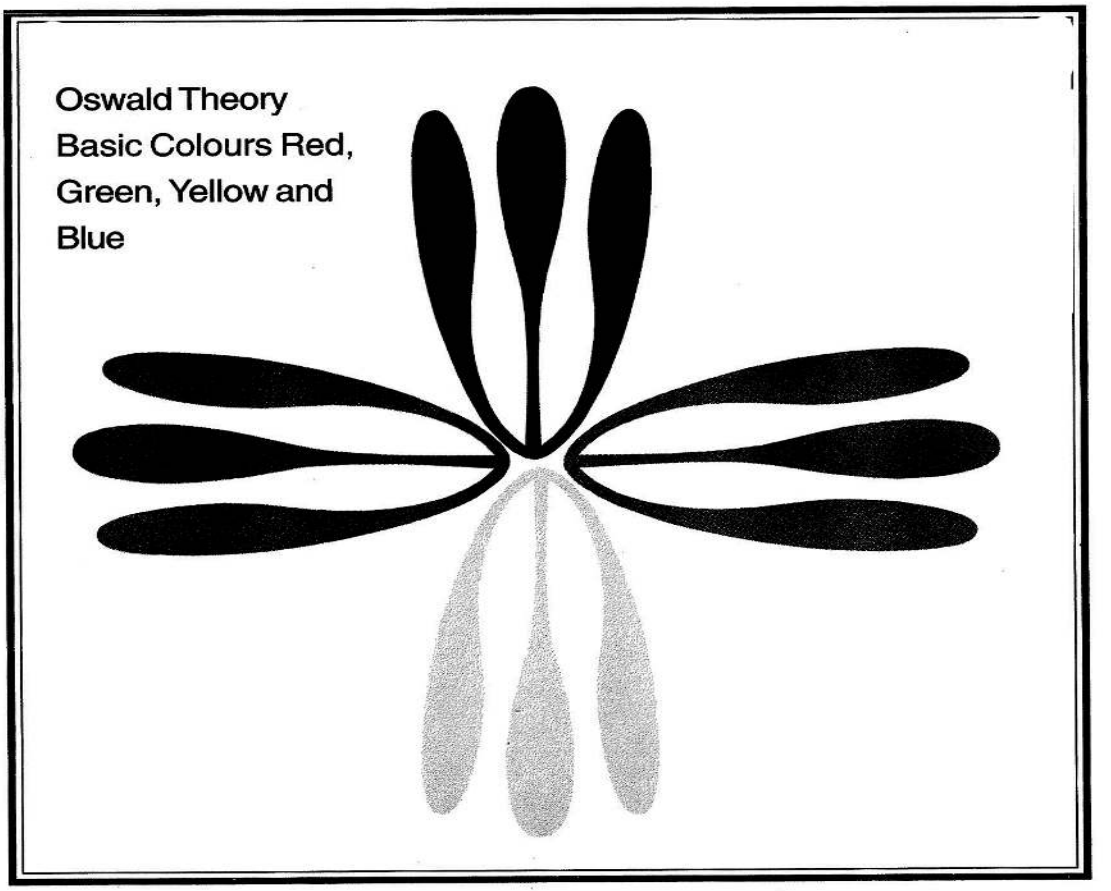
and simple mistakes can lead to destroying combinations of colours.

Now let us practically mix the colours and create our own colour wheels. Take out your Painting Kit which comprises of your poster colours ( a set of twelve colours ), Round Brushes, Palette, Cup for water and a rag to wipe your brush. Remember you will also need your geometry box if you want to create your design in a circle.

**Oswald Colour Theory.**

Let us start with the Oswald Colour Theory. Make a circle and divide it into four equal parts. Take Lemon Yellow, Cobalt Blue, Poster Red and Light green from your poster colour box. Take a little bit of each colour in your colour palette and mix it well. Now take a fine tip brush and colour each of the four parts with these colours as shown in the diagram.

The secondary colour wheel of the Oswald Colour theory regards Lemon Yellow, Cobalt Blue, Poster Red, Light green, Orange, Purple, Turquiose Blue and sea green ar the eight standard colours.

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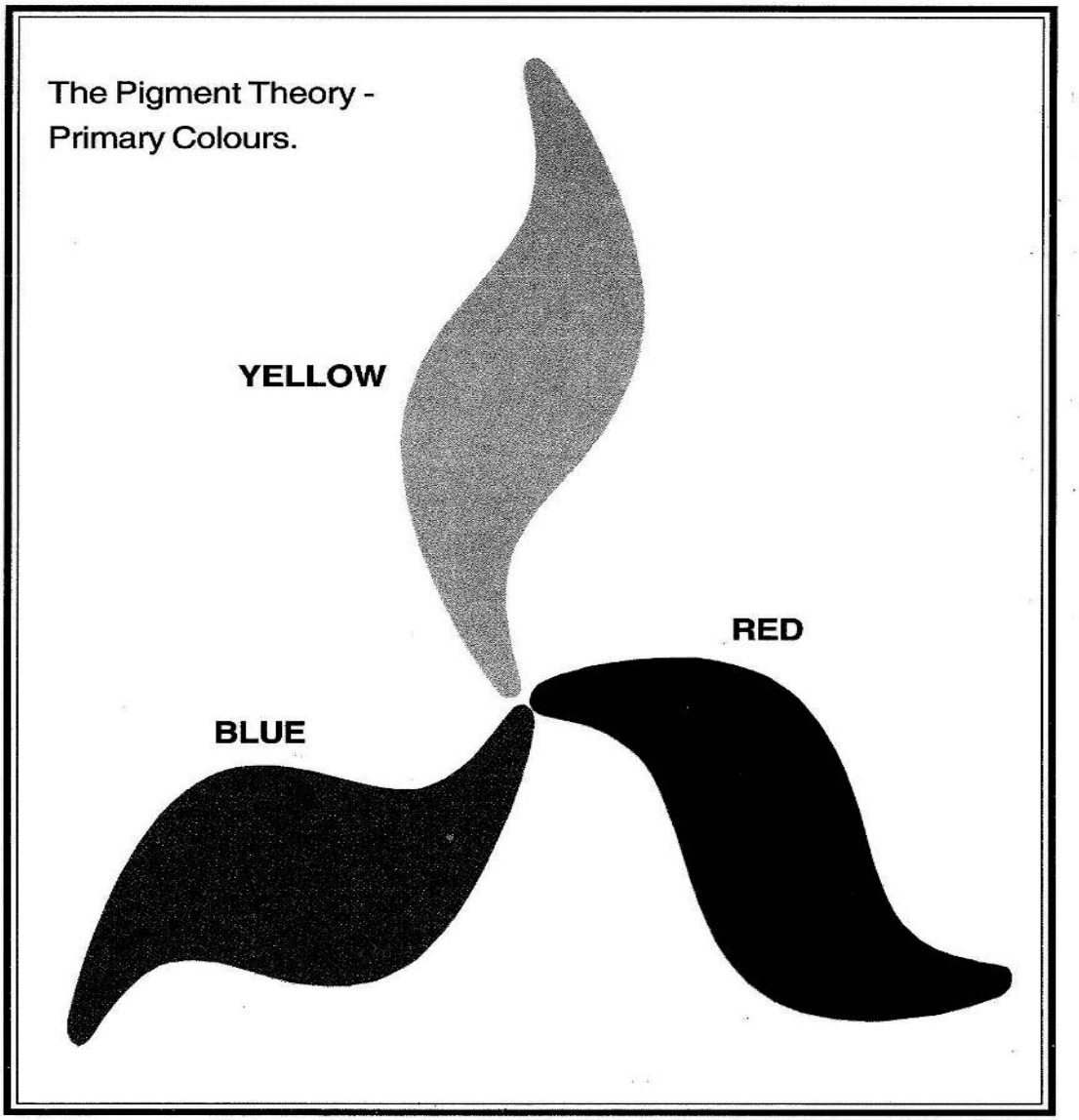
**Making the primary colour wheel by following the Pigment Theory.**

Make a circular design as shown on an one-fourth cartridge sheet. Take the three primary colours from the colour box. Take a brush full of colour from the bottle into the palette. Add a few drops of water and mix it well Now with a fine tipped brush colour the primary colour wheel as shown.

While colouring remember to mix your colour well in the palette. When you paint use the brush in a single direction stroke. Do not add more water to the colour in between painting as this will vary the consistency of the colour and make your work look patchy.

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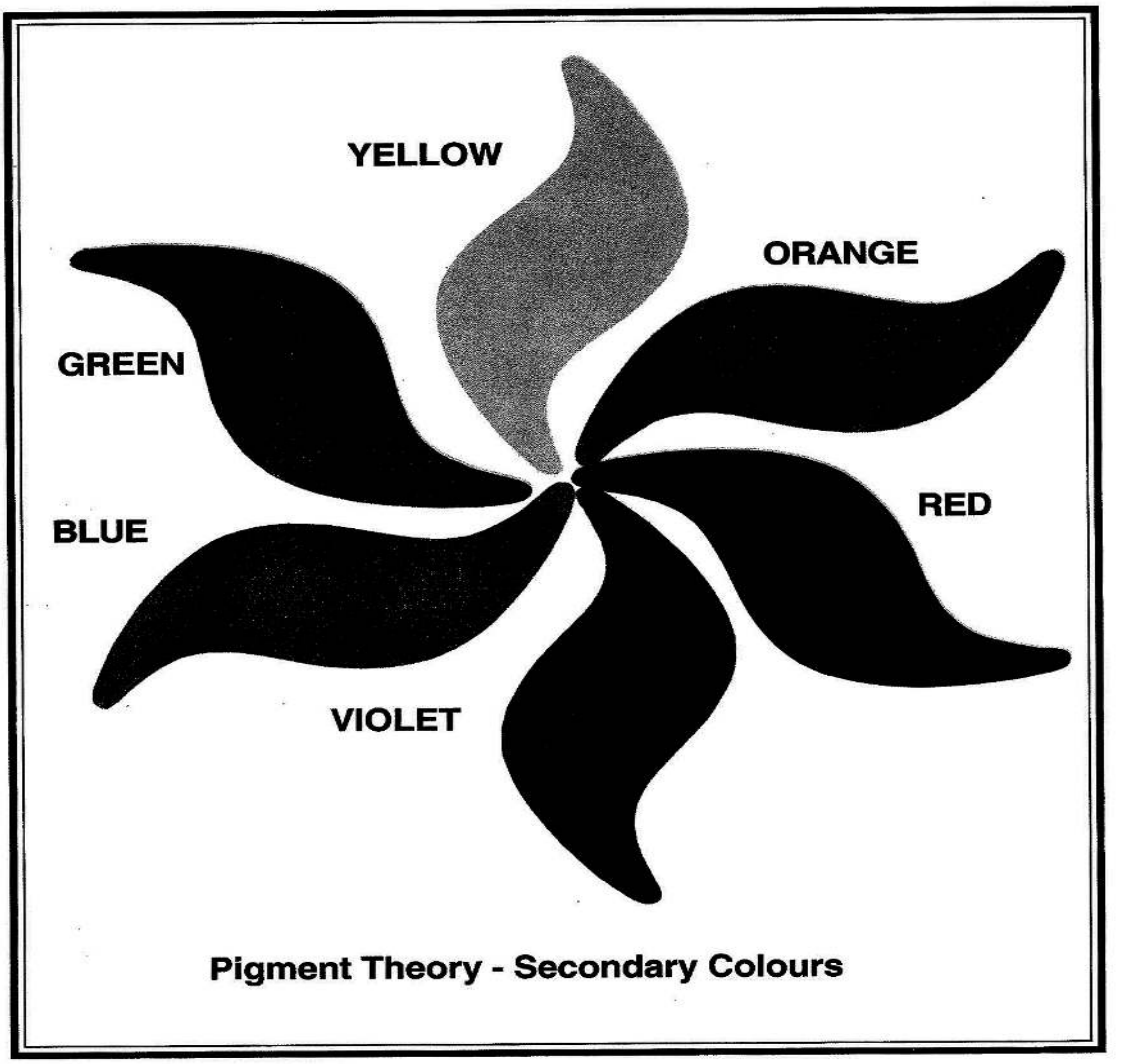
## The Secondary colour wheel

Now make a six leafed design. Colour the alternate leafs with the three primary colours. The leaf in between yellow and red will be coloured orange. The leaf in between yellow and blue will be coloured green and the leaf in between red and blue will be coloured violet. Remember that you have to technically take equal amount of colour. Practically remember that darker colours are stronger therefore a little less quantity will suffice.

Yellow + Red = Orange;

Red + Blue = Violet ;

Blue + Yellow = Green




Pigment Theory - Secondary Colours

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## The Tertiary Colour Wheel

Now to make the Tertiary colour wheel make a twelve leafed design in a circle as shown. For purpose of study let us label the leaves as one, two, three, .... and so on till twelve.

If leaf one is yellow then make leaf five, blue, and leaf nine red. Then put leaf three, seven and eleven as green, violet and orange respectively.

Remember to do the colour mixing like you did for the primary and tertiary colour wheels.

Now for the tertiary colours you will have one uncoloured leaf in between two coloured leaves i.e. between one and three you have two. Now since one is yellow and Three is green you mix yellow and green to get Lime Green.

Likewise in between three and five you have four. Now since three is green and five is blue you mix green and blue to get Turquoise.

Now in betweenfive and seven you have six. In five you have blue and in seven you have violet, so mix blue and violet to get Indigo

Next you have eight in between seven and nine. Therefore you mix violet and red to get Maroon

Now you move further and mix red and orange and get Tan colour which is to be filled in number ten leaf which is in between nine and eleven

Lastly you have twelve in between eleven and one number leaf. So you mix orange and yellow to get tangerine colour.

Yellow + Green = Lime Green

Green + Blue = Turquoise

Violet + Blue = Indigo

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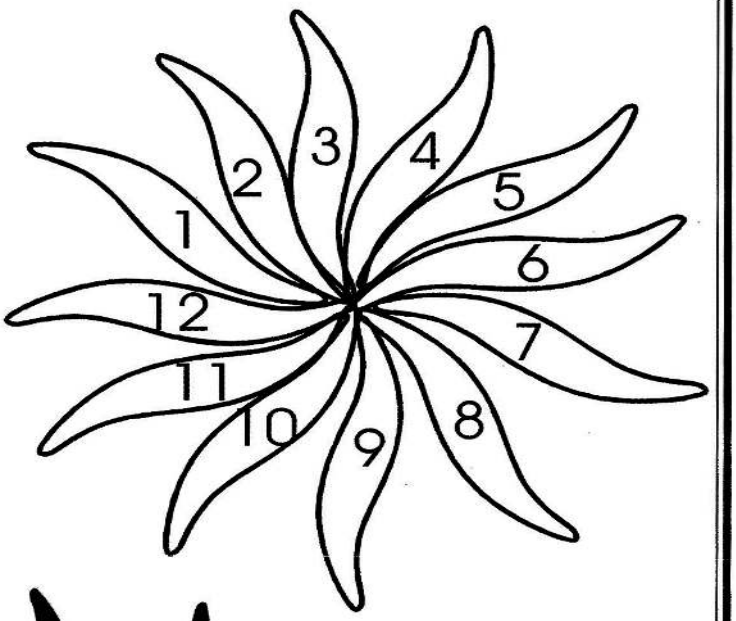
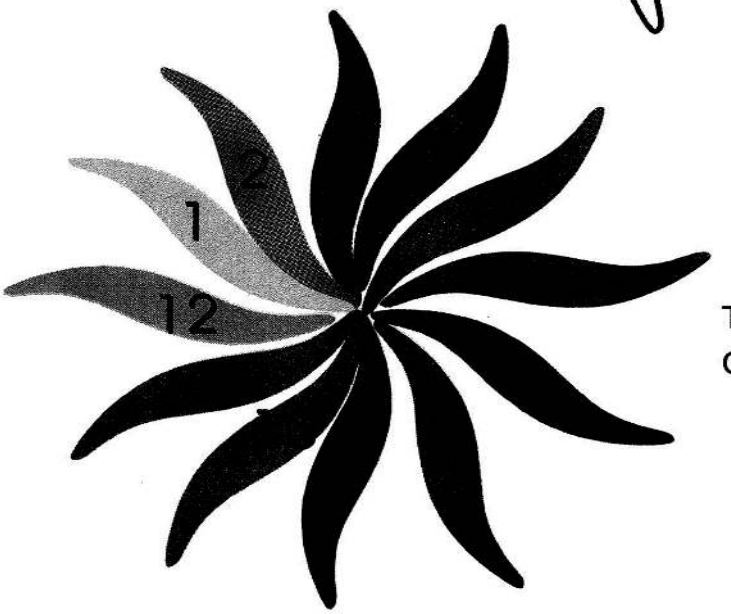
Violet + Red = Maroon

Red + Orange = Tan

Orange + Yellow = Tangerine;

**The Tertiary Colour wheel with numbers**




The number and Colour Wheel

## TheTertiary Colour Wheel

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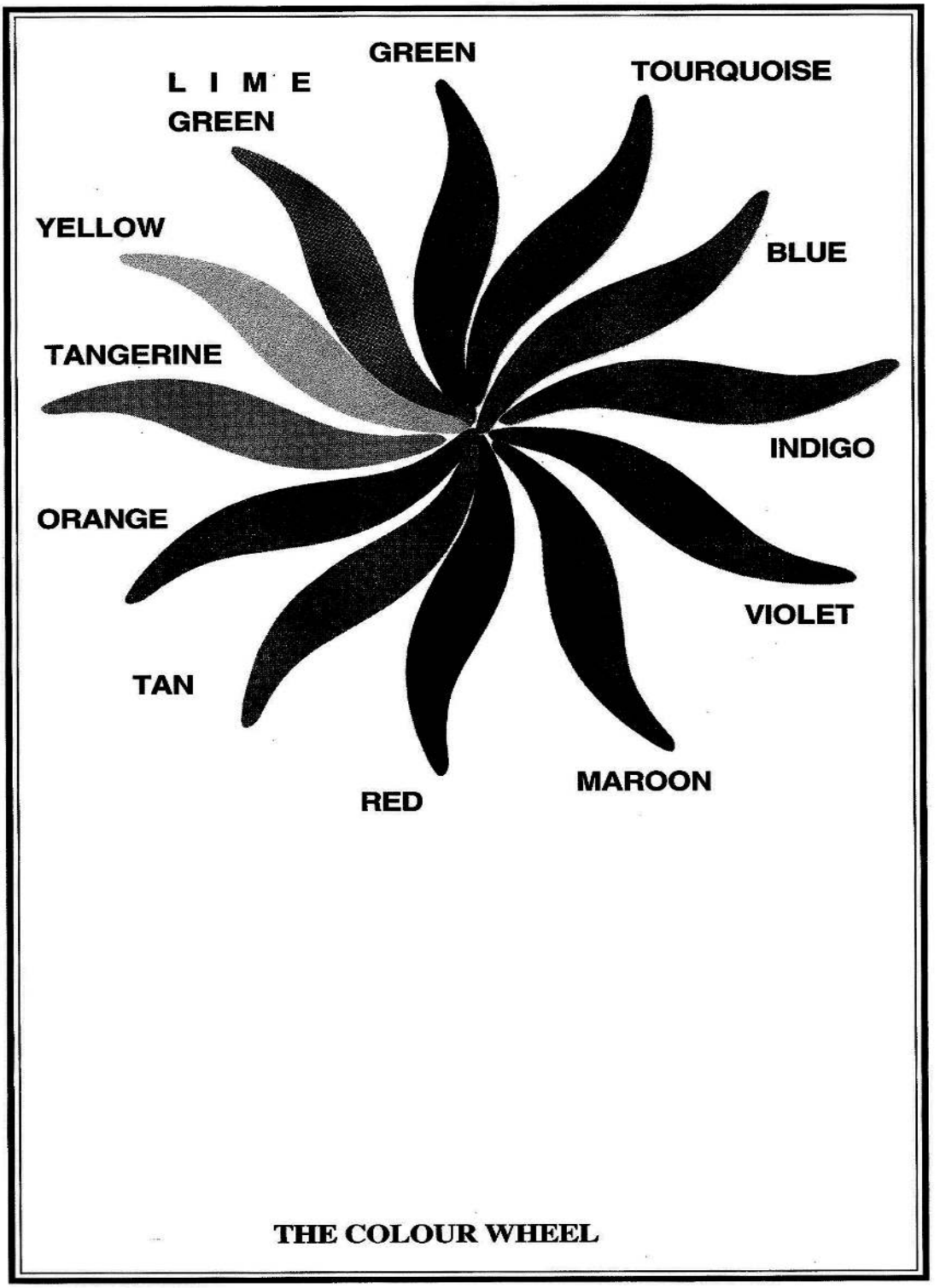
For better understanding follow the colour and the number charts to understand the mixing of colours.

**The Tertiary colou wheel with the names of the colours**




THE COLOUR WHEEL

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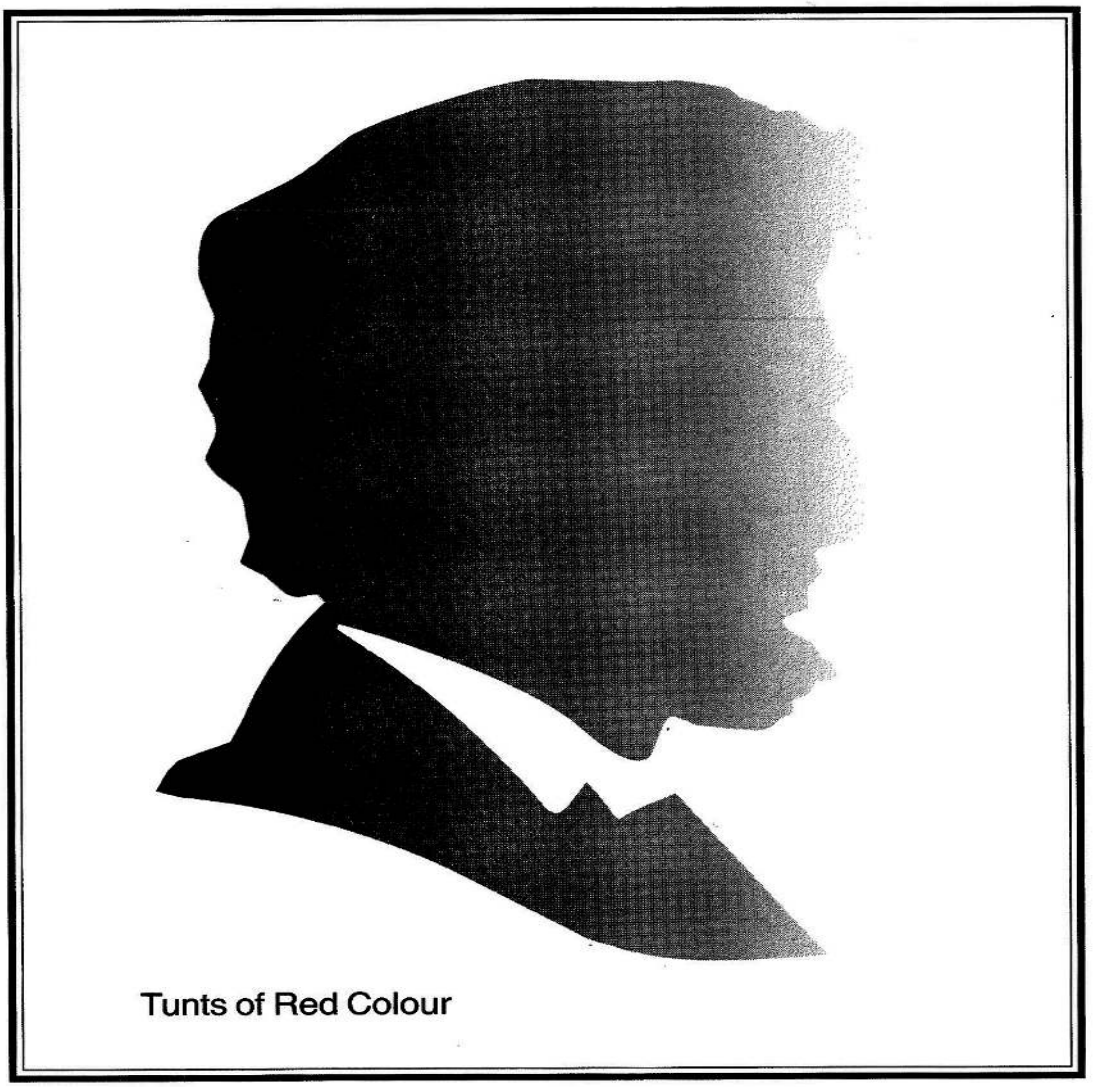
## Tints

We have read that when we mix white to any colour we make the colour lighter. So do this practical and see for your self. Take any one colour from your colour box. Now take white colour and put it in six to eight different cubes of your colour palette. Now add very little colour, lets say you have taken red colour, to the first cube then a little more to the second and so on. You will get different tints of the colour red in your palette. Make a design. Divide it into six to eight parts with straight lines. Now from one side start colouring the design. Preferably start with the lighter colour first.

You will see how the value of the colour changes and you get different tonal values of the same colour.



Tunts of Red Colour

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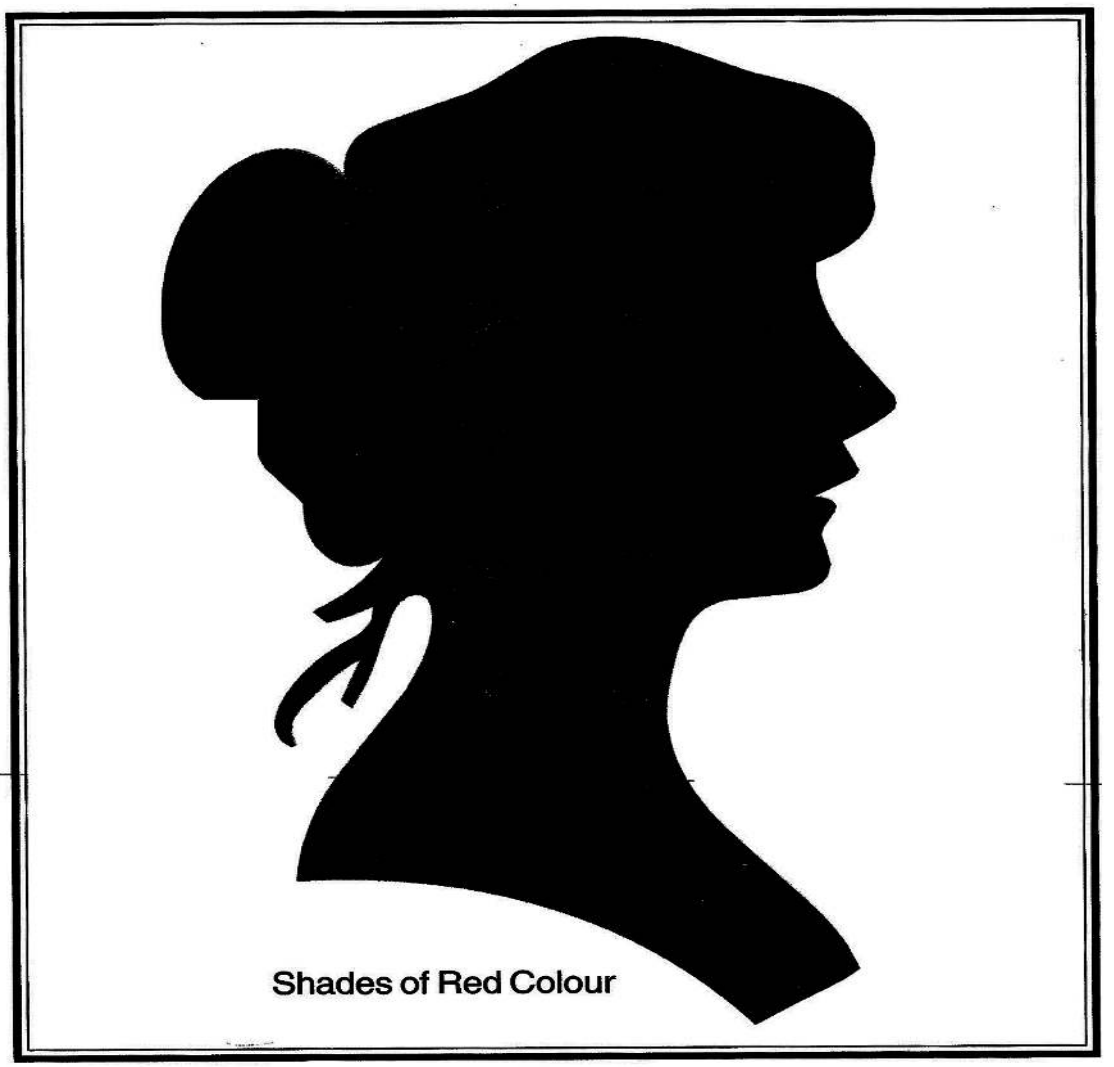
## Shades

When we read about tints we also mention shades. To experiment this you have to use black instead of white. So lets get started...

Take any one colour from your colour box and put it in six to eight different cubes of your colour palette. Now add very little colour, lets say you have taken red colour, to the first cube then a little more to the second and so on . You will get different shades of the colour red in your palette. Make a design. Divide it into six to eight parts with straight lines. Now from one side start colouring the design. Preferably start with the original colour first.

You will see how the value of the colour changes and you get different tonal values of the same colour.



Shades of Red Colour

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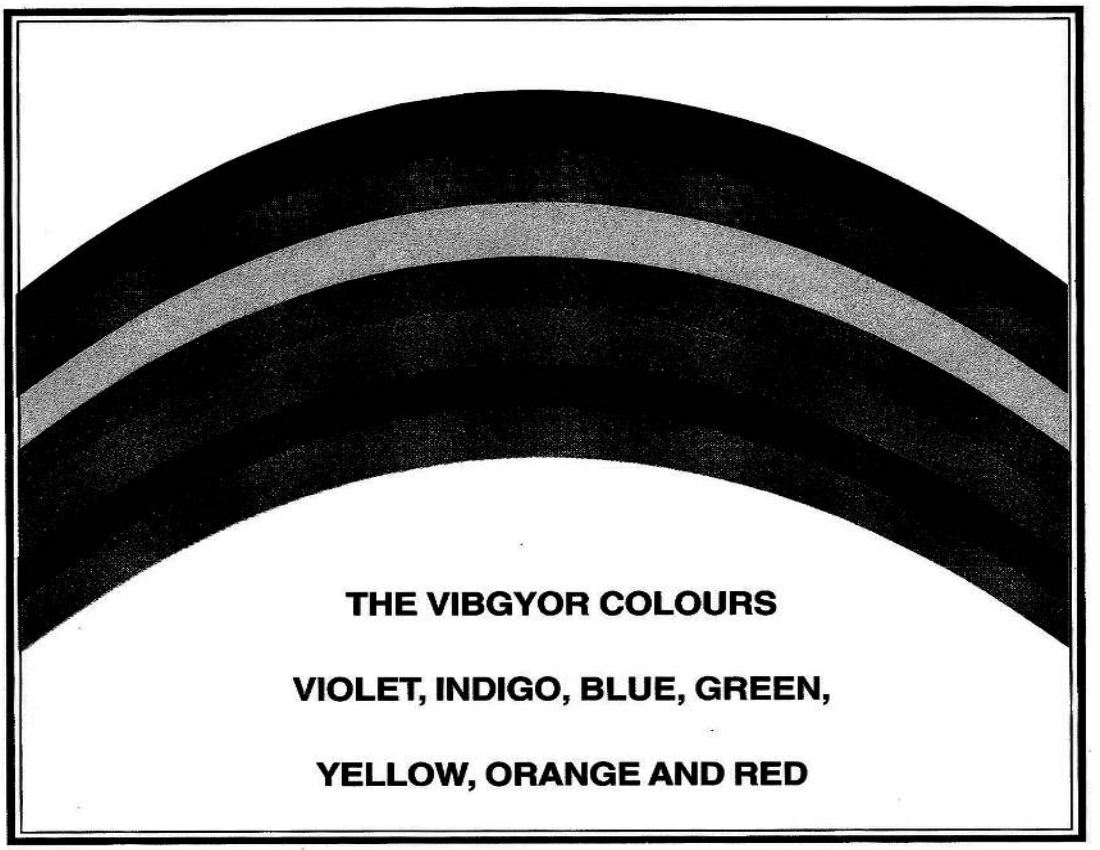
**The Rainbow**

This is the most fascinating thing you see in the sky when the sun shines and it rains at the same time. Take the VIBGYOR Colours from your colour box and make a spectrum as shown.




**Activity**

1. Make a tertiary colour wheel in a circle by dividing it into twelve parts.

2. Take any one colour and make ytints and shades of that colour.

## 9.4 Summary

Colour plays a very important role in our lives. Without the presence of colour probably creativity would not be there. Therefore it becomes important for a designer to understand what colour is all about. How we can create colours by mixing colours.

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1. What are primary colours?

2. How can you make secondary colours?

3. Which are the tertiary colours.?

4. What is Colour?

5. What is the Oswald theory of colour? How does it differ from the Pigment theory.

## 9.6 Further Readings

1. Drawing and painting course By A.H. Hashmi publication Pustak Mahal Delhi

2. Kala Saidhantic by Lakshmi Narain Nayak publication Lakshmi Impressions Calcutta.

3. Benethon Colour Style File by Coroline Baker publication Viking Penguin Inc.

**Colour has three dimensions, Hue is the first dimension and it is the name of the colour.**

**Value is the second dimension and it refers tpo the amount of darkness and lightness in a colour. Intensity refers to the brightness and dullness of a colour and is the third dimension of colour.**

Color Theory is a set of principles used to create harmonious color combinations. Color relationships can be visually represented with a color wheel — the color spectrum wrapped onto a circle.

There are two theories of the colour wheel. One is the Oswald theory which says that there are four Primary colours and four secondary colours. ThThe four primary colours are Red, Green, Blue and Yellow. The secondary colours are Orange, Purple, Turquoise blue and Sea Green.

According to the pigment theory Primary colours are those which are available in their pure form in nature. These are Red Blue and Yellow.

According to the pigment theory Secondary colours are those which are obtained by mixing two primary colours in equal proportions. These are Orange, Violet and Green.

According to the pigment theory Tertiary colours are those colours which are made by mixing one primary and one secondary colour in equal proportions. . These are Tan, Tangerine, Indigo, Maroo, Turquoise and Lime green.

Tints are got when we mix white to a colour and shades are obtained when we mix black to a colour.

In the Rainbow we see the VIBGYOR colours ie Violet, Indigo, Blue, Green Yellow, Orange and Red.

## 9.5 Self-assessment Questions/Exercises

# UNIT 10

**STRUCTURE**


**10.1 Unit Introduction**

**10.2 Objectives**

**10.3 Psychology of colours**

**10.4 Summary**

**10.5 Self-assessment Questions/Exercises**

**10.6 Further Readings**


## 10.1 Unit Introduction

Colours play an important part in our lives because we are affected by colour. Or let us say that since colour affects us it is important in our life. We react differently to different colours at different moments. Our mood, our environment our social upbringing our personal likes dislikes affect our reactions towards colour.

This unit aims to discuss the effect of colour on our minds and how ou mind tends to see colour. This Unit talks has been written taking general accepted views. There may always be exceptions.

## 10.2 Objectives

As a designer our choice of colour and the colour combinations we use should suit the occasion we design for. Colour can make the dress look extraordinarily pretty or actually out of place.

This unit explains the impact different colours have on the minds of people. This knowledge will help students in selecting the roght colours for their designing projects.

## 10.3 Psychology of colours

Appeal of colour is universal. The study of colour may be approached from many angles. The psycohology is concerned with ways in which the eye receives the sensation of colour. The chemist studies the chemical properties of the natural or artificial colour for manufacture of dyes and paints. To the physisist, the significance of colour is merely its wave length and its intensity while an artist, uses colour to express emotions, ideas and create a pleasing view.

The study of optics which is a branch of physics explains the effect of colours when coloured light is mixed with each other. People who work with colours mix paints and dyes find that coloured pigments behave in an absolutely different manner. Colour mixing infact also differs in the manner in which colour mixes in the eye.

Colour evokes emotions. They are presented to us through use of pigments. The pigment absorbs or reflects the light that surrounds them and make the object visible.

It is a well known fact that color influences mood and feeling in common experience. Human emotions are not very stable and the psychic make-up of human beings varies from person to person. Nevertheless, there are a number of general and universal reactions to color which seem to be noted in most persons.

Color affects human behavior and feelings. It is important not to confuse color psychology with color symbolism. For example, symbolically, red may be used to denote danger, largely due to the fact that reds have the illusion of appearing nearer than other colors and, therefore have greater impact. In color psychology, on the other hand the colours of danger are yellow and black. In colour symbolism, green denotes envy in many cultures, while in color psychology, it is associated with balance.

Various cultures see color differently. In India, blue is associated with Krishna, whose image has a very positive association. Green is associated with Islam, red with purity as it is used as a wedding colour and white with mourning.

In most Asian cultures, yellow is the imperial colour with many of the same cultural associations as purple in the west. In China, red is symbolic of celebration, luck and prosperity; white is symbolic of mourning and death.

Colours are strongly associated with political parties. In many countries black is synonymous with conservatism, red with socialism, while brown is still immediately associated with the Nazis.

Many believe that blue is universally the best color as it has the most positive and fewest negative cultural associations across various cultures. Studies have shown most colors have more positive than negative association. People in many cultures have an automatic negative perception of the color black, Students were more likely to infer negative traits from a picture of a player wearing a black uniform.

Our personal and cultural associations affect our experience of color.

Color is light and light is energy. Scientists have found that actual physiological changes take place in human beings when they are exposed to certain colors. Colors can stimulate, excite, depress, tranquilize, increase appetite and create a feeling of warmth or coolness.

An executive for a paint company received complaints from workers in a blue office that the office was too cold. When the offices were painted a warm peach, the sweaters came off even though the temperature had not changed.

Sometimes colors affect each other in unexpected ways. For example, most colors, when placed next to their compliments, produce vibrating, electric effects. Other colours, in the right combinations, seem quite different from what you'd expect.

Study how the colour red looks when placed next to different colours. In some Red dominates while in others it is subdued In some combinations both the colours have the same amount of influence.

The most striking colour illusions are those where identical col-

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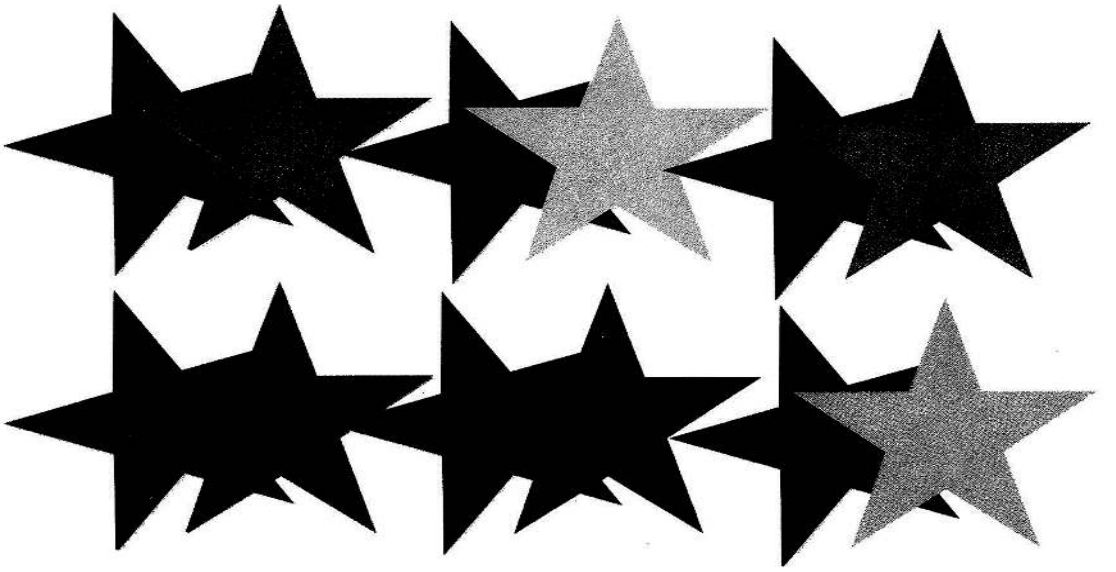
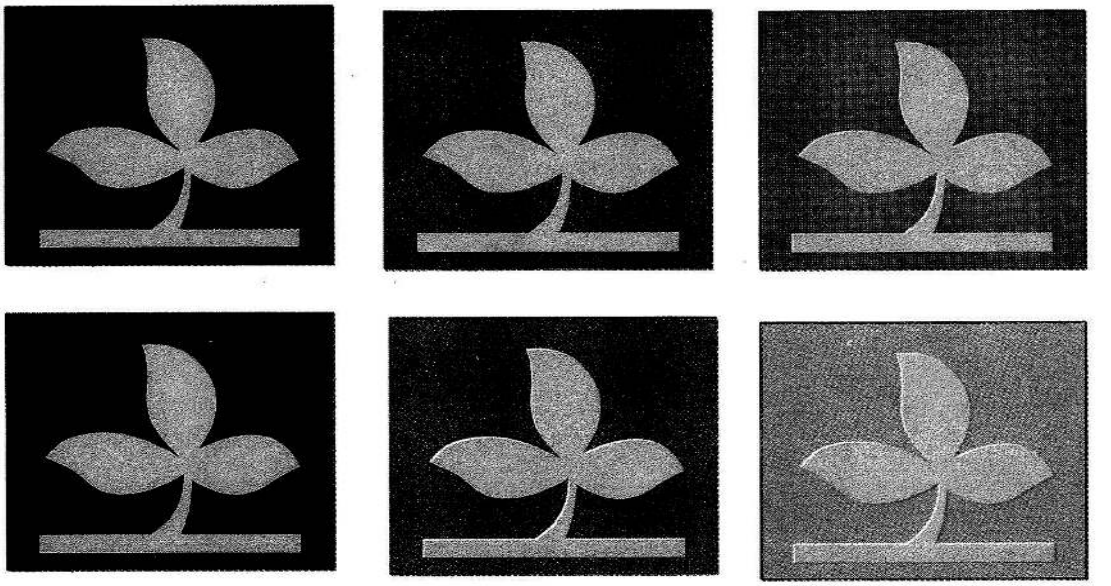
ors, when surrounded by different backgrounds, appear to be different



from each other. In a related effect, different colors can appear to be the same color when surrounded by certain backgrounds.

When you look at a coloured object, your brain determines its colour in the context of the surrounding colours. Below is an example which shows you a design against different background colours. Analyse the effect.

In the same way that one color can appear different in different surroundings, two similar colors may appear to be identical under some



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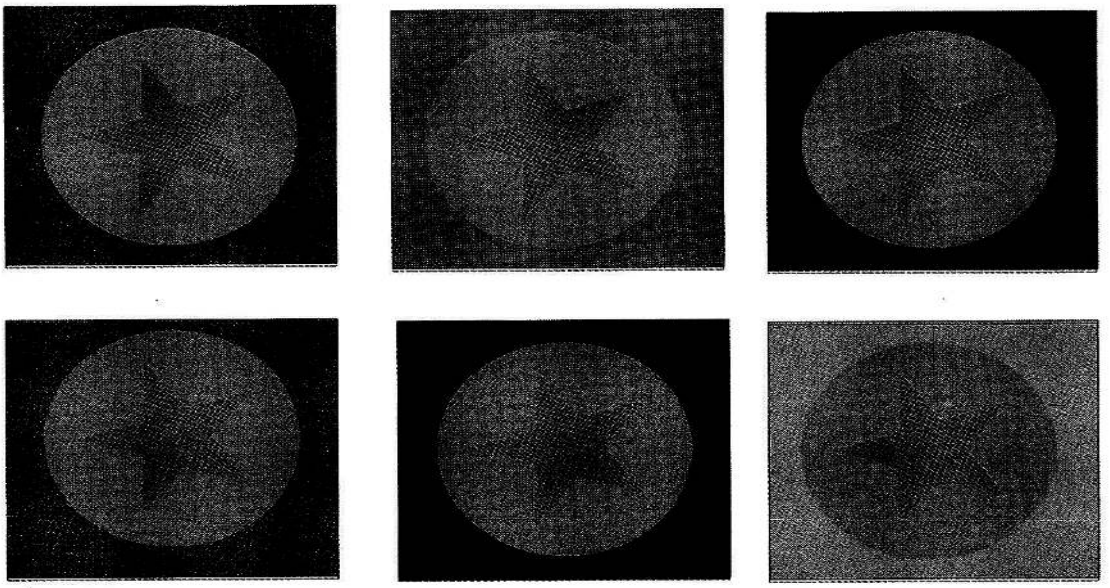
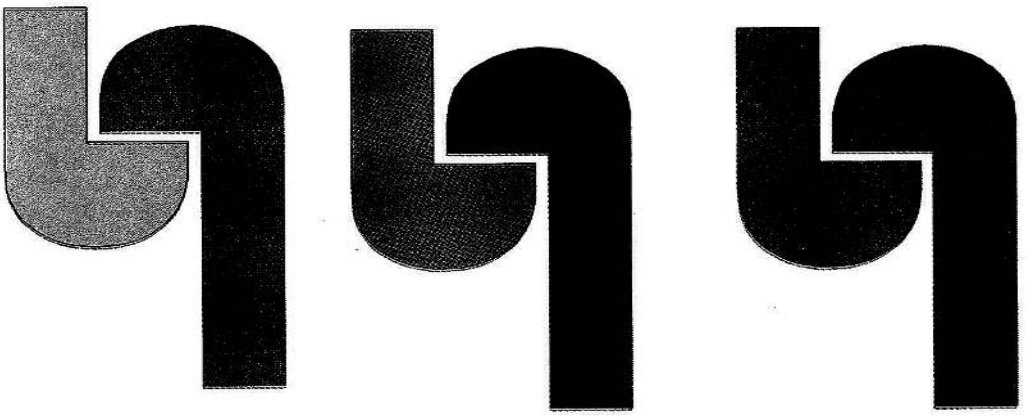
conditions. Even though the two symbols are actually in slightly different tones, the contrasting backgrounds causes our brain to think that they are the same color. This effect is harder to control, but be aware of it because it can affect your graphics in hidden ways.

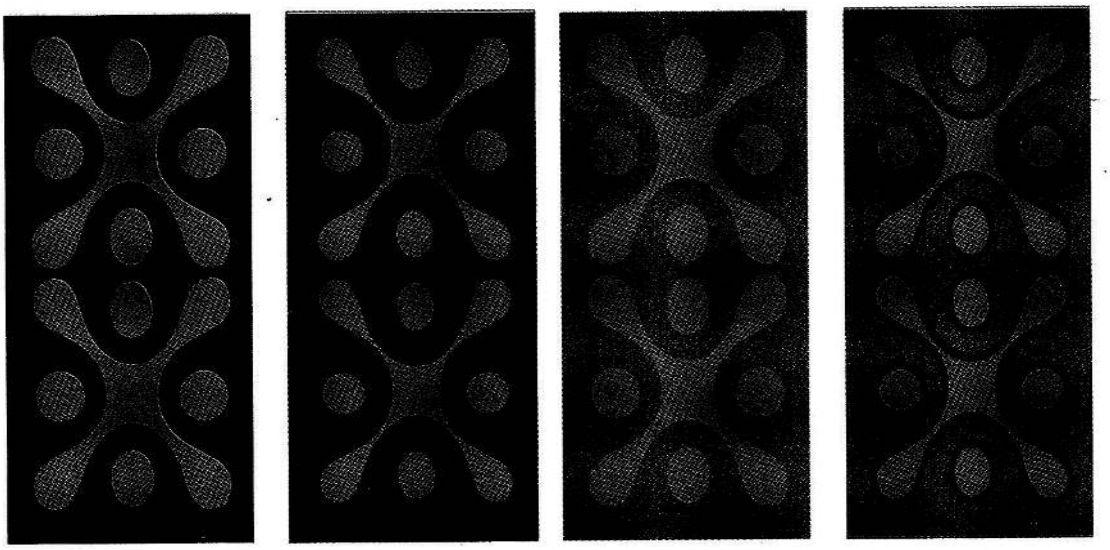
The feeling you get when looking at bright complementary colors



next to each other is a vibrating or pulsing effect. It seems that the colors are pulling away from each other. It's caused by an effect called color fatiguing. When one color strikes a portion of the retina long enough, the optic nerve begins sending confused signals to the brain. This confusion is intensified by the complementaries. See the complimentary colours given below :



Mixing brilliant complementary colors gets attention, but it should be used with restraint. The effect is disconcerting and can make your eyes feel like they've been shaken around.

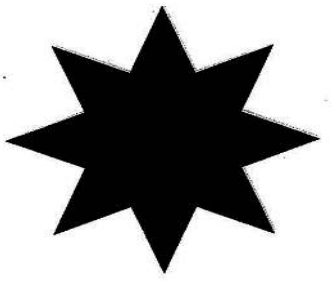


If you want to use complementary colors without causing discomfort, you can outline each of the colors with a thin neutral white, gray or black line. The outlines separate the two colors, which helps your brain keep them separated.

When two very similar colors touch in an image, both colors appear to wash out and become indistinct. This is because the borders between the colors are difficult to distinguish and your brain blurs the colors together.

If you outline each of the colors with a thin neutral white, gray or black line, the colors become easier to distinguish. This is called the stained glass technique and is a way to reduce this blurring of the colors

Colours are frequently associated with moods and emotions. Here are listed some colours along with the impression that they give-



Red

The strongest and most stimulating colour, it depicts excitement, festivity, revolution,

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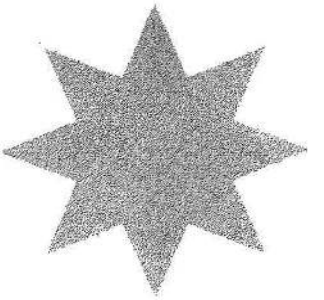
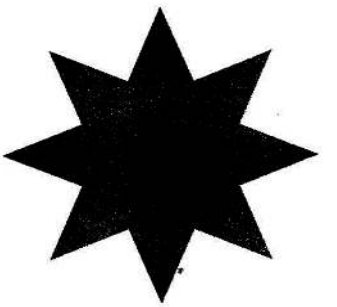
Yellow



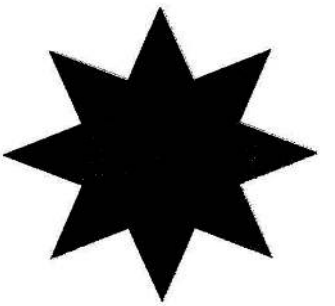
It is a colour which depicts cheerfulness quality wisdom, sun and brightness, Sunlight, joy, happiness, optimism, idealism, wealth, summer, hope, air cowardice, illness, hazards, dishonesty and weakness .

Blue



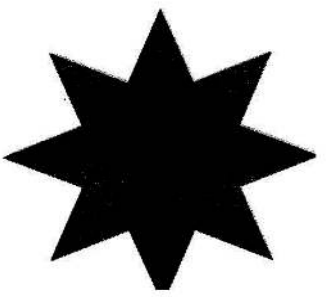
Represents coolness, pleasure, royalty, truth, is a soothing colour conveying remotness and serenity, calmness, Seas, skies, peace, unity, harmony, tranquility, coolness, confidence, water, ice, loyalty, conservatism, dependability, cleanliness, technology, winter, depression, coldness, idealism, obscenity and tackiness.

Green



It is a relaxing colour and depicts feeling of coolness, safety, pleasentness, fertility and abundance., nature, spring, youth, environment, wealth, money, good luck, vigor, generosity, go, grass, aggression, inexperience, envy, misfortune, jealousy, illness and greed.

Orange



It is a stimulating colour, helpful in conveying warmth, cheerfulness, knowledge, Buddhism, energy, balance, heat, fire, enthusiasm, flamboyance, playfulness, aggression, arrogance, gaudiness, over emotion, warning, and danger.

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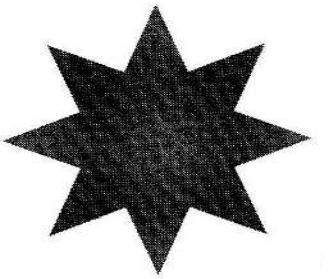
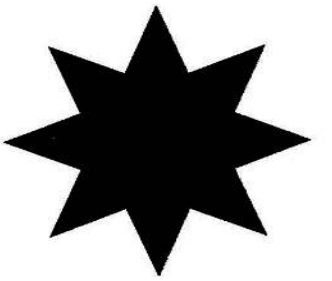
Pink

Pink is symbolic to health, happiness and delicacy.



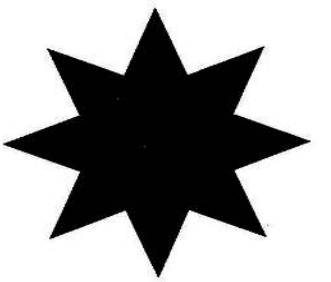
Violet

It symbolises coolness, royality, authority, respect, dignity and is impressive and stately colour.



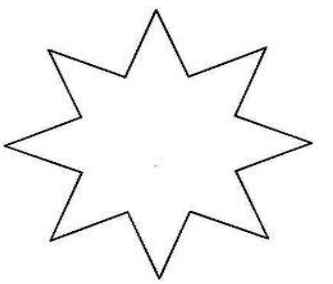
Black

Black is depressing, mourning and sorrowful and depicts evil, modernity, power, sophistication, formality, elegance, wealth, mystery, style, evil, death, fear, anonymity, anger, sadness, remorse, unhappiness and mystery .



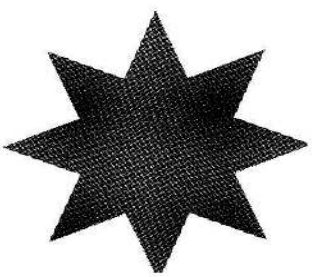
White

White is symbolic of peace, dignity, purity, cleanliness, surrender and truth. It conveys reverence, snow, innocence, simplicity, security, humility, marriage, sterility, winter, coldness, surrender, cowardice, fearfulness and unimaginative .



Grey

It conveys quiteness, sorrow, stillness and dullness. It symbolises elegance, humility, respect, reverence, stability, subtlety, timelessness, wisdom anachronism, boredom, decay,, dullness,



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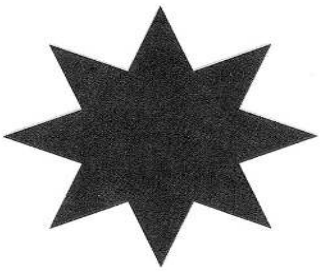
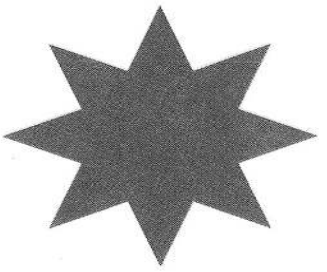
dust, pollution, urban and sprawl .



Maroon

This colour depicts passion, strength, energy, fire, love, sex, excitement, speed, heat, leadership, masculinity, power, danger, fire, gaudiness, blood, war, anger, revolution, radicalism, aggression, stop

Rust



This is a colour inbetween brown and orange and therefore depicts calmness, depth, nature, richness, rusticism, stability, tradition, anachronism, boorishness, dirt, dullness, filth, heaviness, poverty and roughness.

You must have noticed that one feeling is expressed by two or more colours. This may be a cultural difference, a situational difference or a sybolic difference. Or ir may be because the colours resemble on basic colour due to which that emotion of colour is present in the other colours also. For example Red Orange and maroon all depict danger. Basically because each one of them is a warm colour and is derived from sources of heat present in nature like the Sun and fire, overexposure of which can be dangerous to life.

## ASPECTS OF COLOUR

The aspect of colour refer to colours and colour combination that look to certain emotional responses. This is another way of studying colour psychology, whereby the emotion is identified and the the colour is identified. We have discussed hotHeat, Coldness , Warmth, Coolness, Lightness, Darkness, Paleness, Brightness, Romantic and Friendlyness.

Along with the feelings here are some photographs depicting the

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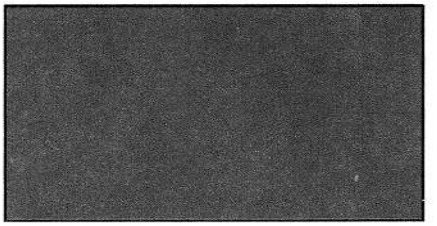
same colours which evoke these emotions and feelings.

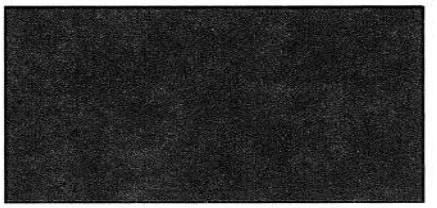
Hot

Hot refers to red in full saturation. Hot colours are strong and aggressive and attract attention.



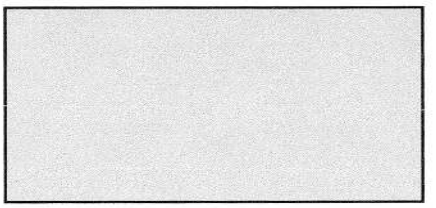
Cold

Cold refers to fully saturated blue at its brightest. Cold colour remind us of ice and snow. It increase one's sense of calm.



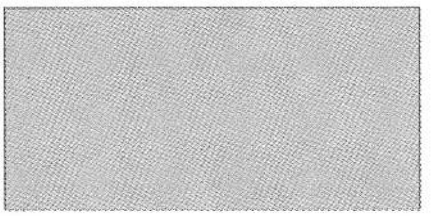
Warm

The hues from red to yellow including orange, pink, brown and burgandy are warm colours. It is the additional of yellow which makes warm colours different from hot colours. Warm colours are bright and exiciting. They are spontanious, comforting and welcoming.



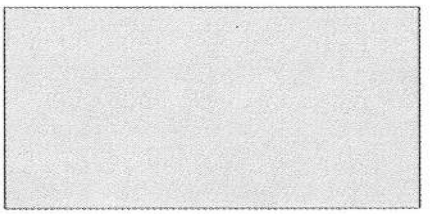
Cool Colours

They are based on blue and addition of yellow to make yellow, green, green and blue green, differ them from cold colours. They make us feel renewed, calm and provide a sense of depth.



Light Colour

Light shades of any colour- looks soft and ethereal. The hue is relatively unimportant. Even light shades of orange and purple look beautiful. Light colours open up the surrounding and suggest



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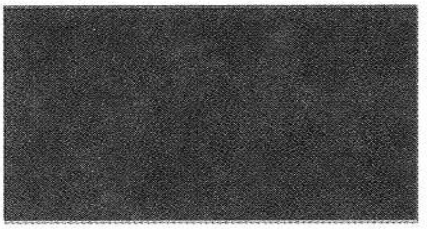
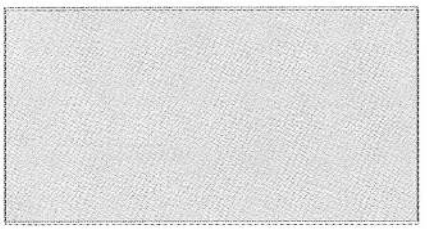
openess, airyness and relaxation. They are widely used by interior designers.

Dark Colours



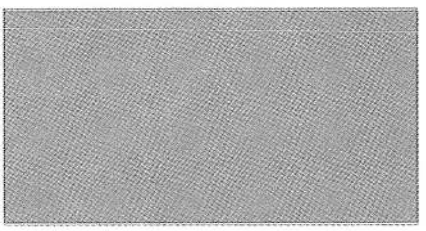
Dark colours are hues that contain black, in their composition. They are associated with royalty and are serious in their effect.

Pale Colours



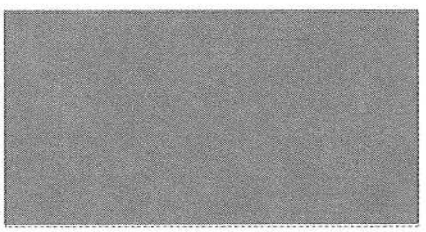
Pale hues are soft pastels. They contain atleast 65% of white in them. Pale colours like ivory, light blue and pink suggest gentleness and softness.

Bright Colours



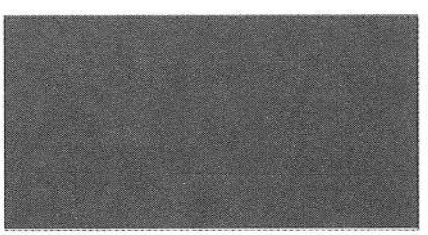
The amount of pure colours in a hue refers to its brightness. Blues, red, yellow and ornages are colours in full brightness.

Romantic Colour



Pink suggest romance. It arises interest and excitment like red but in a softer and quiter way. Lavender and peach are also gentle and tender.

Friendly Colour



Colour scheme that convey friendlyness often convey orange. Open and easy, these combinations have all the elements of enegry and movement.

Activity

1. Take magazines and study the advertisements in the magazine from the colour point of view. Try changing the combination and see if the effect would differ.

2. take different coloured papers and keep them next to each other and study the difference.

## 10.4 Summary

Colours play a vital role in our lives. They affect us to quite an extent and play an important part in influencing our mental status, at a given point of time.

Imagine a person wearing a red out fit sitting on a stark blue sofa in a room with black walls. His mind will go beserk as every thing with be overbearing and will seem to come towards the viewer. He may start sufferering from clastophobia. He could go into depression fo not being able to perform his duties well in such an overbearing atmosphere.

Colours in due course of time have become symbolic also. If you have to depict fire or flames you will naturally choose red, yellow and orange to colour the flames and definitely not green or blue.

Likewise in this commercial world colours are also associated with products, political parties, cultures religion etc.

Colour stimulates our emotions. Romance, love, hatred , jealousy etc are all associated with colours.

These feelings can be enhanced or subdued by playing with colours against each other. This is because when a colour is kept next to a particular colour it will evoke certain emotions and when that colour is changed the emotions the colour will evoke will become different.

Red depicts excitement, war, danger, anger, love, passion and vigour.

Yellowdepicts cheerfulness quality wisdom, sun and brightness.

Pink is symbolic to health, happiness and delicacy.

Violet symbolises coolness, royality, authority, respect and dignity.

Blackconveys mourning, modernity, power, formality and evil.

White is symbolic of peace, dignity, purity, cleanliness and truth.

Grey conveys quiteness, sorrow, stillness and dullness.

Maroon depicts passion, strength, energy, fire, love and excitement.

Rust depicts calmness, depth, nature, richness and rusticism.

The aspect of colour refer to colours and colour combination that look to certain emotional responses. This is another way of studying colour psychology, whereby the emotion is identified and the the colour is identified. We have discussed hotHeat, Coldness , Warmth, Coolness, Lightness, Darkness, Paleness, Brightness, Romantic and Friendlyness.

Hot colours are strong and aggressive and attract attention.

Cold colour remind us of ice and snow.

Warm colours are bright and exiciting.

Cool Colours make us feel, calm and provide a sense of depth.

Light Colour look soft and ethereal.

Dark Colours are associated with royalty.

Friendly Colour have all the elements of enegry and movement.

## 10.5 Self-assessment Questions/Exercises

1. What effect do colours play on the human mind.

2. Which colour represents the following feeling -Hhot, Cold, Romantic, Friendly

3. Write down what the following colours convey - Red, Yellow, Blue, Green and Purple.

4. What do you mean by Aspect of Colours.

5. How do colours change when they are kept next to darker or lighter colours. Explain with an example.

## 10.6 Further Readings

1. Drawing and painting course By A.H. Hashmi publication Pustak Mahal Delhi

2. Kala Saidhantic by Lakshmi Narain Nayak publication Lakshmi Impressions Calcutta.

3. Benethon Colour Style File by Coroline Baker publication Viking Penguin Inc.

# UNIT 11

**STRUCTURE**


**11.1 Unit Introduction**

**11.2 Objectives**

**11.3 Colour Schemes**

**11.4 Summary**

**11.5 Self-assessment Questions/Exercises**

**11.6 Further Readings**


## 11.1 Unit Introduction

This unit deals with the various colour schemes. ie combination of colours. What goes with what. Colours evoke emotions and when combined with other colours can either subdue the emotion or enhance the emotion further. This ia explained in this text.

## 11.2 Objectives

Selection of colours is important. But a designer must also have the colour sense of what goes with what. When we studied the previous unit we learnt thata colour creates different emotions when placed with different colours. When we design a dress we have to know the impact we want to create. Colours play a vital role in creating this impact.

By going through this unit students will be in a better position to choose colours for their outfits.

## 11.3 Colour Schemes

In unit 9 of this block we have learnt that there are Primary, Sec-

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ondary and Tertiary Colours. The Tertiary colour wheel has twelve colours. For the purpose of study we had labelled these colours from one to twelve.

Now if you look at the colour wheel you can divide it into two halves one side which has the cool colours and the other side which has the warm colours. These two colour schemes are very important in colour schemes.

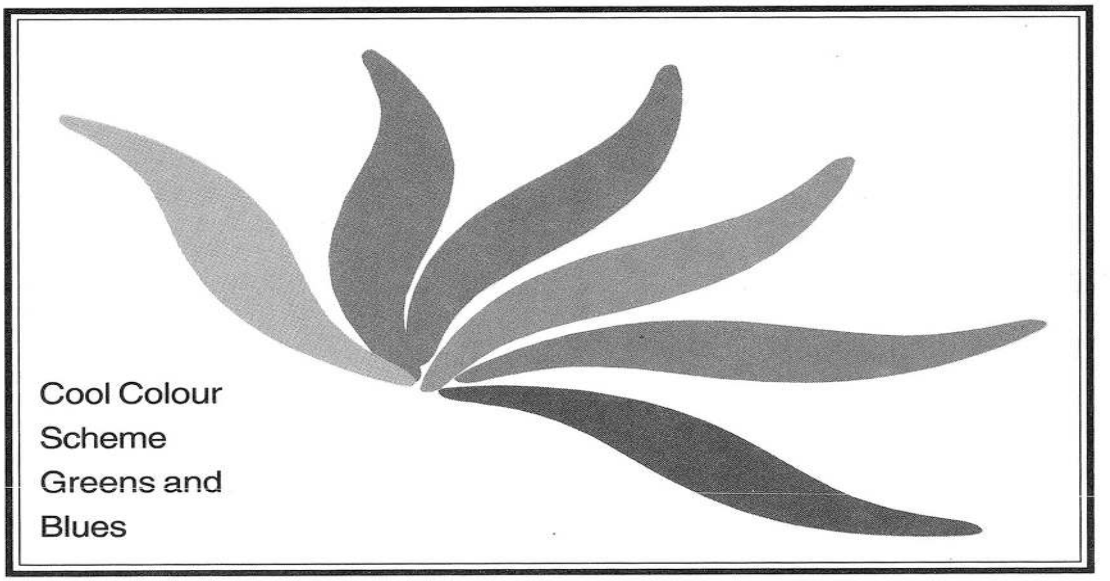
**Warm Colour**

Colour such as yellow, red and orange are considered to give a sensation of warmth. They are associated with the sources of heat such as sun and fire. They appear to advance towards the viewer and are refered to as advancing colour. A warm colour harmony can be created by using various tones of these colours.

**Warm Colour Scheme Red, Orange and Yellow**

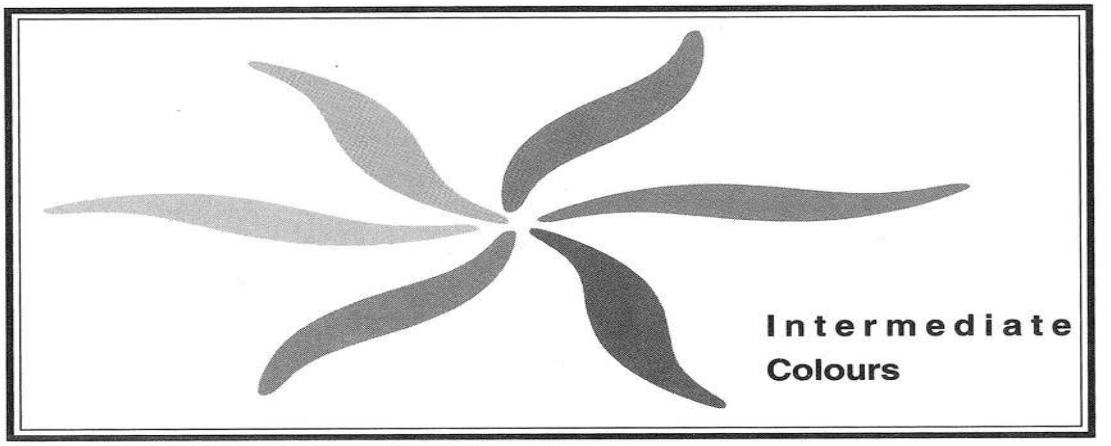
## Cool Colours

Green and blue are considered as cool colours. They are associated with cool waters, the sky, cool dense forest. They seem to go farther away, that is, receede from the viewer and hence are called receeding colours. The apparent advancement and recession of colour can be used to create a suggestion of depth.




## Intermediate Colours

As the name suggests these are colours which are inbetween two colours. Uneven mixing of two primary colour gives intermediate colours. In other words tertiary colours are intermediate colours.

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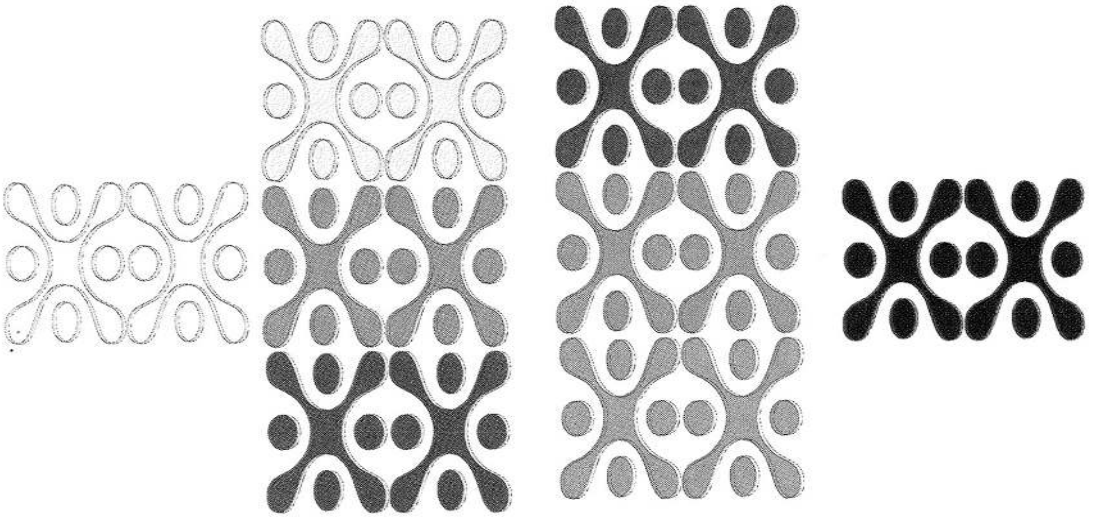
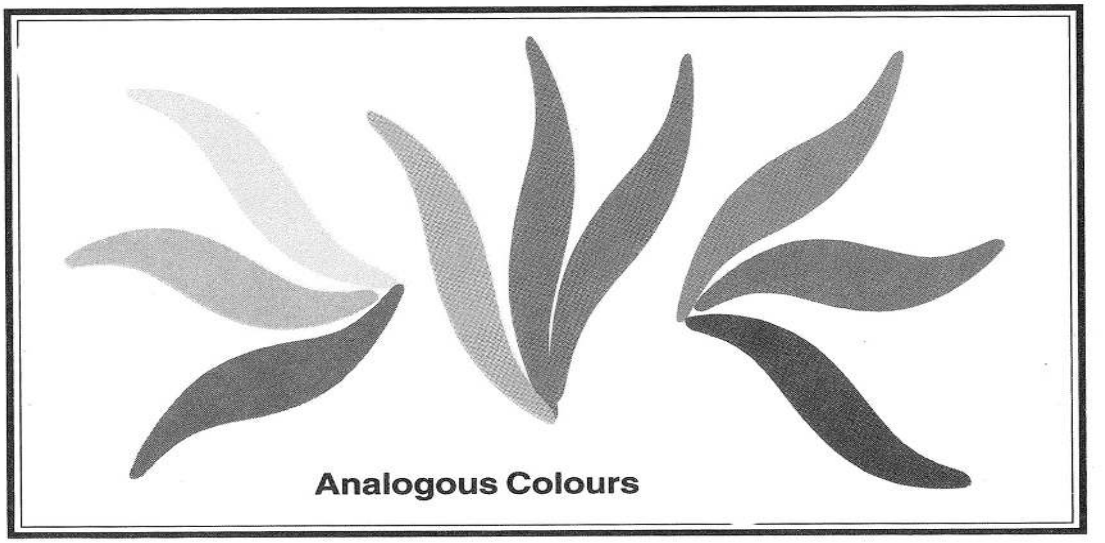
## Neutral Colours

Neutral colours such as Black, white, grey and toned down brown and beiges are sometimes called no colours. They are obtained by mixing complementary colours and hence have a little of every colour in them. Thus they are compatible with all colours.



## Analogous Colours

Two or three colours kept near each other on the colour wheel are called analogous or related colour. They are called related as they contain atleast one common colour, for eg- yellow, Yellow-orange and orange.



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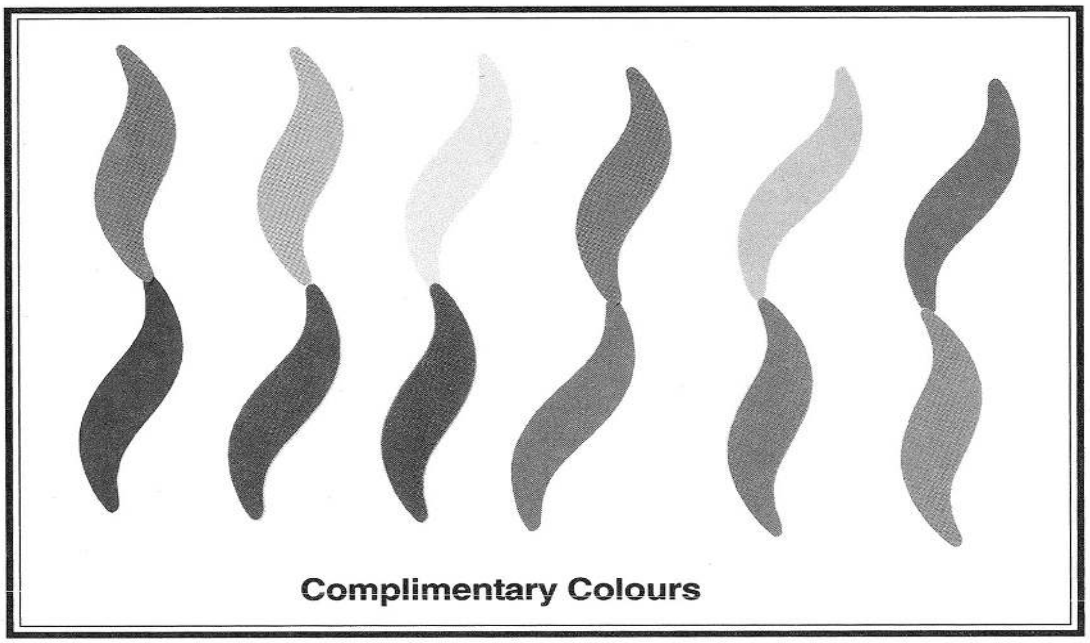
## Complimentary Colours

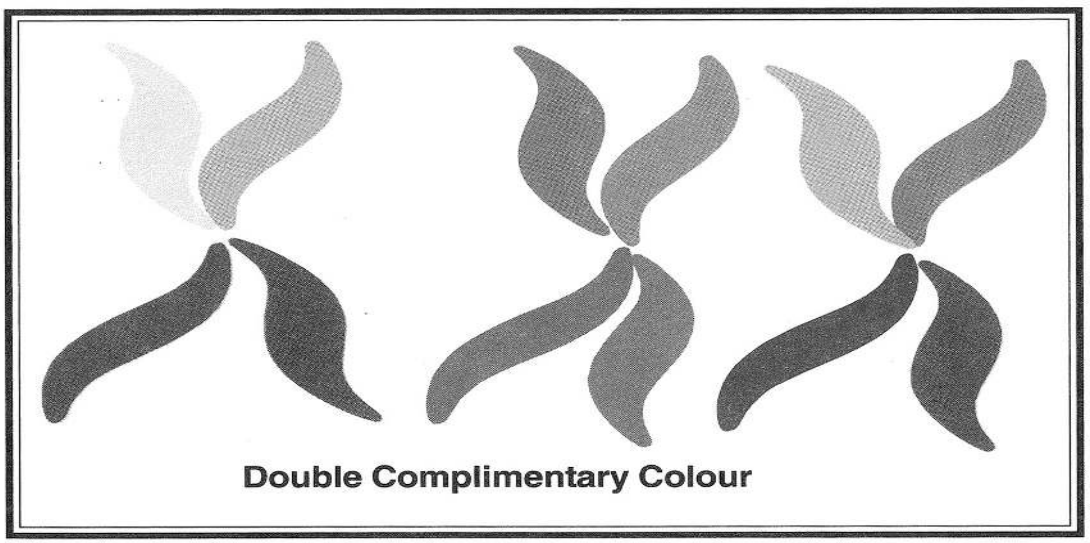
Two colours placed diagonally opposite to each other on a colour wheel are called complimentary colours.They are also called opposite colours.They make bright and intense colour combinations.



**Complimentary Colours**

## Double Complimentary Colour

A pair of two consecutive colour on the colour wheel and their diagonally opposite are called double complementary. Yellow, orange and Violet, Blue are a pair of called double complementary colours.



**Double Complimentary Colour**

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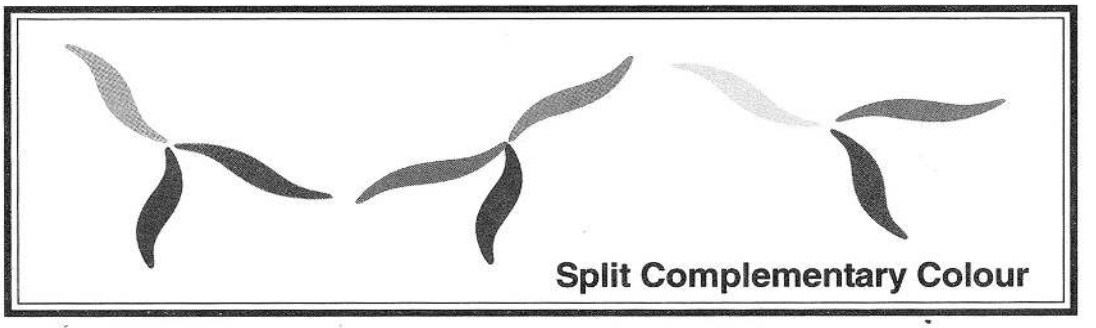
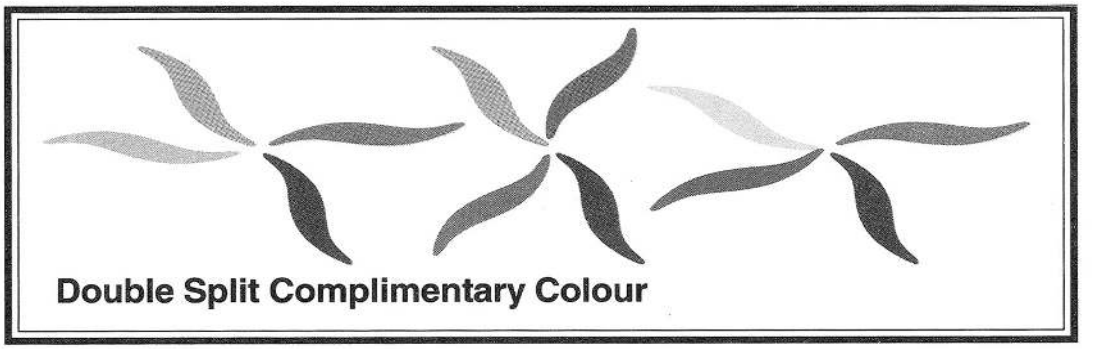
and Violet Red form one split complimentary colour scheme.



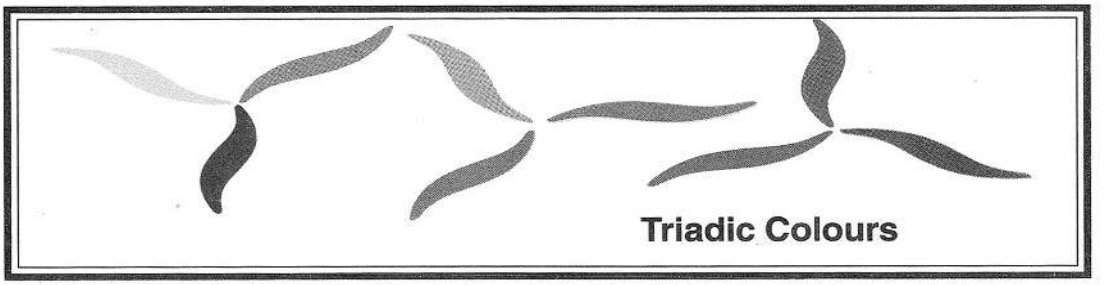

**Double Split Complimentary Colour**

A harmony formed by two adjacents of a colour, with two adjacent colours of its complementary forms a double split complimentary colour scheme. Eg. yellow orange, yellow green ; Red violet and violet blue.




**Triadic Colours**

The colours equidistant from each other on the colour wheel are said to be triadic colours. For eg- three primary and three secondary colours are triadic colour.

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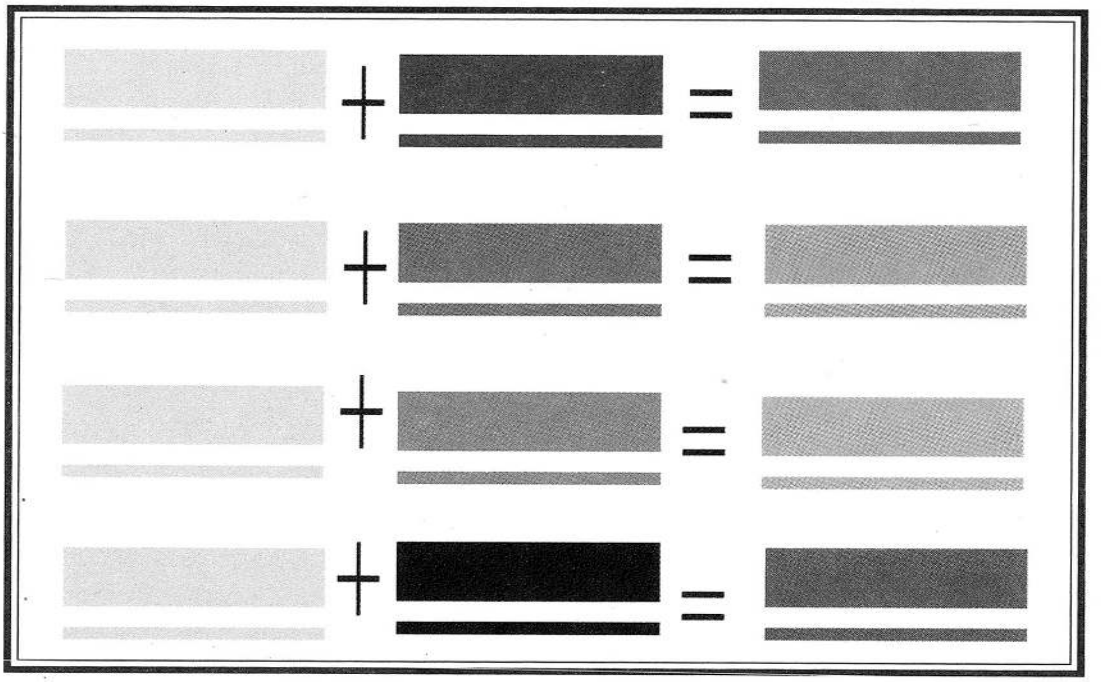
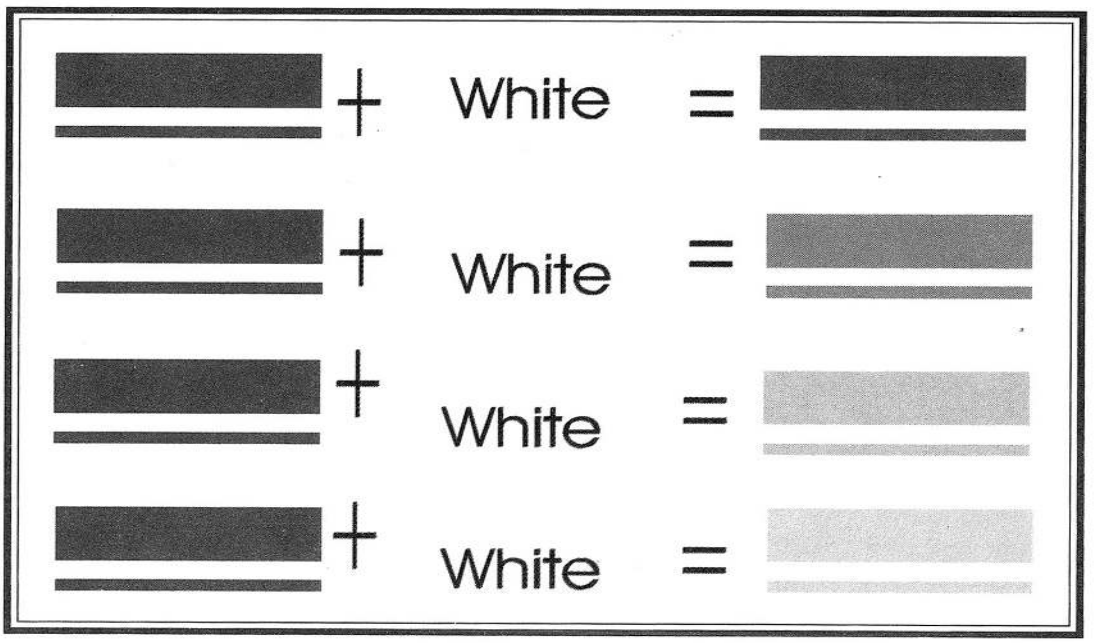
## Modification of Colours

**1)** Each colour can be modified by mixing it with another colour



(change in hue).

**2)** A colour can be mixed with white to get a tint

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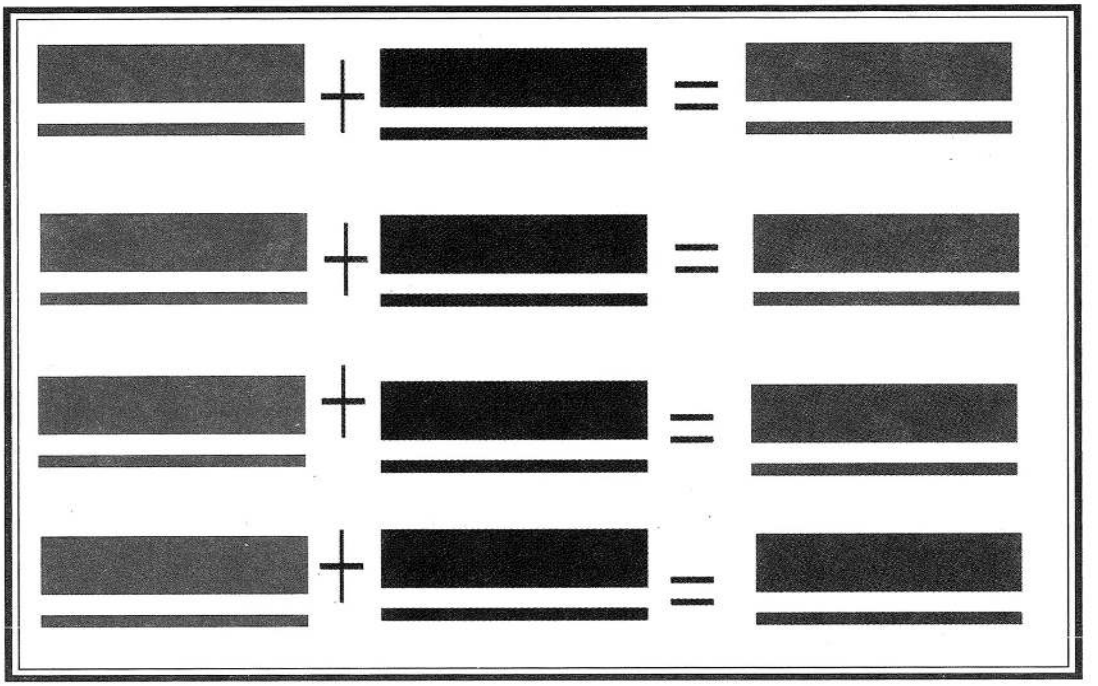
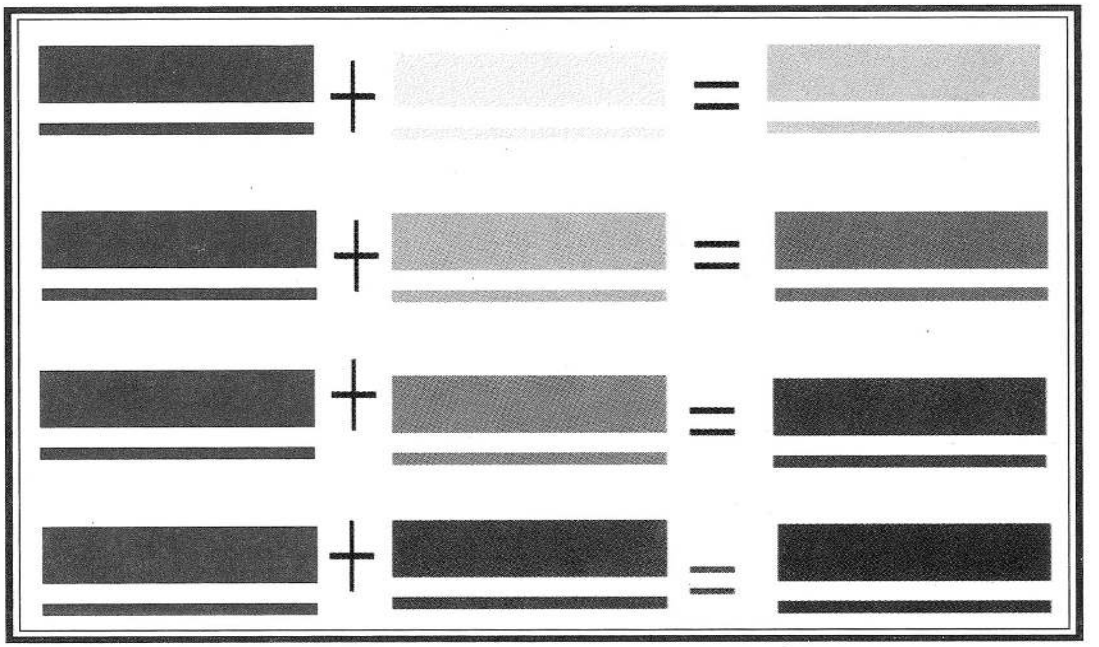
(change in value).

**3)** A colour can be mixed with black to get a shade

(change in value).



**4)** A colour can be mixed with grey to reduce its illuminosity,



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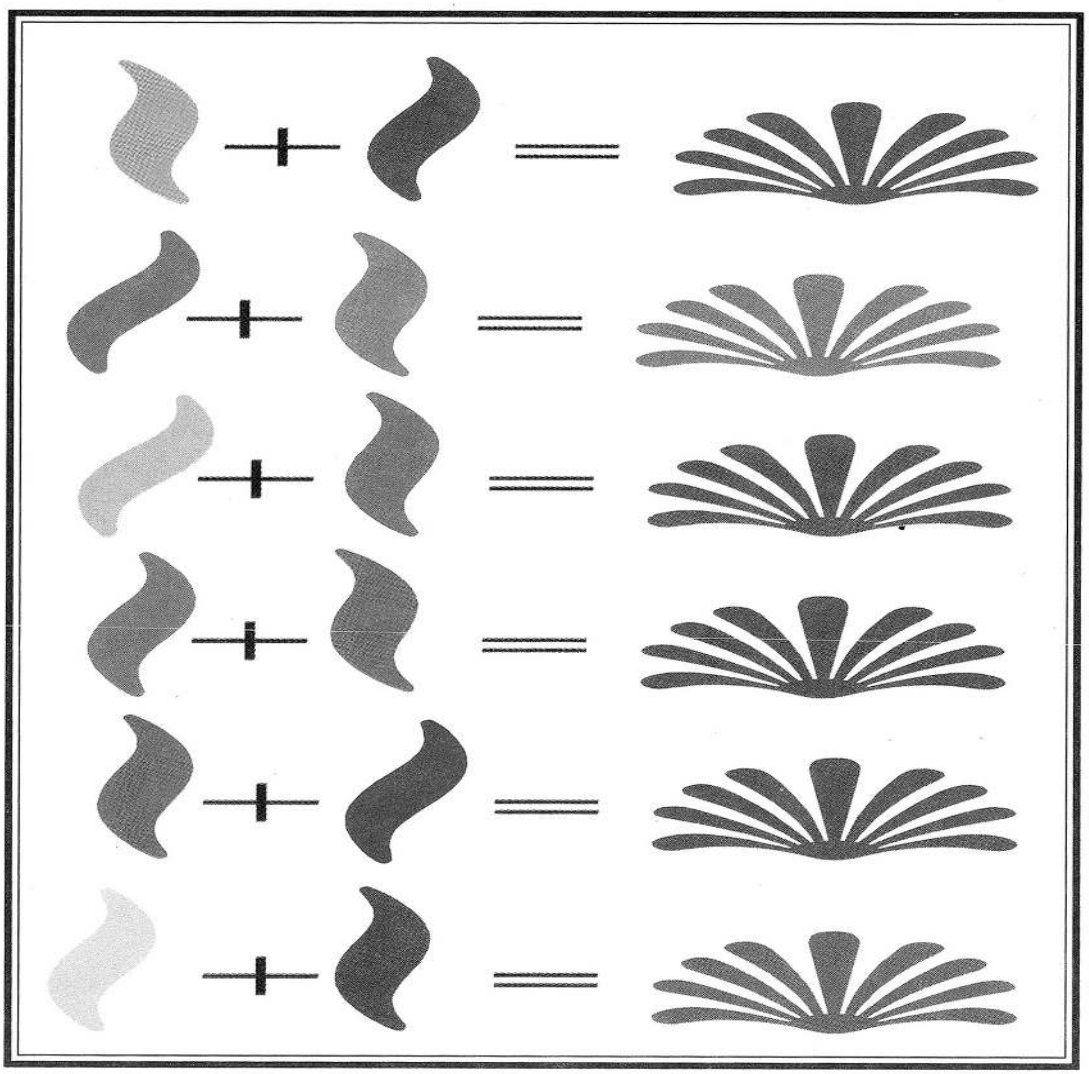
(change its intensity).

**5)** A colour can be mixed with its complementary

(change in value and intesity).



**Colour Harmony**

Colour combination having one or more colour with vivid tints and shades creating a pleasant and soothing sensation to the eye and the mind of the observer, are called colour harmonies. Acheiving harmony by using the colour of one nature and other similarities is very easy, but use of contrasting colours in a harmony is a difficult and challenging task.

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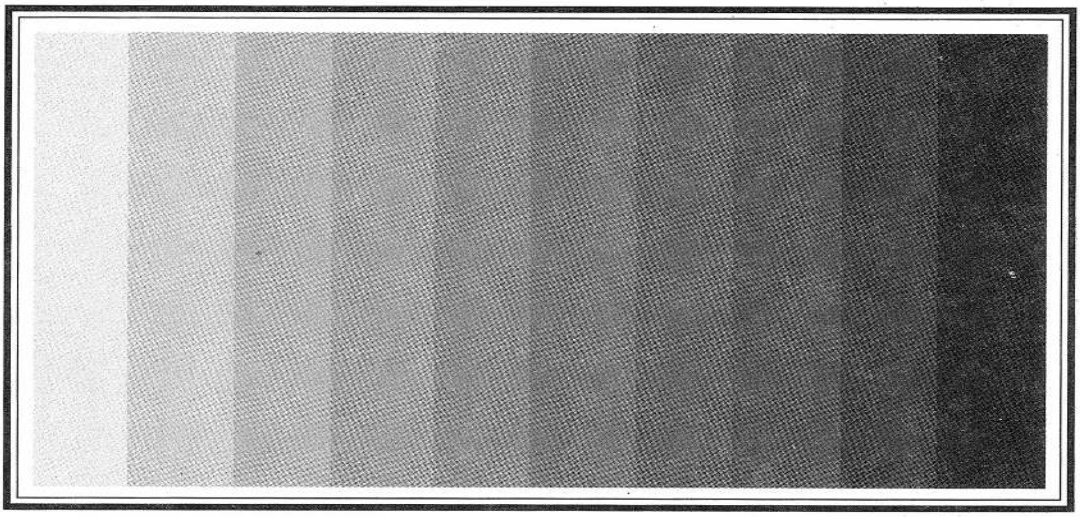
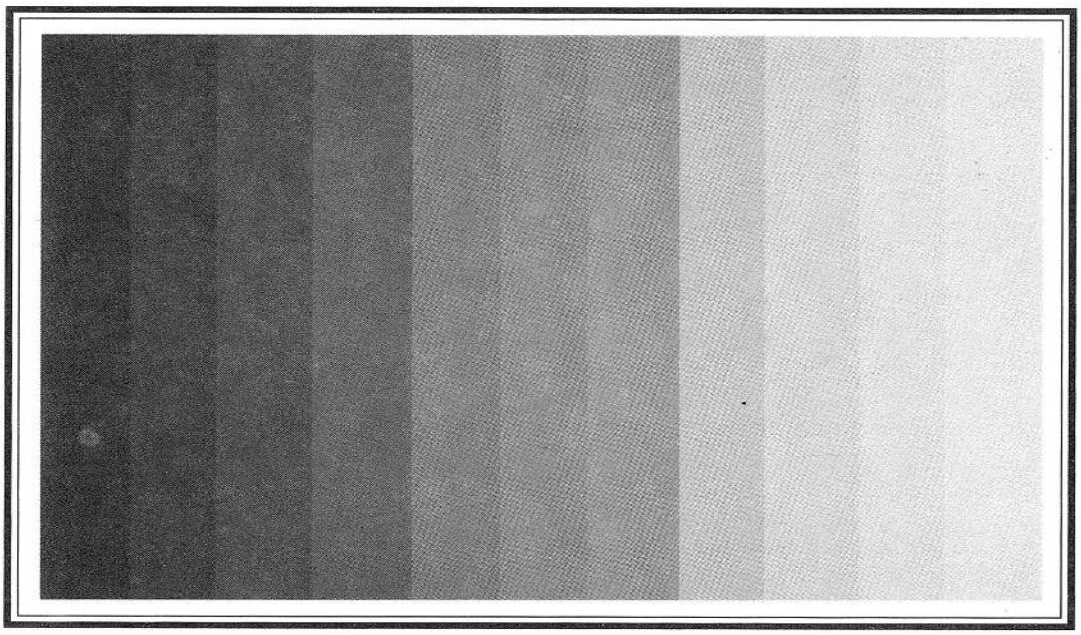
## Achromatic Harmony

Achromatic colours are the colours on grey scale with different values of white and black or in other words black and white and the numerous shades of grey between them.



## Monochromatic Harmony

Monochromatic colour scheme is the scheme executed in one colour with its tints and shades. Monochromatic colour scale gives us value and intensity of a single hue.



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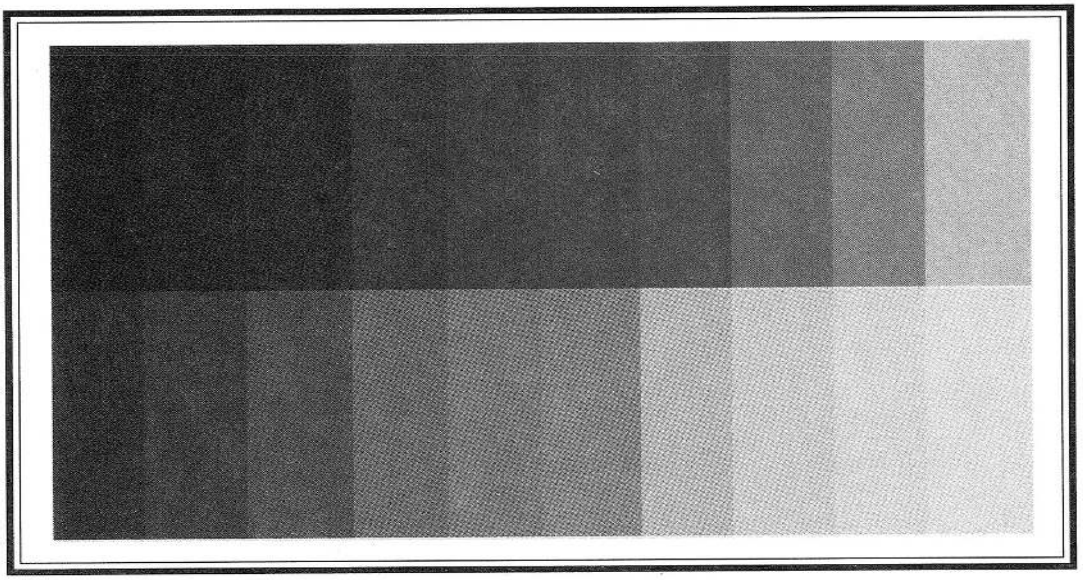
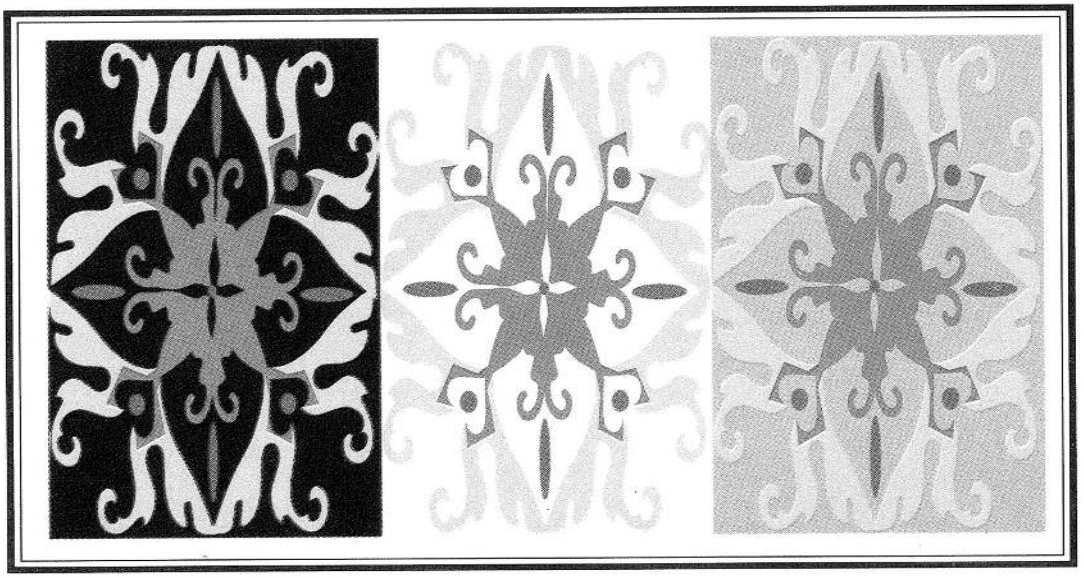
## Polychromatic Harmony

Polychromatic harmony is any harmony with innumerable colours, their tints and shades. It gives bright and colourful effect and white, black and grey must be avoided.



## Harmony in Contrasting Hues

A combination of different colour or hues in contrast to each other are used in this harmony. For eg- Yellow, Violet and Blue, Black, Grey and White are used in the back ground to enhance the vividity.



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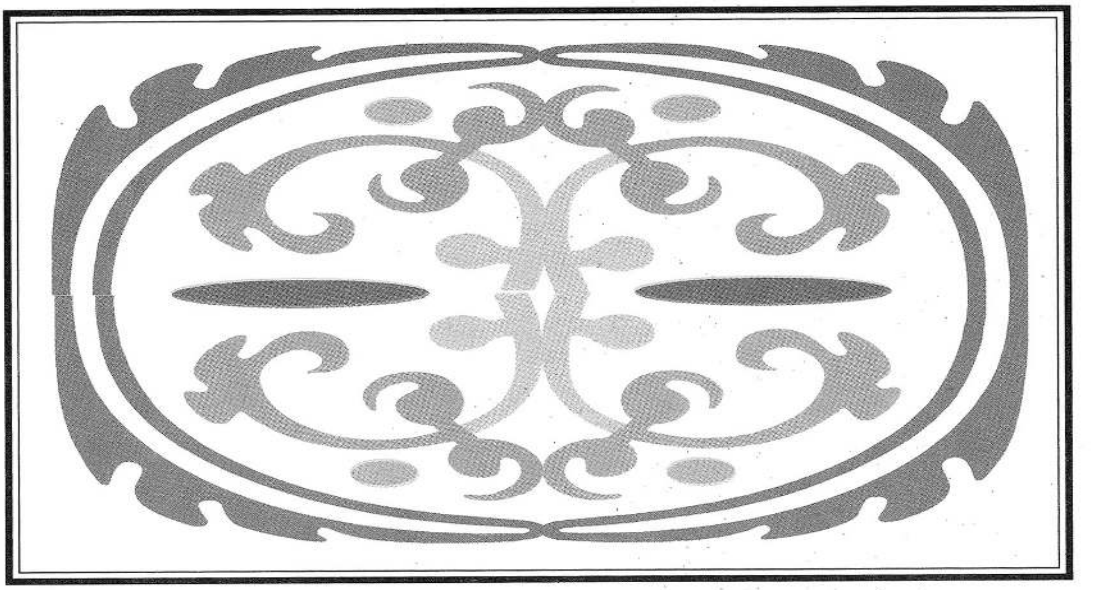
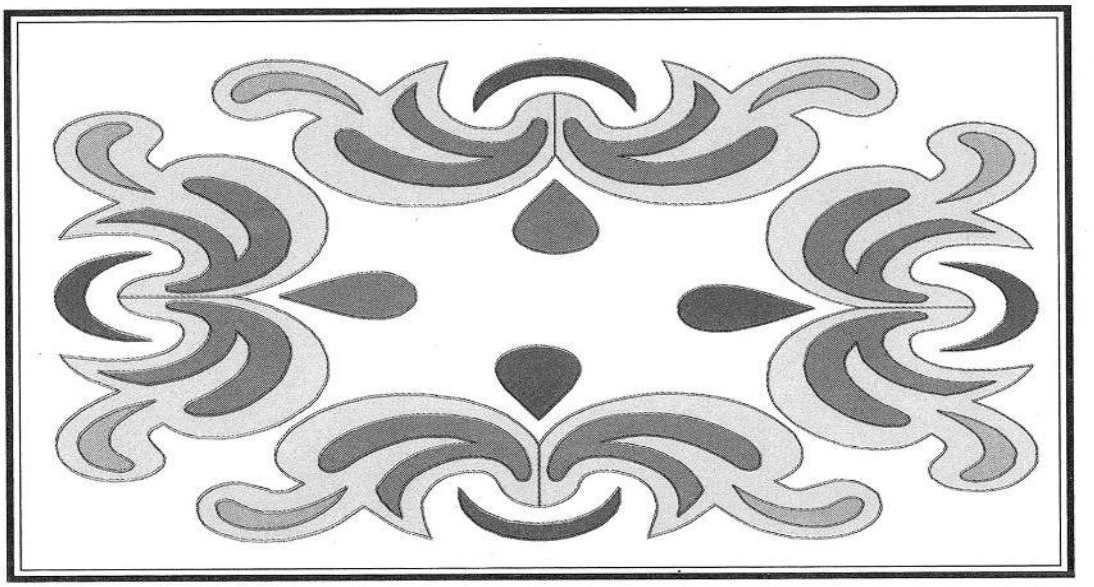
## Cool Colour Harmony

This is the harmony of those colours which have blue in prominance. It produce a soothing effect to the eye.



## Warm Colours Harmony

The colours used in this have a prominance of red and yellow. These colours are warm, bright and attractive and create eye catching result.



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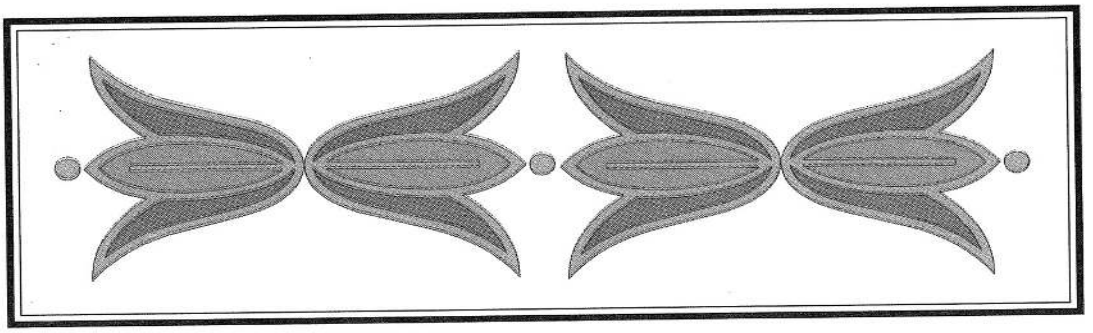
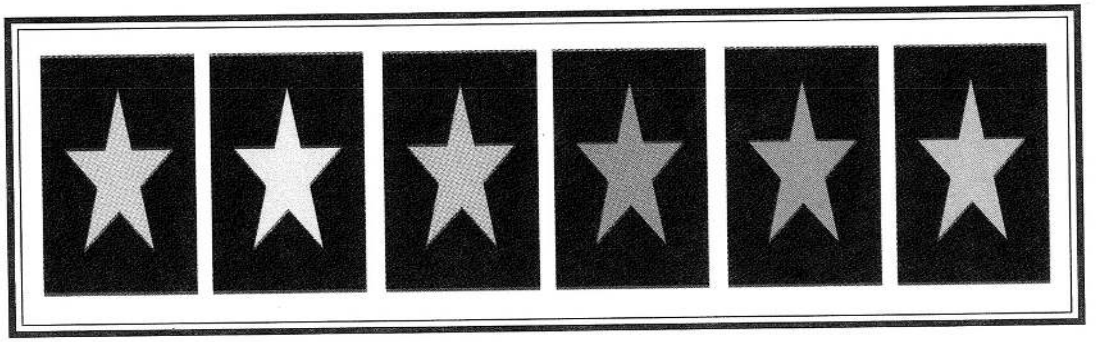
## Middle Key Harmony

This is the average value of different colours. It does not has very light or very dark colours. By absence of deep shades the result has no contrast and often becomes dull, sober and very monotonous.

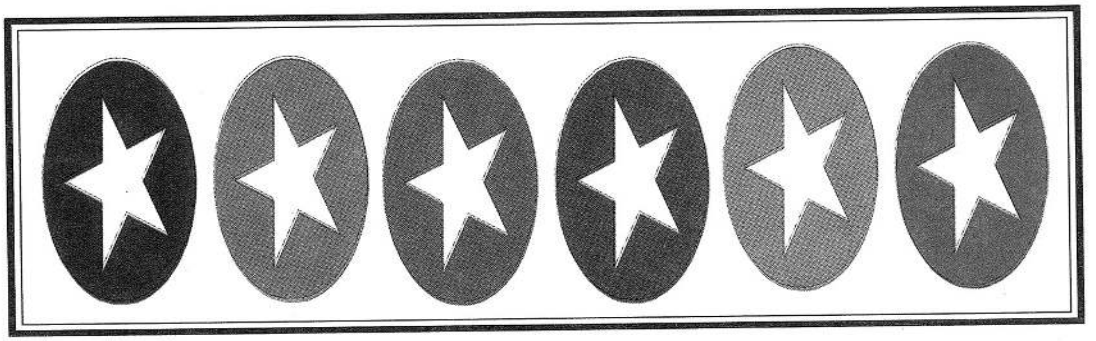


## Optical Illusion and Colour Phenomenon

Colours are modified in their appearence by their proximity to other colours. Depending on the colour against which the colour is seen its impact will differ. Some example aregiven. Study the effect of each example given :



1- All light colours seem most striking against black.



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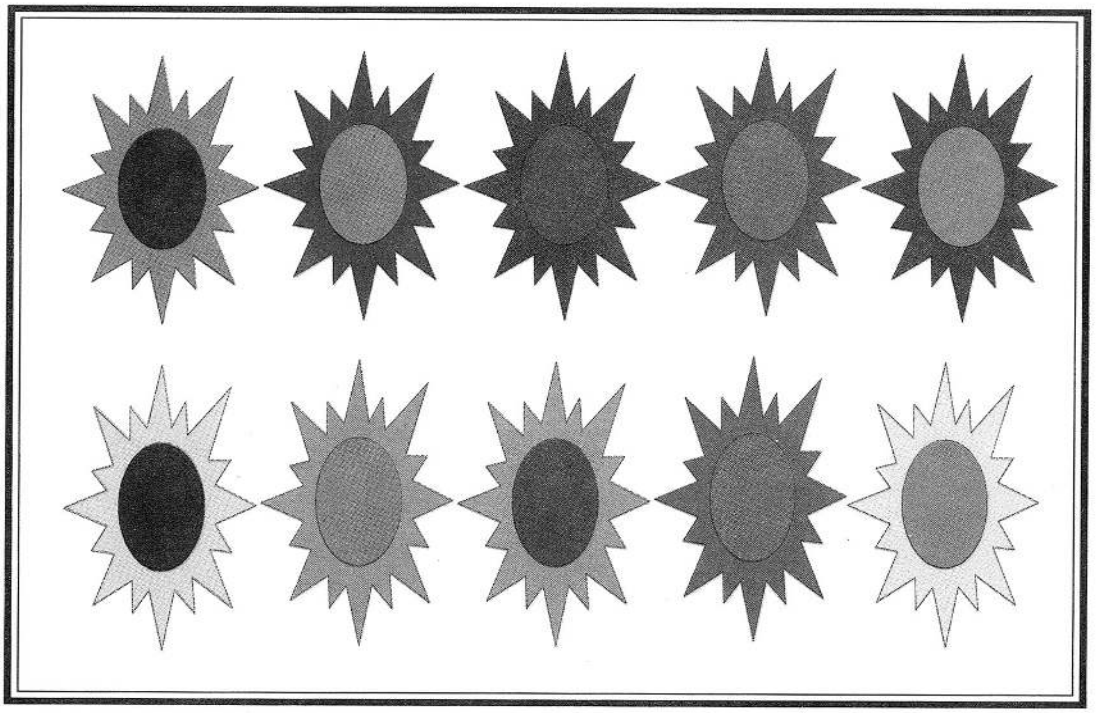
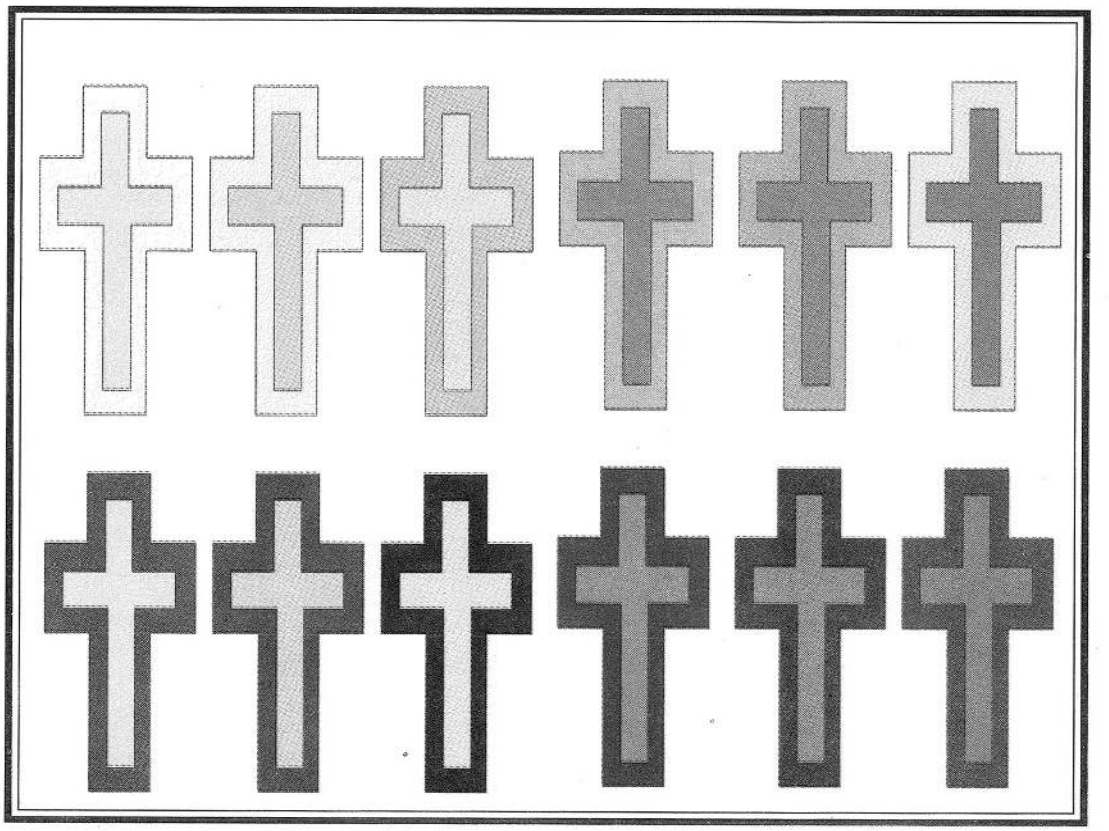


3- Dark colours upon light colour look darker than on dark colours.



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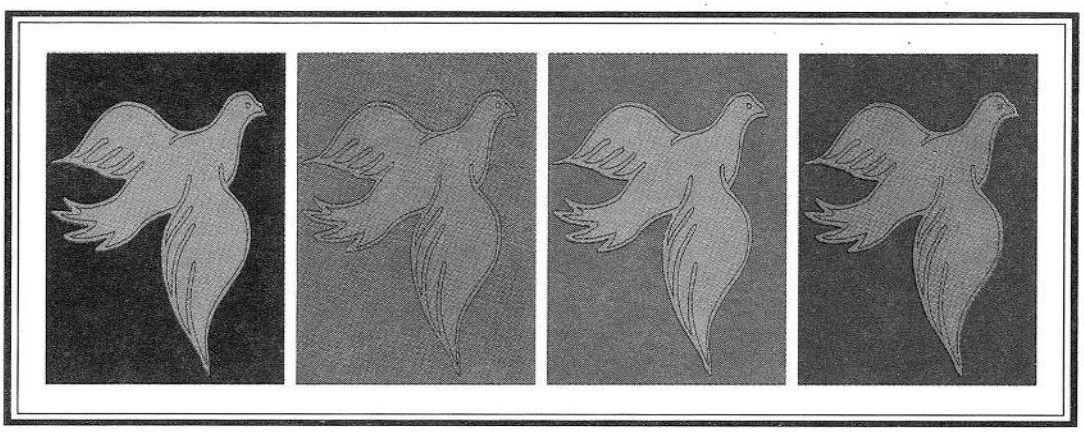
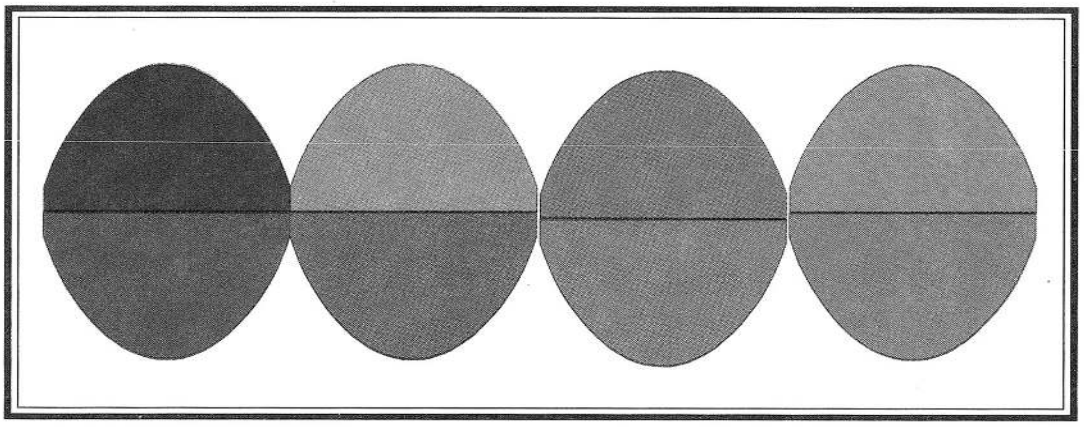
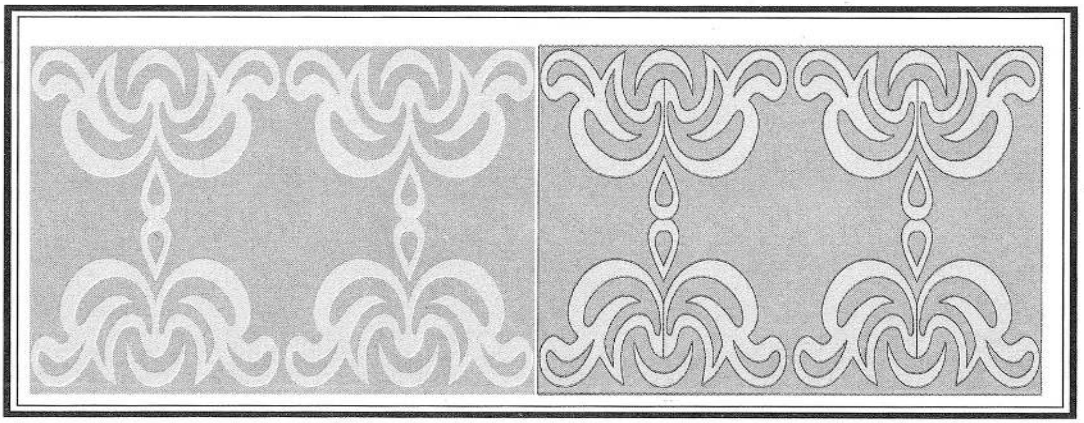
4- Light colours upon dark colours look lighter than on light colours.



5- Dark hue on dark ground will appear weaker than a complimentary ground.



6- A bright colour against a dull colour of a same hue will further deaden the dull colour.



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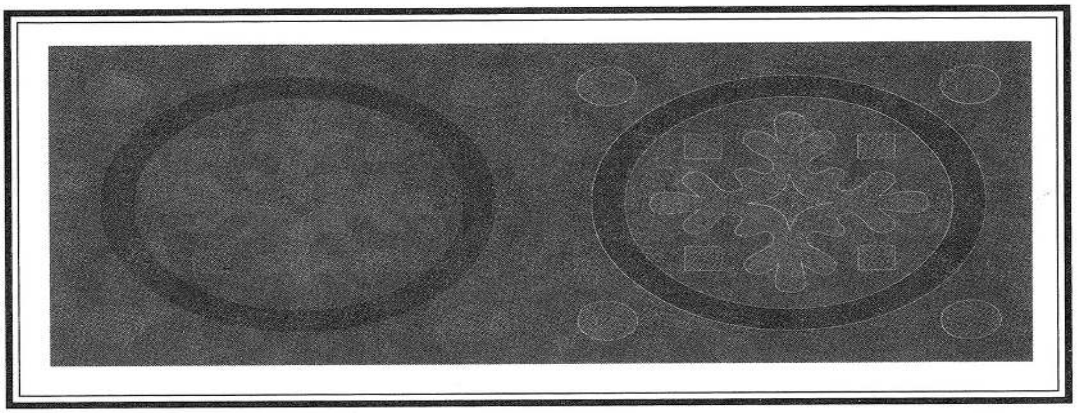
7- Light colours on light ground (not complimentary) can be greatly strengthened by narrow bands of black or complimentary colours boundaries.



8- Dark hue on dark ground (not complimentary) will be strengthen if bounded by narrow bands of white or light colours.

**Activity**

**1. Do picture collection of different types of coloured papers from magazines and paste them according to the given text.**

## 11.4 Summary

Knowledge of Colour schemes is important for a designer. For a better understanding see the colour wheel given in the text and study the colour schemes.

Warm Colours are red, yellow, and orange. They give a sensation of warmth and are associated with the sources of heat. They appear to advance towards the viewer and are called advancing colours.

Cool Colours are Green and blue. They give a sensation of coolness and are associated with water, sky and the dense forest. They seem to go farther away from the viewer and are called receeding colours.

Intermediate Colours are colours which are inbetween two colours on the colour wheel.

Neutral Colours are Black, white, grey and brown. They are also

on the colour wheel. Theycontain atleast one common colour.

Complimentary Colours ate two colours placed diagonally opposite to each other on a colour wheel.

Double Complimentary Colours are a pair of two consecutive colour on the colour wheel and their diagonally opposite colours.

Split Complementary Colours are colour schemes formed by a colour with two adjacent of its complementary.

Double Split Complimentary Colour scheme is formed by two adjacents of a colour, with two adjacent colours of its complementary.

Triadic Colours are colours which are placed equidistant from each other.

Colours can be Modified. Change in hue can be done by mixing it with another colour. Change in value can be done by mixing white to a colour to get a tint. Change in value can also be done by mixing black to a colour get a shade. Change in intensitycan be done by mixing grey to the the colour. Change in value and intesity can be obtained at the same time by mixing it with its complementary colour.

Colour harmony is another aspect of colour. Achromatic colours are the colours on grey scale with different values of white and black. Monochromatic colour scheme is the scheme executed in one colour with its tints and shades. Polychromatic harmony is any harmony with innumerable colours, their tints and shades. Harmony in Contrasting Hues is a combination of different colours in contrast to each other. Cool Colour Harmony is the harmony of those colours which have blue and green in prominance. Warm Colour Harmony has a prominance of red and yellow colours. Middle Key Harmony is with colours of average values.

Colours get modified in their appearence by their proximity to other colours. All light colours seem most striking against black. All dark colours seem most striking against white. Dark colours upon light colour look darker than on dark colours. Light colours upon dark colours look lighter

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than on light colours. Dark hue on dark ground will appear weaker than a complimentary ground. A bright colour against a dull colour of a same hue will further deaden the dull colour. Light colours on light ground (not complimentary) can be greatly strengthened by narrow bands of black or complimentary colours boundaries. Dark hue on dark ground will stand out if white or light colour borders are given.

## 11.5 Self-assessment Questions/Exercises

1. Differentiate between warm and cool colour schemes.

2. What are triadic and analogous colours?

3. What are neutrl colours? How will you distinguish neutral and intermediate colours?

4. How can colours be modified?

5. List out the various colou harmonies s. Give examples.

## 11.6 Further Readings

1. Drawing and painting course By A.H. Hashmi publication Pustak Mahal Delhi

2. Kala Saidhantic by Lakshmi Narain Nayak publication Lakshmi Impressions Calcutta.

3. Benethon Colour Style File by Coroline Baker publication Viking Penguin Inc.

# UNIT 12

**STRUCTURE**


**12.1 Unit Introduction**

**12.2 Objectives**

**12.3 Colour and Dress**

**12.4 Summary**

**12.5 Self-assessment Questions/Exercises**

**12.6 Further Readings**


## 12.1 Unit Introduction

So far we have studied what colour is, the different colour combinations and the effect of colour on our minds. Now we come to The effect colour has on a dress. This unit aims to explain how by changing the colour the effect of the design and dress changes. It also mentions the effect other factors like texture, fabric etc. have on colour.

## 12.2 Objectives

With this unit we move a step further towards designing of dresses. An important aspect of dress designing is choosing the right colours. Now one thing important for a designer to know is that fabric and texture play an important role on the colour of the fabric. The same colour red will look different on silk fabric and yet different on cotton fabric.

This unit attempt to make you see this difference, though this includes the practical aspect of the subject, and you will realise it better if you see the actual textures and fabrics, but nevertheless an attempt is

being made through coloured visuals. It is advised that you go through the text once and then do a market survey. Go to shops which seel all kinds of fabrics ie including wool, silk, cotton, linen, nrlon etc. Try to identify the textures and colours mentioned in the text. You will soon start identifying fabric for your designs.

You must know that the color wheel given in unit 9 is simply a guide on how colors relate to one another, it is by no means a formula for making successful designs.

Also keep in mind that mixing colors takes more effort than simply adding blue to red to get purple. Artist can spend entire careers developing color pallettes. What is given in this text needs to be viewed objectively.

## 12.3 Colour and Dress

**There is a view that says** Color is not essential to a good design. Black and white and shades of grey can create 'color' just as effective as reds, blues, and greens. However, color is an added dimension that can evoke moods and make powerful statements when used wisely.Color is everywhere. Color is used to attract attention. It can be subtle or bold.

Color can be found in the paper, the text, or the graphic elements and photos. Color can be used to ellicit specific emotions and reactions. Red is typically thought of as an attention-grabbing, hot color. Blues are more calming or convey stability. Some color combinations are used to create a specific identity (corporate colors, school colors) or may be used in conjunction with texture to simulate the look of other objects (the look of plain paper wrapping or neon lights, for example).

Color is all around us, and it's probably for that reason that most people don't think much about it. Living in this technicoloured world we take colour for granted. Many people haven't had to think about color at all because they have had colour all around them easily available since they were born. In school when they had to make their projects they had colored construction paper and watercolors to make paintings.

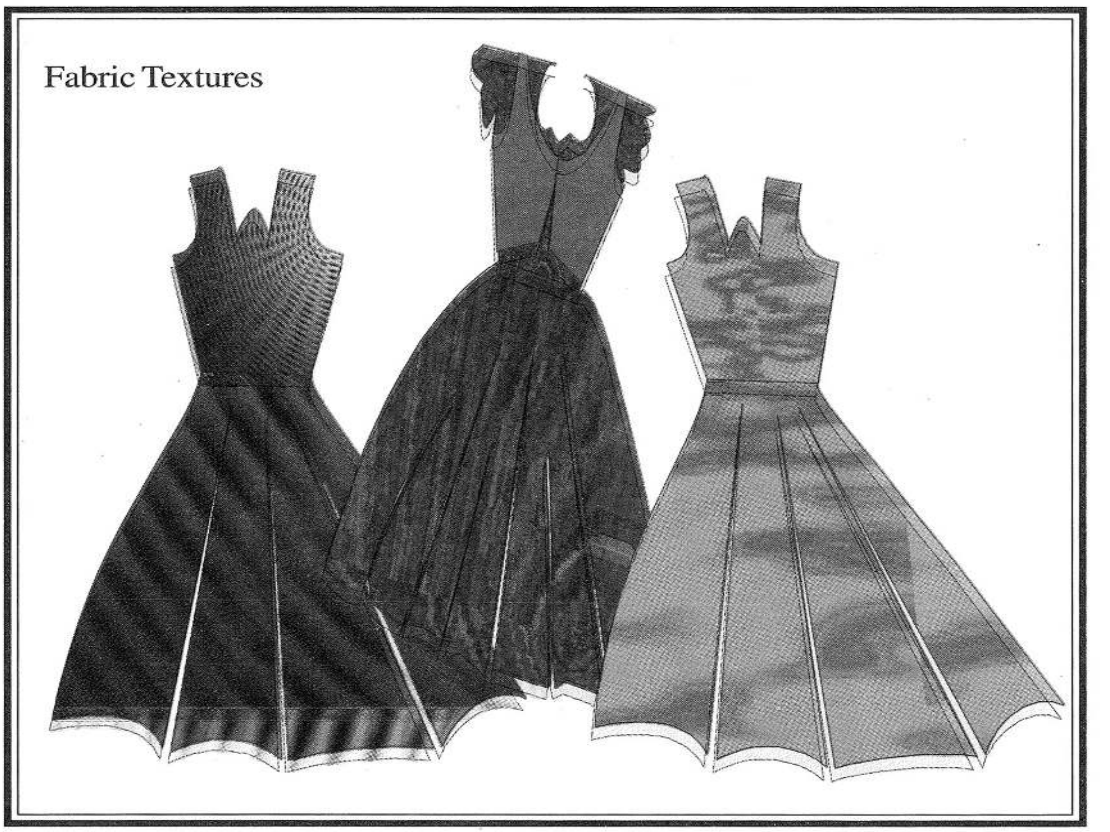
Fortunately for us, techniques for using color have been broken

ists and designers have explored color and how it can be used to achieve a specific desired result.The subject is so wide that still lots can be written and done. Colour seems familiar, easy and natural for any designer. But remember that it is the most important aspect, which needs to be dealt most carefully.

Though colour makes the design attractive and adds the selling quality, it increases the costs. Apart from this colour also increases the attention value, memorability and creates desire. It gives life to weak and dull looking design.

To summarize the above comments on combining colours successfully, we have list some important and valuable suggestions that you should keep in mind while designing.

* Fabric textures play an important role in making colours seem brighter or darker. Generally, rough-textured woollens, tweeds, and silk-wool mixtures are dull fabrics even though colourful threads may be woven into them; crepes, silks polished or glazed cottons, velvets, and smooth-textured wools have brighter colour intensities.

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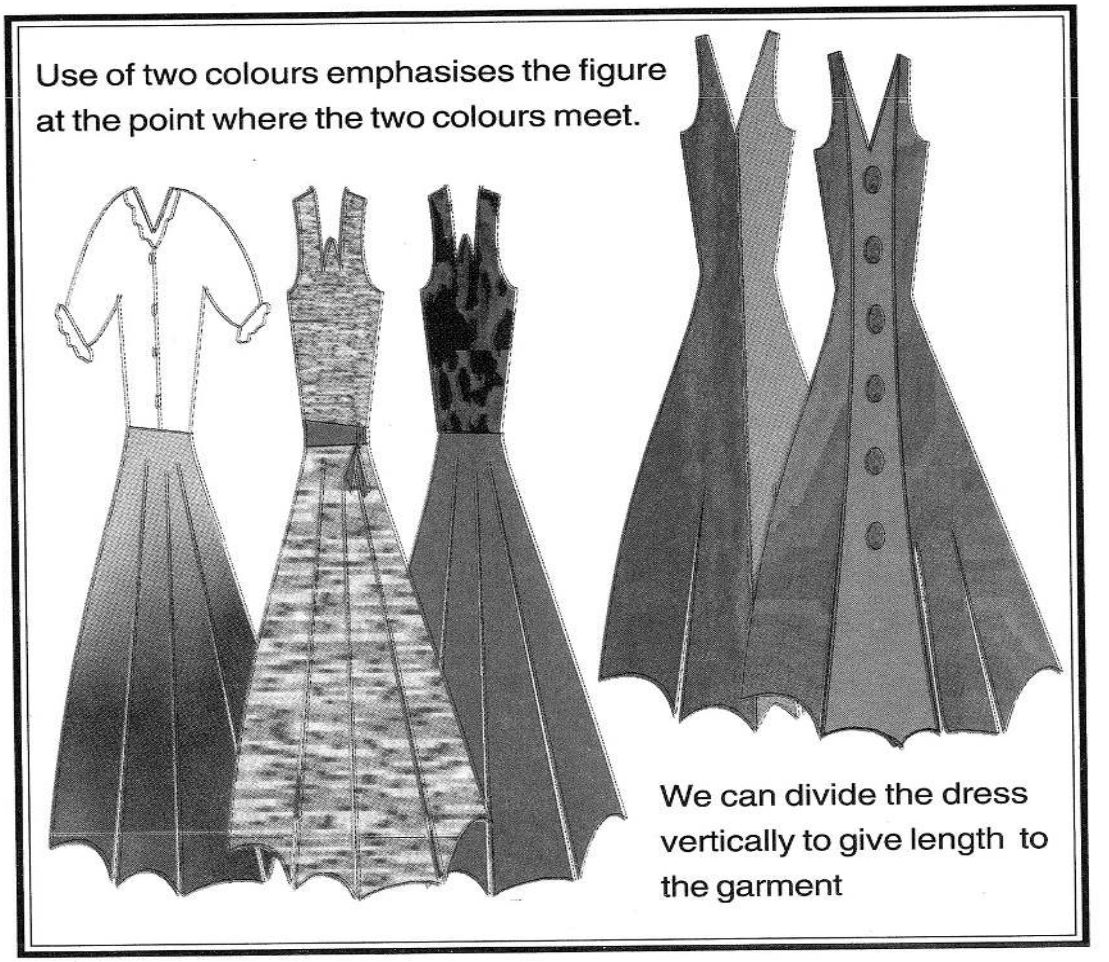
Thus, a red silk dress would be more noticeable than would a novelty mixture of red, which would seem softer. Softer fabrics are most suitable for camouflaging overweight and other figure faults; slender, well-portioned figures look good in bright, vivid colours.

* Any two-colour combination with a definite division between the colours will emphasize the figure at the point where the division occurs; for example, a white blouse worn with a dark skirt creates a sharp line at the waistline. You can draw attention to a small waistline by such a colour contrast, or by wearing a coloured belt.

If you want to give your figure length and at the same time break the width, you can divide the dress vertically as shown in the illustration below

* Two colours of the same value or intensity look dull together unless combined with a lighter third colour which sets them off; for ex-

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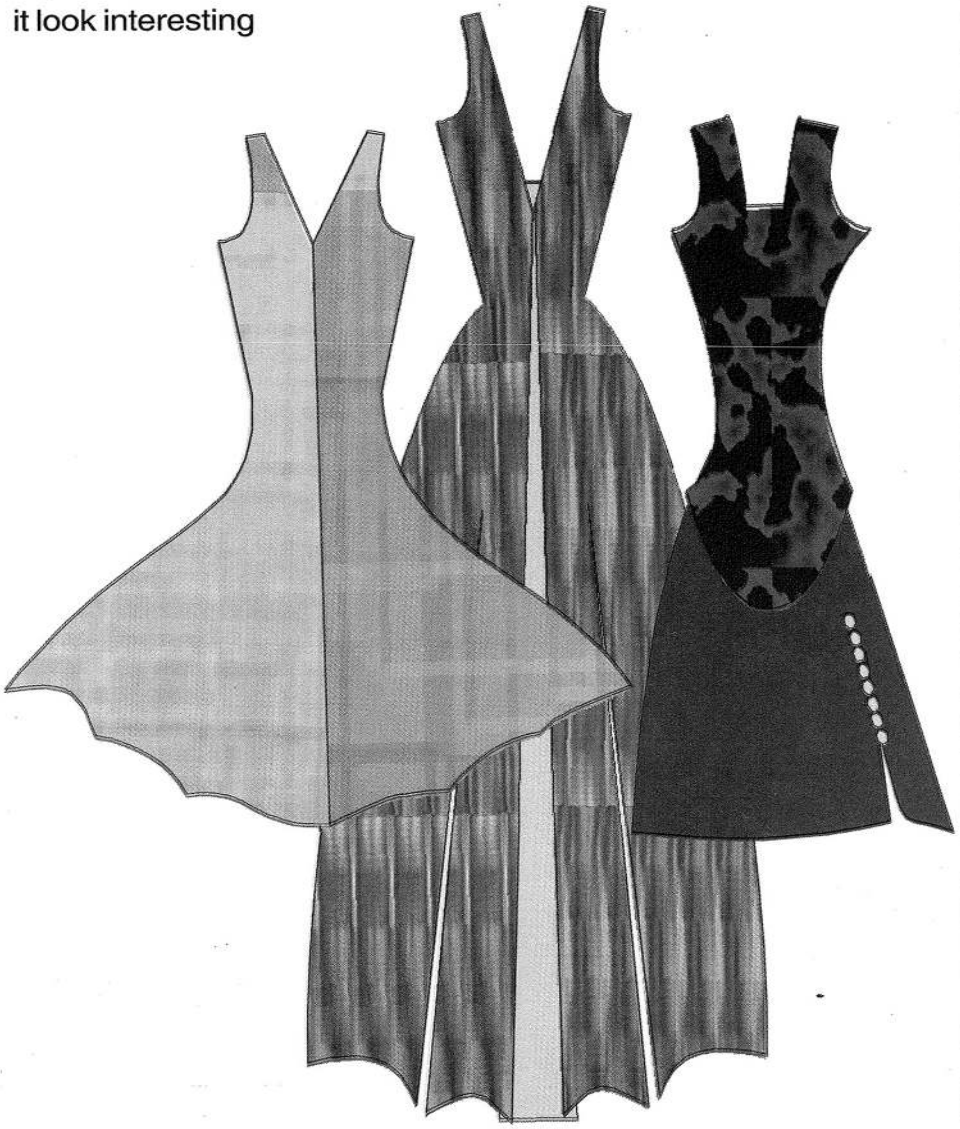
ample, cherry red and navy harmonize with each other but the lack of contrast makes them dull, whereas adding a touch of powder blue or hot pink will bring both the navy and the cherry to life. The same holds true for pastels- shell pink and pastel blue look insignificant together unless a bright third colour is added.

Two colours of the same value or intensity look dull . Add a third colour to make it look interesting



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* Repeating a colour makes it more intense. Wear the same colour as your eyes, or a deeper shade, somewhere on your outfit to intensify your eye colour. Redheads can call attention to their hair by wearing a belt, bag, or scarf of the same shade.

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* The colour of a good feature is intensified if you wear its complement- the colour directly opposite it on the colour wheel. For example a violet dress worn with golden-blonde hair makes the hair look more golden; red hair is beautifully set off by greens and turquoises.

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* The colours you wear should flatter your natural colouring. If you have delicate colouring, you will look better in pastels and medium contrasts than in intense, striking colours; if you have fair skin, dark hair, and dark eyes, you can wear vivid contrasts to dramatize your unusual colouring.

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* Colour can be used to minimize facial faults; for example, a woman with a florid complexion should avoid any complementary colours (e.g. lime greens) which would intensify her complexion. Further more, any colour that echoes the shade of the skin, such as pink, will heighten a florid complexion and make it look feverish; florid skins need to be toned down by wearing white, grey, or pale yellow.

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* Always remember that lipstick colour should blend with, or match, than colours of your clothes.

* A easily remembered 'rule of thumb' is: wear a pale colour with a dark colour, a bright colour with a dark colour, and a light colour with a bright colour.

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## The Neutral Colours

Most women have the well-known 'neutrals'- black, brown, navy, and grey- in their wardrobes. Most of us make these basic shades the foundations of our wardrobes because they go with many other colours and wear better than do pastels or bright colours.

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A warning note, however: unless neutral colours are relieved by some bright colour, they have a negative effect. If you wear unrelieved neutrals you will go unnoticed; they actually make you shrink into yourself.

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The following points are also important:

Navy is more flattering than black to most skins- it is softer, and especially kind to an aging skin.

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Dark browns can be worn successfully by all skin types- however, light browns and honey colour (which contain yellow) look better on warm skins than on cool skins containing more pink pigment.

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* Grey-blues with predominant blue tones are best for those with cool skin tones. Dark grays should be worn with warm skin tones. Grays need to be relieved by some striking contrasting colour, depending on your skin type; for example, grey and red, grey and yellow, grey and green, grey with white or off-white, grey with burnt orange.

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* Wear pinky beiges with a cool skin, but yellow-beiges are excellent for warm skin types. Always contrast beige with orange-red, white, cornflower or dark blue, or dark green, depending on your skin tone.

* Chalk white is the best choice for a cool skin, whereas off- white or natural suits a warm skin-this rule holds true whether white is used only for accent or for an entire outfit.

There are many colours which you can choose to highlight neutral shades and 'liven them up' but remember that both the neutral shade itself and your own natural colouring will influence your choice.

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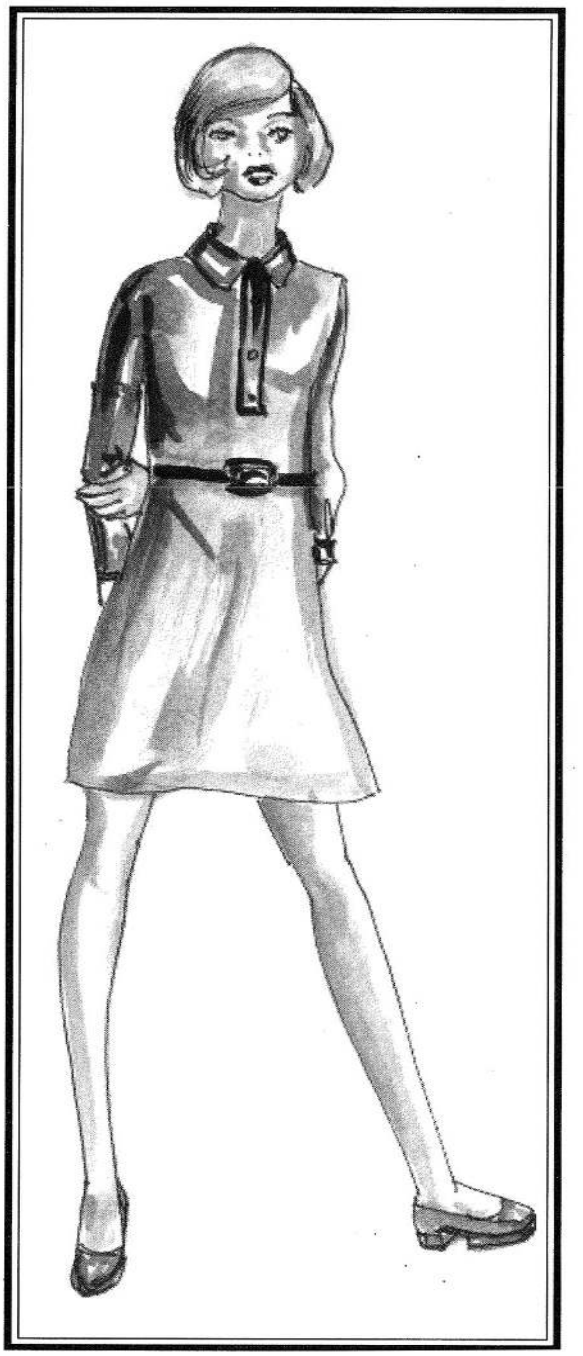
## Your Personal Colourscope

### Understanding What Will Suit You:-

A colour sense is largely a matter of practice. Some women decide that they can't cope with combining colours and matching their complexions; they take the easy way out by wearing safe, dark neutrals season after season. If you fall into this category, learn the rules and bring some colour into your life.

First, study your own colouring to find out which type you are; then choose your colours accordingly. The individual colourscope will give you a start on understanding what will suit you.



### Blondes:-

* Platinum or ash blondes (silver blondes) with pale complexions.

Your complementary colours are: bluish pink, clear red, violet-red, dark green, emerald green, china blue, green-blue, turquoise, purple, pastel peach, powder blue, and light green. You can wear such neutrals as navy blue, black, medium brown, dove grey, grey-blue, medium beige, and snow white.

Avoid bright yellow, tan, dark beige, clerical grey, chartreuse, and deep fuchsia.

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* **Blondes with red highlights and pale, peachy, warm skin tones.**

Your best colour choices will be: coral, tangerine, cardinal red, turquoise, green-blue, sea green, apple green, cardinal red, turquoise, green-blue, sea green, apple green, grass green, mustard, topaz, and gold. For pastels, choose pale chartreuse and ice green. Your neutrals are black, dove grey, amber, tobacco brown, and camellia white.

Avoid beige and pale yellow.

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* **Blondes with gold highlights and pale, cool skin tones.**

Your best colour choices are: rose, geranium pink, scarlet, raspberry, cherry red, aquamarine, periwinkle blue, violet-blue, lime green, leaf green, beige, rich browns, and gold. For pastels choose shell pink and powder blue; wear neutrals of midnight blue, grey-blue, black, and chalk white.

Avoid deep purple, orange, and deep fuchsia.

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## Redheads

* **Strawberry or carrot redheads with creamy, warm skin tones.** Your best colour choices are: coral, orange, tangerine, buttercup yellow, artichoke green, leaf green, Spanish-olive green, topaz, mustard, Dresden blue, French blue, larkspur blue, purple, and gold. You can wear all pastel tints except the pinks; neutral choices for you would be sandy beige, honey-brown, gold-brown, charcoal, black, and oyster white.

Avoid reds.

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* **Auburn or reddish-brown hair with medium-tan skin tones.** You look lovely in delicious colours like turkey red, plum, lemon yellow, buttercup yellow, gold, blue, olive green, cucumber green, violet-blue, blue-green, and lilac. For cucumber green, violet-blue, blue-green, and lilac. For neutrals, choose shades of grey, bright navy, tan and beige, brown (from light to chocolate), black, and ivory white; pastels you can consider are apricot pink and lavender.

Avoid bright red, deep purple, and orange.

## Brown Hair

* Brown hair with gold highlights and war, tan-to-olive skin tones. You have a wide colour range: tangerine, Chinese red, brown-red, rust, terracotta, yellow, turquoise, green-blue, celery green, bright green, olive green, gold, bronze, brassy gold, and copper. For pastels, choose light yellow, natural, and light aquamarine; neutrals for you are dove grey, oatmeal beige, bright navy, coffee, cinnamon brown, red-brown, oyster white, and off-white.

Avoid faded pastels, violet-red, fuchsia, and deep purple.

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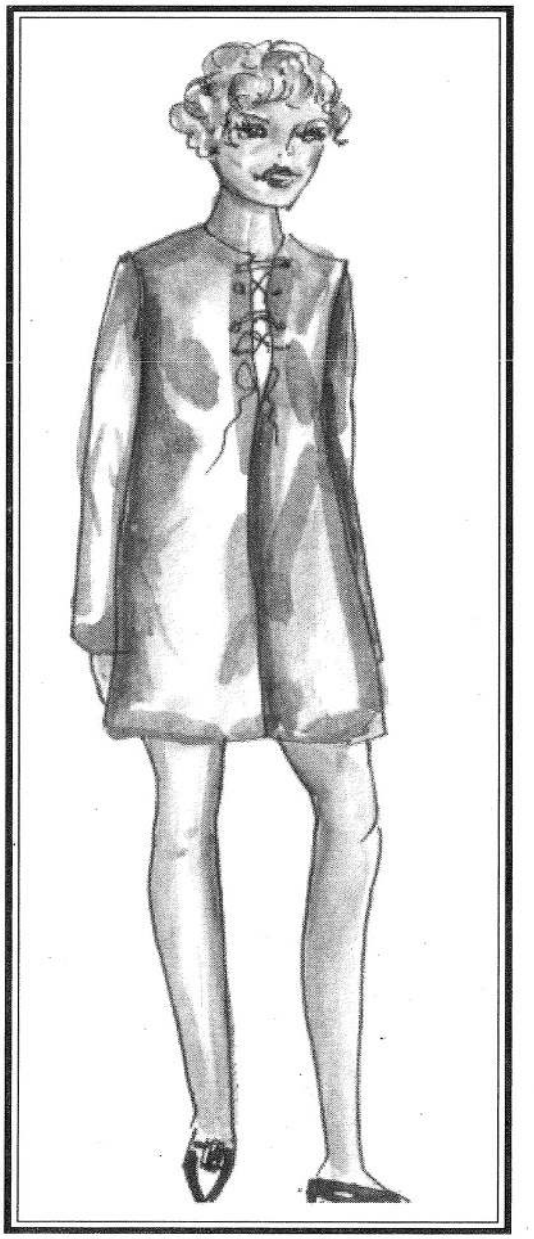
**Brown hair with red highlights and pale, cool skin tones.**

* Brown hair with red highlights and pale, cool skin tones. Suitable colours for you are: bright pink, rose, blue-red, mulberry, cherry red, aquamarine, indigo blue if your eyes are blue, sapphire, bright blue, yellow, plum, cucumber green, moss green, leaf green, and gold. Try neutrals of light or medium grey-blue, navy blue, light brown, black, and creamy white; choose pastels of shell pink, powder blue and mint green.

Avoid intensely vivid colours; these would drain your complexion of colour.

**Brunettes**



* **Brunettes with black hair and pale, cool skin tones.** You can achieve striking contrasts in pink, shrimp, violet-pink, cherry red, wine, violet, Wedgwood blue, ice blue, blue-violet, wisteria, buttercup yellow, purple, emerald green, and leaf green. The pastels for you are pale yellow, shell pink, and ice green; choose such neutrals as navy blue, black, blue-grey, light brown, mahogany brown, hazelnut brown, and chalk white.

Avoid beige.

Brunettes with warm, tan-to-olive skin tones.

* Brunettes with warm, tan-to-olive skin tones. You can choose the brightest colours of all: burnt orange, tangerine, salmon red, flame pink, hot pink, carnation red, aquamarine, bright green, moss

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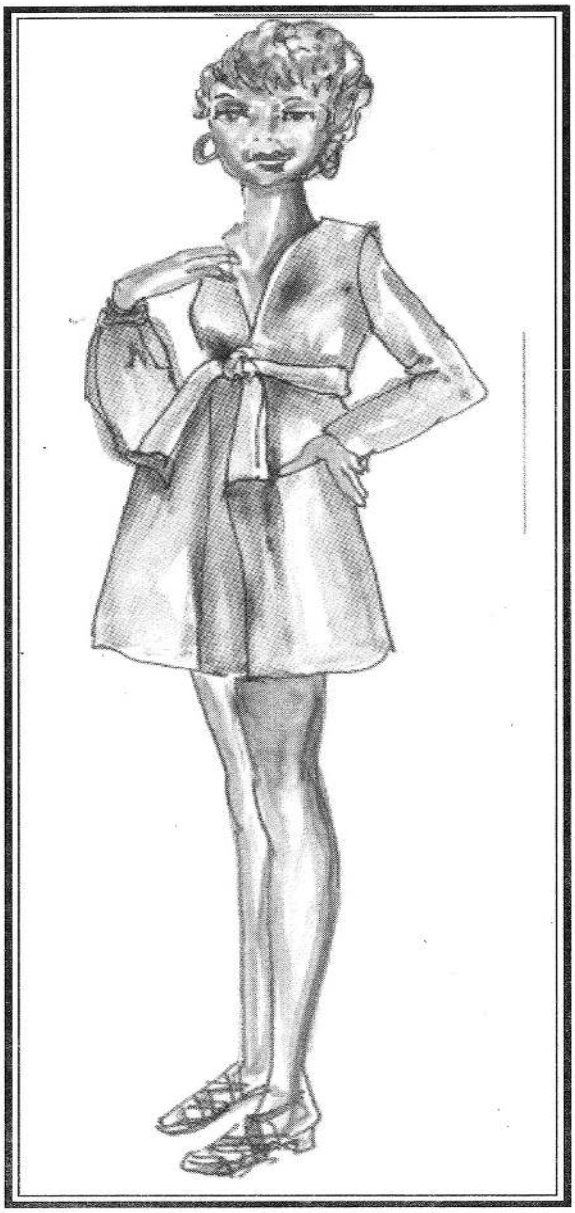
green, almond green, daffodil yellow, gold, sky blue, and bright blue. Try neutrals of navy blue, black, clerical grey, beige, walnut brown, mahogany brown, tortoiseshell, and ivory white; pastels for you are lemon yellow, almond green, and pale orange.

Avoid weak pastels.

**White or Grey Hair**

* White or grey hair with warm skin tones. Colours for your distinctive colouring are: coral, watermelon pink, cardinal red, turkey red, very pale blue, Wedgwood blue, apple green, bottle green, and leaf green. Your neutrals are black, charcoal, navy, smoke grey, and dove grey; you can wear any intense pastel.

Avoid gold, yellow, beige, brown, and fuchsia.



White or grey hair with cool skin tones.

* White or grey hair with cool skin tones. The colours you should choose from are: shell pink, not pink, vermilion, cherry red, indigo blue, slate blue, hyacinth blue, violet, mauve, wisteria, wedgwood blue, and green-blue. Neutrals for you are black, charcoal, dove grey, steel grey, blue-grey, dark clerical grey, and navy; wear pale to intense pastels.

Avoid yellow, beige, brown, and fuchsia.



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## 12.4 Summary

Colour is whásssssssst makes an artwork interesting, lively and attractive. It is the same with dresses. Add colour to your black and white outfit and it will make heads turn towards you.

What you have to rememberis that fabrics take colour differently. Red colour on a cotton cloth will look different than a red colour on a silken or woolen cloth. Apart from this the texure of the fabric also plays an important role in colour selection.

When we use two colours of in an outfit the line where the two colours meet is emphasied. If the dress is of a single colour and we want the waist to be emphasied we can add a different coloured belt.

If a colour is repeated it creates emphasis. You may have the same coloured band, belt, bag and shoes.

While dressing you must take your skin into account. Wear colours which will enhance your skin. The shade of the lipstick should also match the dress.

Neutral colours go with all colours. But if you have a dress of a plain neutral colour you will go unnoticed. So add a dash of colour to brighten it up.

Remember that Navy blue is more flattering than black. Dark browns can be worn by all skin types. Grey-blues with predominant blue tones are best for those with cool skin tones. Wear pinky beiges with a cool skin, but yellow-beiges are excellent for warm skin types. Chalk white is the best choice for a cool skin.

## 12.5 Self-assessment Questions/Exercises

1. How important is colour while designing an outfit?

2. Write a note on Neutral colours and dress.

3. Write about skin tones and dress choice.

4. Which colours will enhance a light skin?

5. What is more flatterring, a black or a navy blue outfit?

## 12.6 Further Readings

1. The art of Costume Design by Marilyn Sotto, Publication Walter Foster.

2. Fashion Kaleidoscope by Meher Castelino, Publication Rupa & Co.

3. Clothes and Costume by David Alderton and Dawn Stubbs, Publication Ladybird.

4. World Dresses by Frances Kennett Publication Mitchell Beazley.

# Block 4

## SKETCHING

UNIT 13
Compositions --

UNIT 14
StillLife --

UNIT 15
Nature Study --

UNIT 16
Creating Designs --

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# BLOCK 4

**Course Introduction**

**SKETCHING**

Drawing and sketching form an important aspect of any designing course curriculum. The units included in this Block will help students improve their sketching ability and thus they would gradually be able to improve on their fashion illustrations which they will be doing subsequently.

**UNIT 13**

**Compositions**

When a designer makes any design it has to be a composed into a composition. Therefore understanding what a composition is, is important for a student at this stage. Gradually with practice the concept of making a composed design will come naturally.

**UNIT 14**

**StillLife**

Still Life compositions are another way by which drawing and sketching can be improved. It provides variety of interesting subject matter, which allows the interest of the student to be maintained in drawing. Secondly it also increases the obsevation power of the student.

**UNIT 15**

**Nature Study**

Nature study is a varied and never ending field of study. Included in this unit are some examples of nature study drawings which the students can also use as practice exercises and later on as reference materials for designing.

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**UNIT 16**

## Creating Designs

This unit tells you how to convert your drawings into designs for fabrics. It tells you about the various placement charts also. It is an important section because to make your fabric and design look different fashion designers should be able to create unique designs for fabric, printing and embroidery.

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# UNIT 13

**STRUCTURE**

**13.1 Unit Introduction**

**13.2 Objectives**

**13.3 Compositions**

**13.4 Summary**

**13.5 Self-assessment Questions/Exercises**

**13.6 Further Readings**

## 13.1 Unit Introduction

From now on students will start making some sort of designs on their own. We start with making compositions in a given space. But while the students make the compositions they have to use the elements of design and remember to apply the principles of design which they have learnt in the previous units.

## 13.2 Objectives

After having learnt the elements of design and the principles of design it is time to put them into application so that the students can start with designing in given spaces. This unit has practical exercises. Students are advised to do each and every exercise so that their concept of designing develops further.

## 13.3 Compositions

When we compose our designs we use the principles of designing which we have studied in Unit 7 of this paper . It is like making use of grammer when we learn to read and write. The options for an artist or designer are unlimited. By using design principles a designer

becomes focused with their experimentation and choice making.

Composition is the plan, placement or arrangement of the elements of art in a work of design. The general goal is to select and place appropriate elements within the work in order to communicate ideas and feelings with the viewer. It is the primary element in designing and an important concern in drawing.

The primary elements of composition within a design for a designer are:

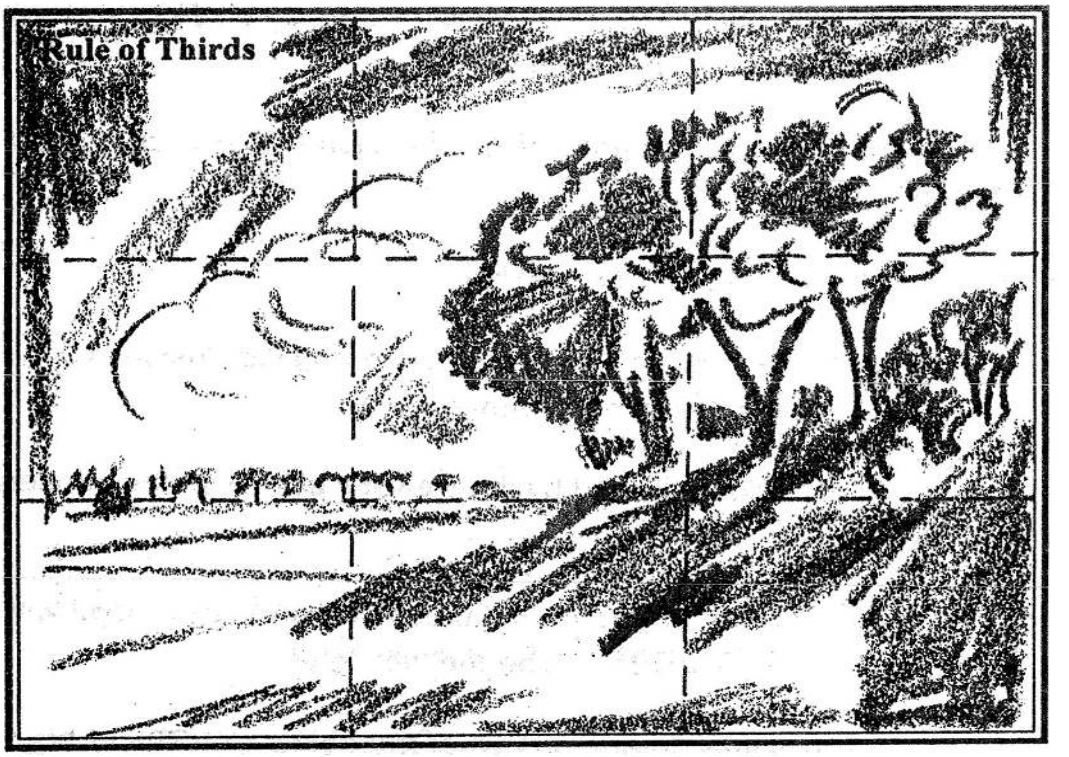
- The area used for the design
- The perspective, creating depth or giving the illusion of dimension or depth on a two-dimensional surface.
- The direction followed by the viewer's eye when they observe the design
- The value, or degree of lightness and darkness, used within the design. In other words maybe the highlights.

The designer determines what the points of focus in his design will be, and he composes the work accordingly. The eyes of the viewer will then tend to linger over these points of focus. The illustration can be arranged in a harmonious whole that works together to produce a statement.

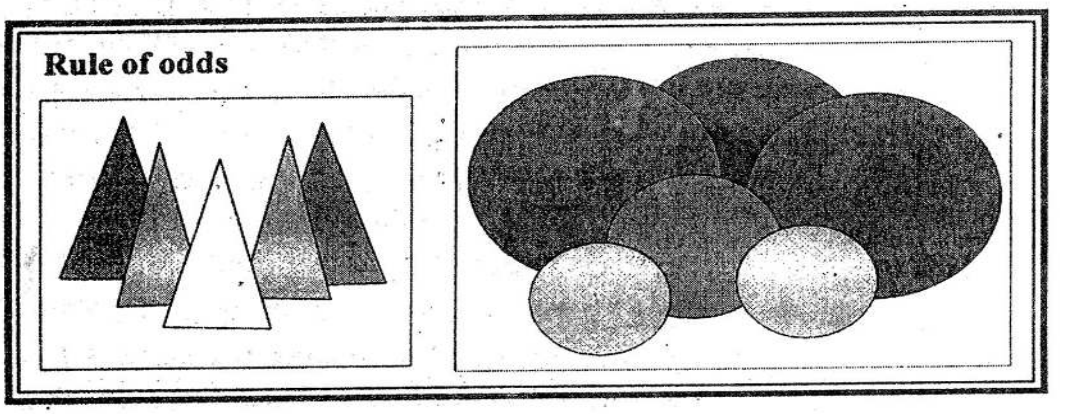
While making a composition, apart from keeping in mind the various principles of designing you can apply some other priciples which can make your work interesting and different from others. But once again remember that these principles are only guidelines to get you started. These are not thumb rules which each and every design should have. These are ways in which you can create interesting and new designs. In designing ultimately it is what the viewer likes.

There is this **Rule of Thirds** which is a guideline commonly followed by visual artists. While designing at times designers also follow the rule of thirds. The objective is to keep the subject and areas of interest out of the center of the image. Take a design, divide it

equally into three parts vertically and three parts horizontally. Then place the objects of interest near the outer squares rather than in the center square. This is quite similar to assymetrical balance where one side of the design is visually compensated on the other side.




You can create variety in your design by simply changing the elements. Repeating a similar shape but changing the size can give variety and unity at the same time. Keeping the same size, but changing the color can also give variety and unity at the same time. In visual composition, there are many ways you can change something while simultaneously keeping it the same.

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Creating depth in your design is another way in which your composition can be different from others. The effect of depth, space, projection toward the viewer adds interest. Linear perspective in the real world makes things look smaller in the distance.

We discussed simplicity in design as a principle of design. At times if you have too much of clustered work on an outfit it could distract from the main focus of the outfit and make it difficult to create a focused statement.

The "rule of odds" suggests that an odd number of objects in a design is more interesting than an even number. Related to the rule of odds is the observation that triangles are an aesthetically pleasing implied shapes within an image.

Remember that every composition contains lines. Both physical lines and continuous, less obvious lines exist. The brain often unconsciously reads near continuous lines between different elements at varying distances. Strong flowing lines can be created without realizing it. Movement is also a source of line. Horizontal, Vertical, and Angled lines all contribute to creating different moods. sponse to the photograph. Too many lines without a clear subject point suggest chaos in the image. Curved lines are generally used to create a sense of flow.

When we analyze artwork we often start with visual effects. We notice something happening. Then we try to figure out why it happens. Motion isn't a principle of design. It is one those magic effects when a still picture has motion. When a design creation is viewed the eve movement renders movement to the creation. There are lots of ways to get motion.

Sometimes it has to do with orientation. A diagonal line is more dynamic than a horizontal or vertical line. Sometimes motion depends on the character of the element itself. A straight line may be less dynamic than a zigzag or a curving line. A blended area may appear to flow.



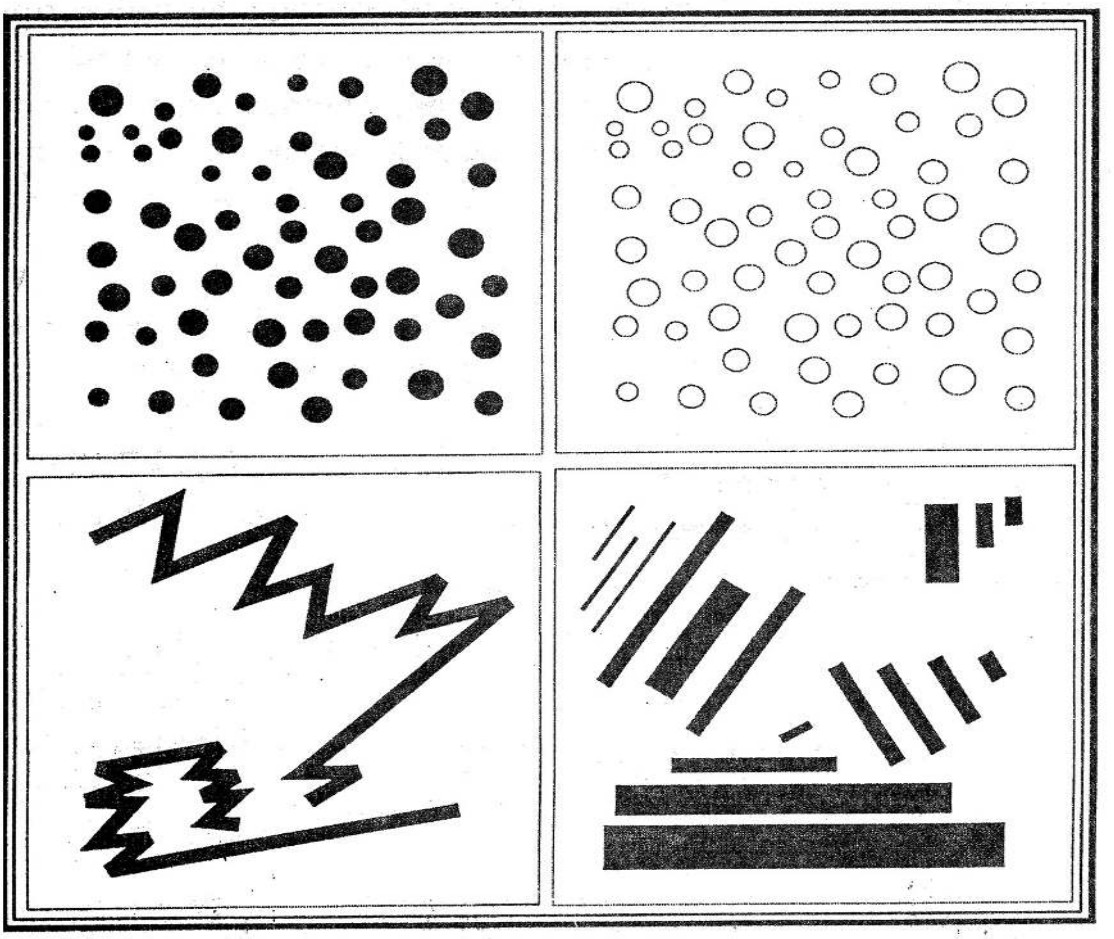
The terms design and composition in art refers to the planning

or arrangement of form or color, in two- or three-dimensional work. Design or composition is one of the "formal" elements used in art, along with space, color, value, and other elements.

In Europe in the late 19th century, many artists, declared that painting is not primarily an imitation of the external world, but rather, an arrangement of shapes and colors on a flat surface.

This composing, can be done spontaneously while working. It often takes the form of geometric shapes, such as the triangle, but can also be derived from organic and other sources. It is the scaffolding on which the visual forms hang.

The first exercise to be done is with dots and lines. Make two 3" squares. In one plae some dots of different sizes. See how you want to compose them. An example is given. In the second square repeat the exercise with simple lines of various types. Your composition should be balanced.



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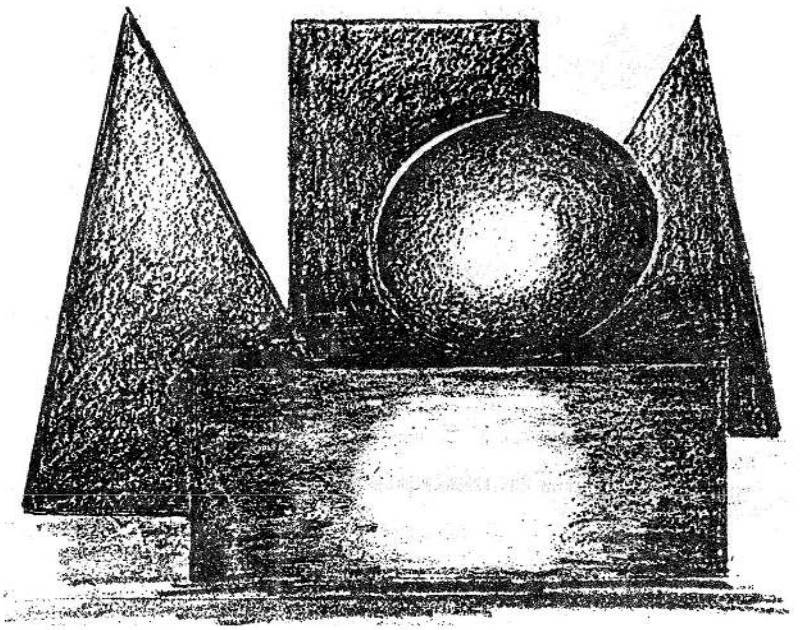
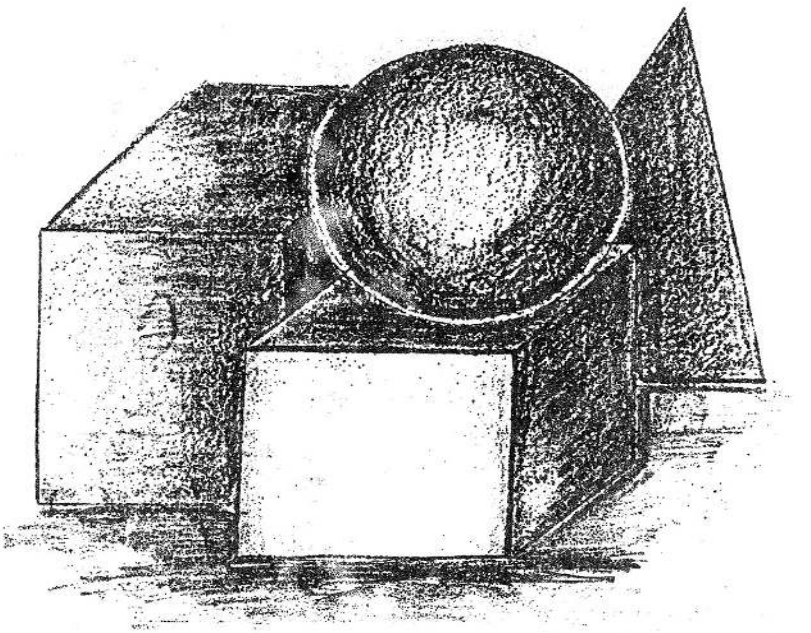
Now let us start by making simple compositions by using geometrical shapes Make squares of 3 inches and use squares, rectangles and circles to make a composition within the square. Use your pencil shading knowledge and shade it.





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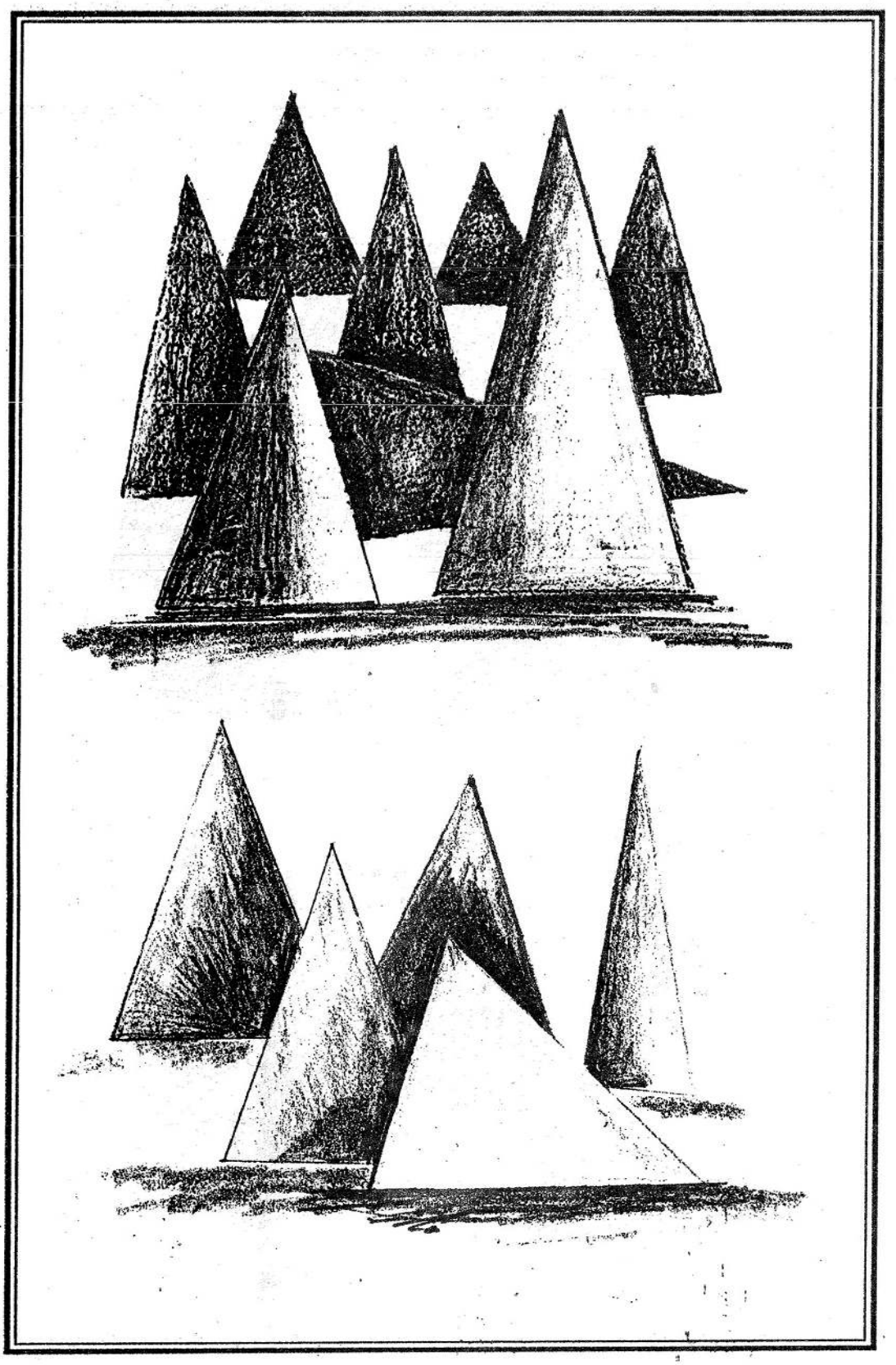
In the second square just use triangles of different sizes and make a composition. Shade it with pencils.



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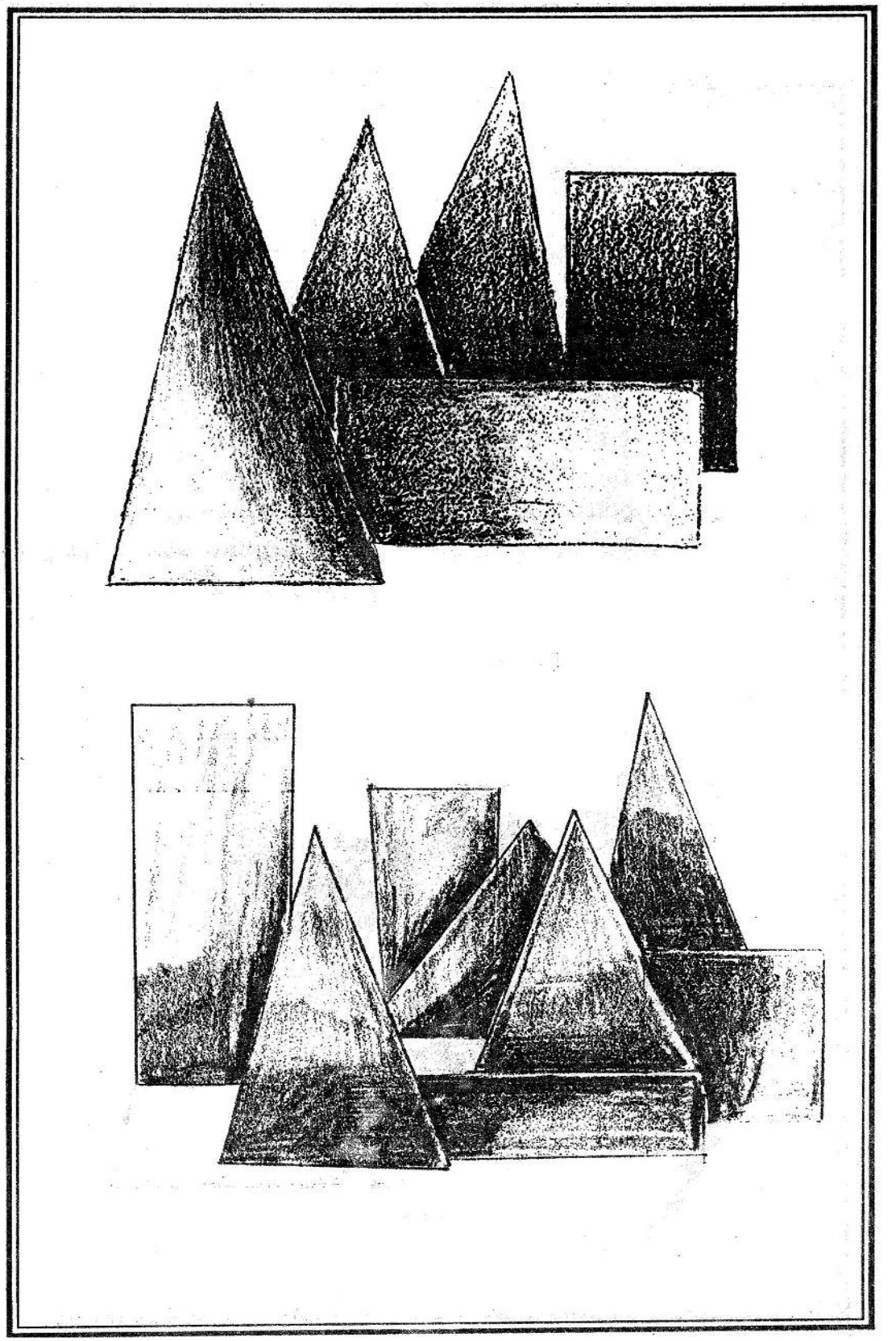
Now move on to make a composition using Triangles and rectangles. Shade with pencils.



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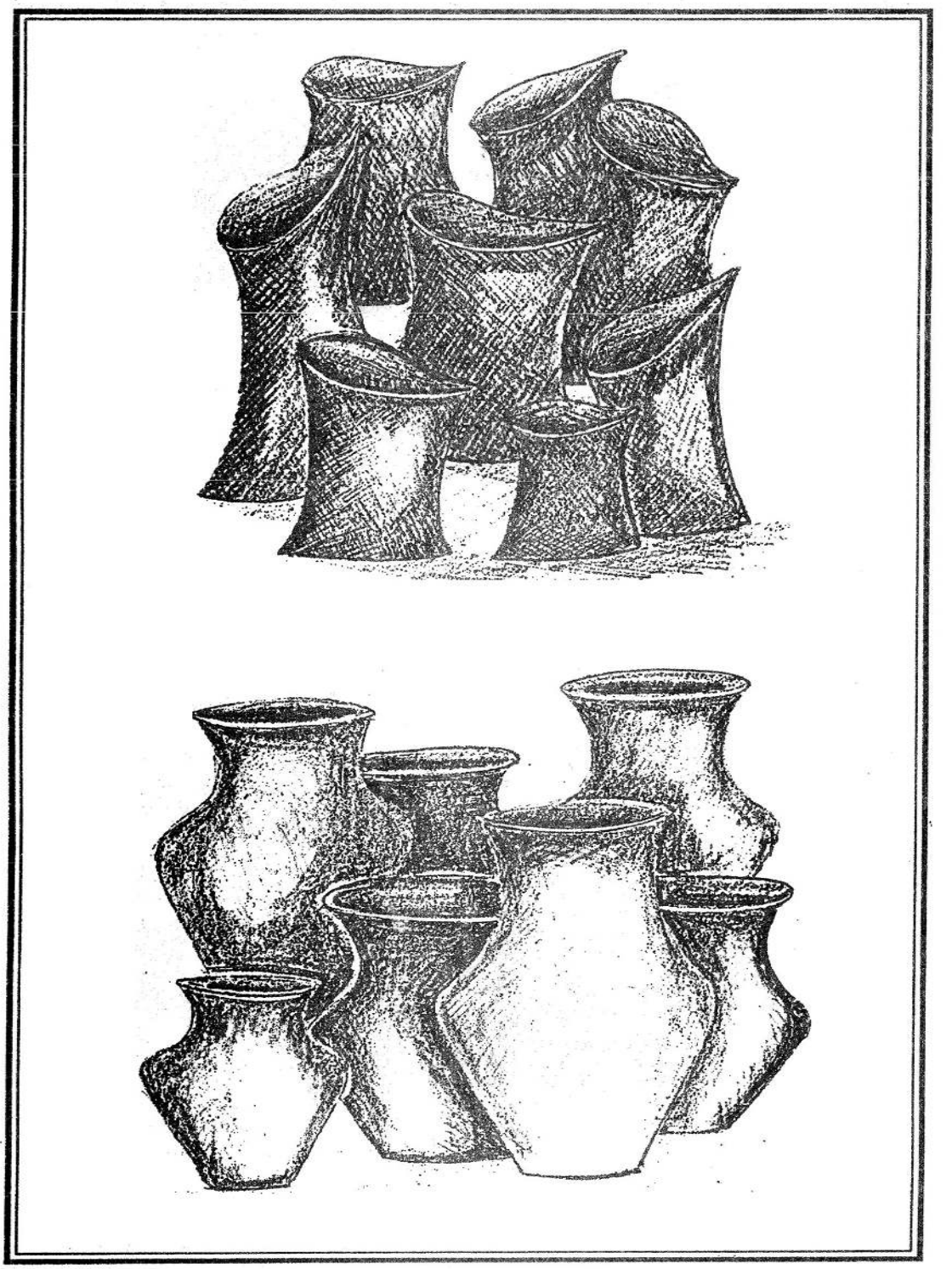
After having practiced basic compositions with geometrical shapes let try using other shapes. Draw a rectangle and convert its shape into creative vase. Now make a composition within the square with this shape. Shade it with pencils.



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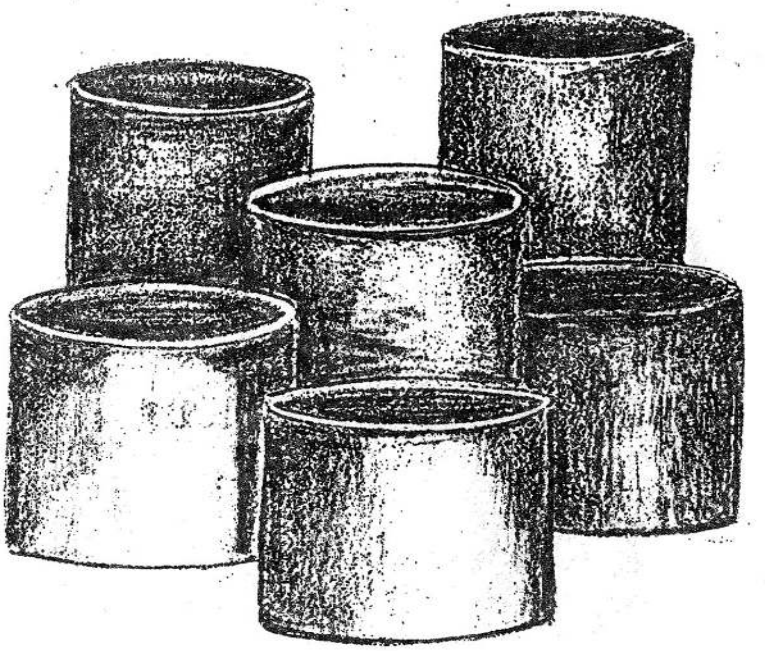
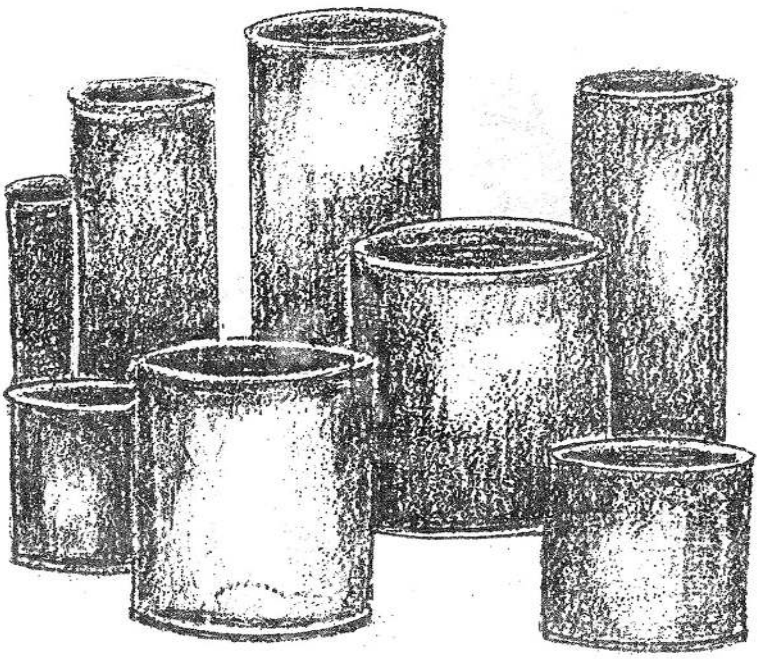
Similar to the above composition make round cans in a composition and shade it.





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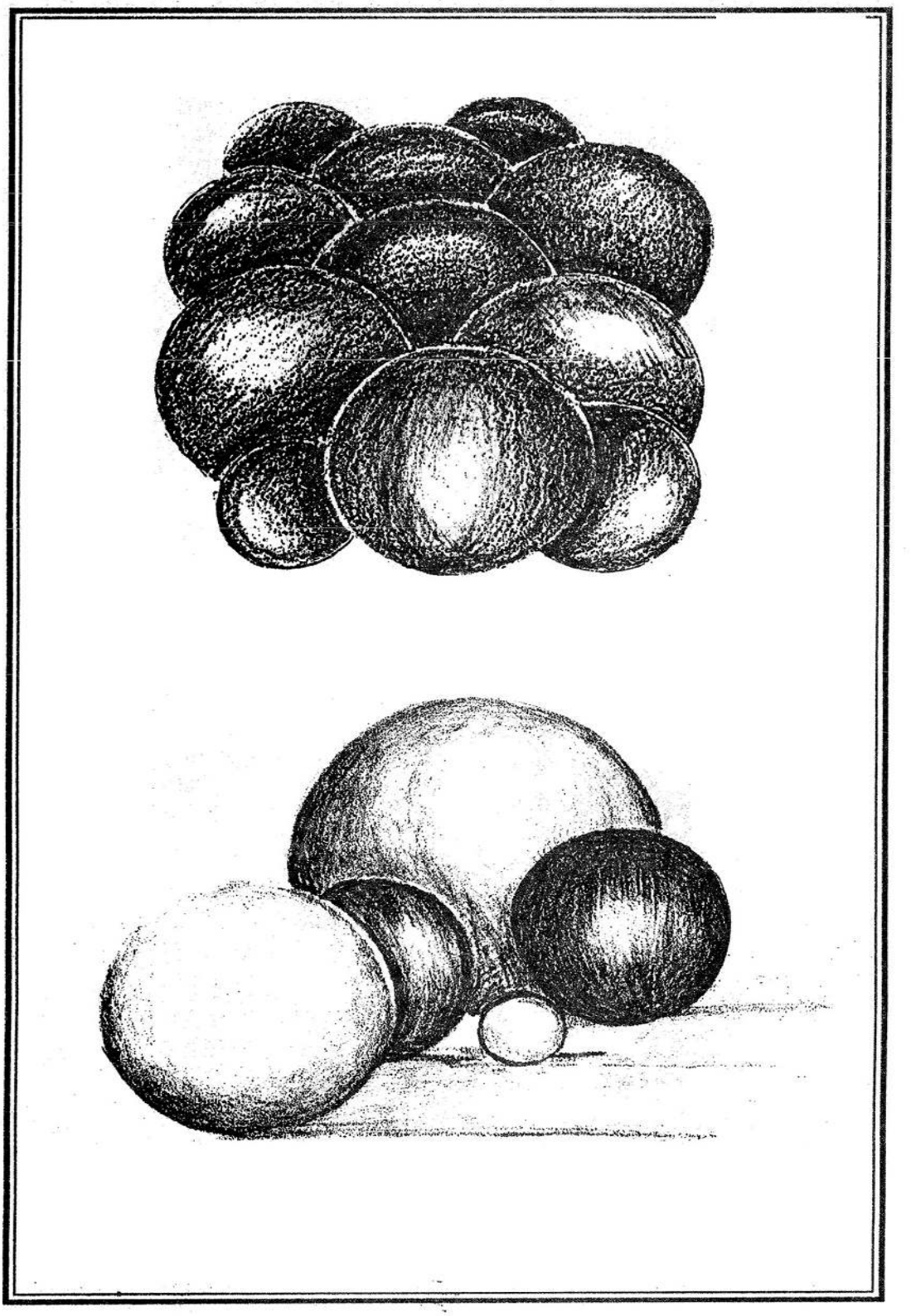
**Circles are difficult to shade. Specially if you have to give it a dimension and make it look like a ball. Make a composition with circles and shade them with pencils.**



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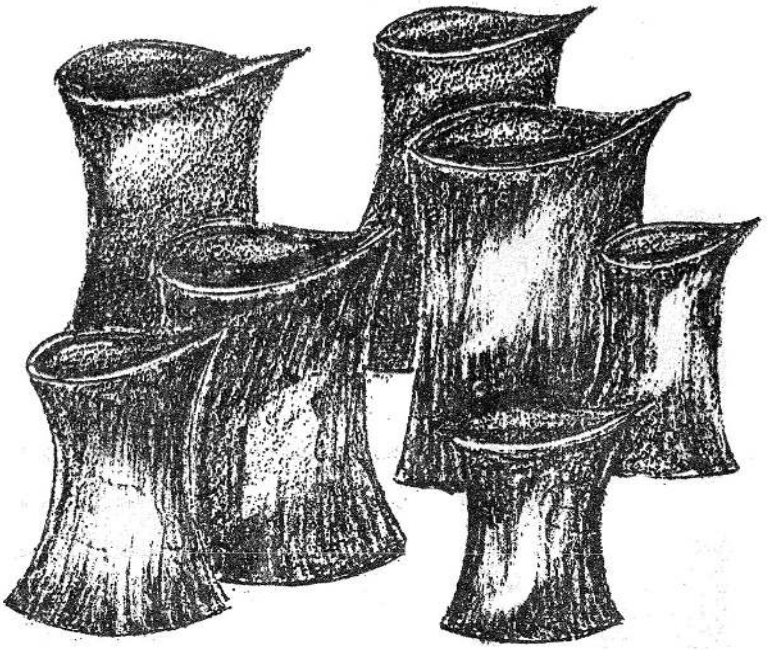
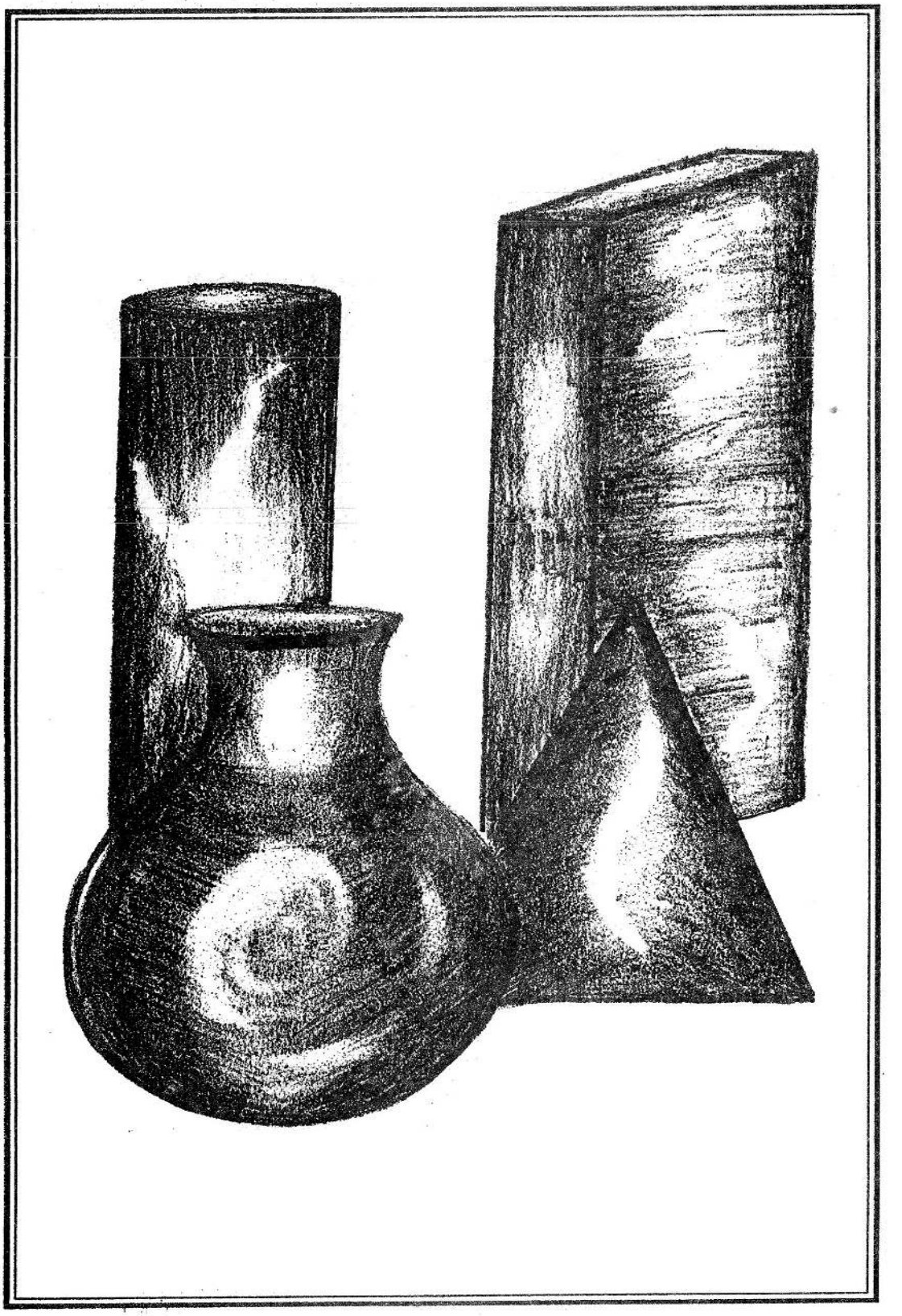
Now make another composition with Pots of different sizes Place them in front of each other so that the composition looks interesting. Shade it with pencils.



On your previous units you learnt about shading with hatching technique. Make a composition using different creative shapes and shade it using hatching technique.



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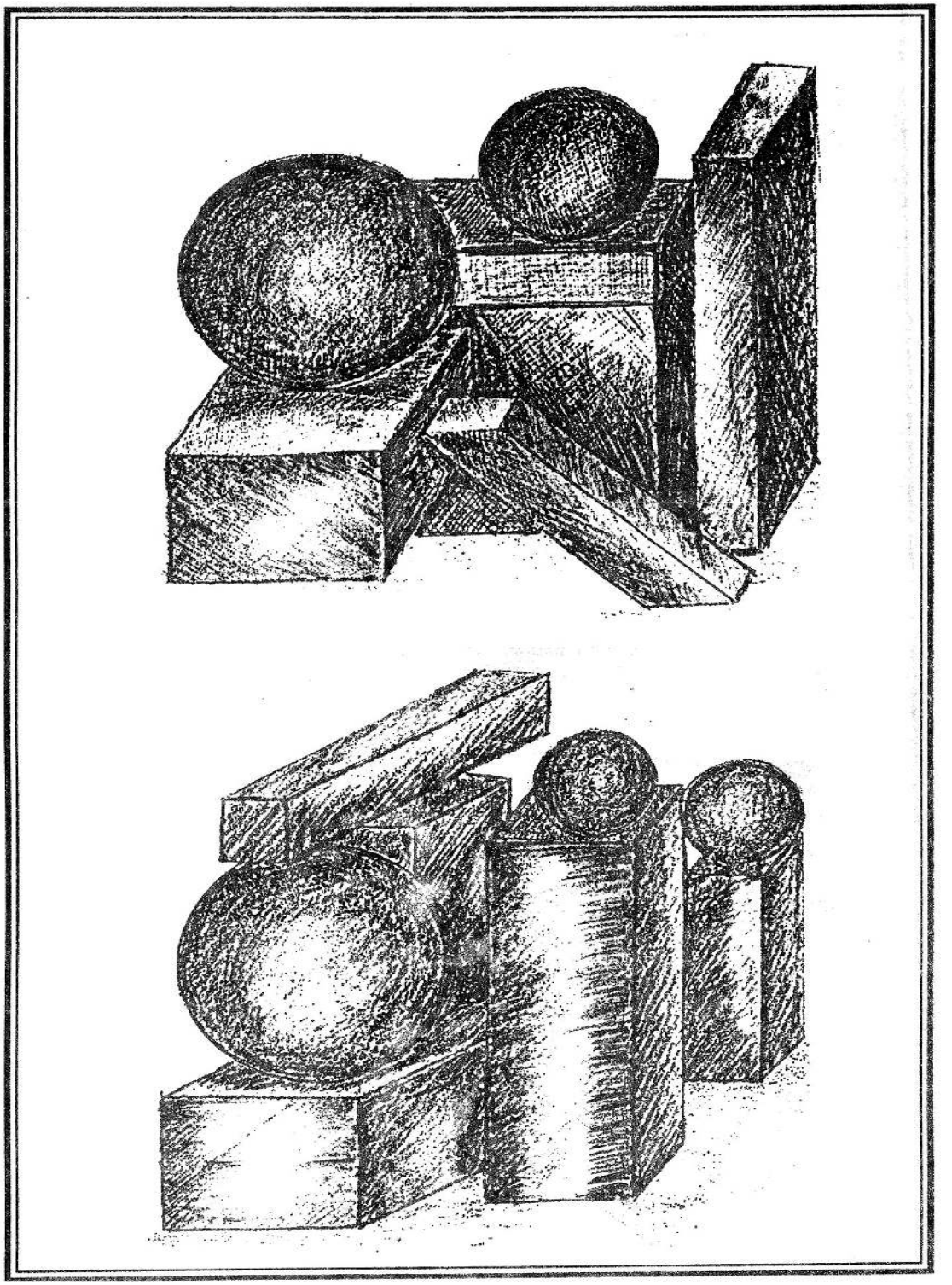
Now lets move on to make a composition with forms. Use squares, rectangles, circles and triangles. to make a composition. Shade it with pencils. You can also try giving the third dimension to the geometrical compositions you made earlier and practice this.



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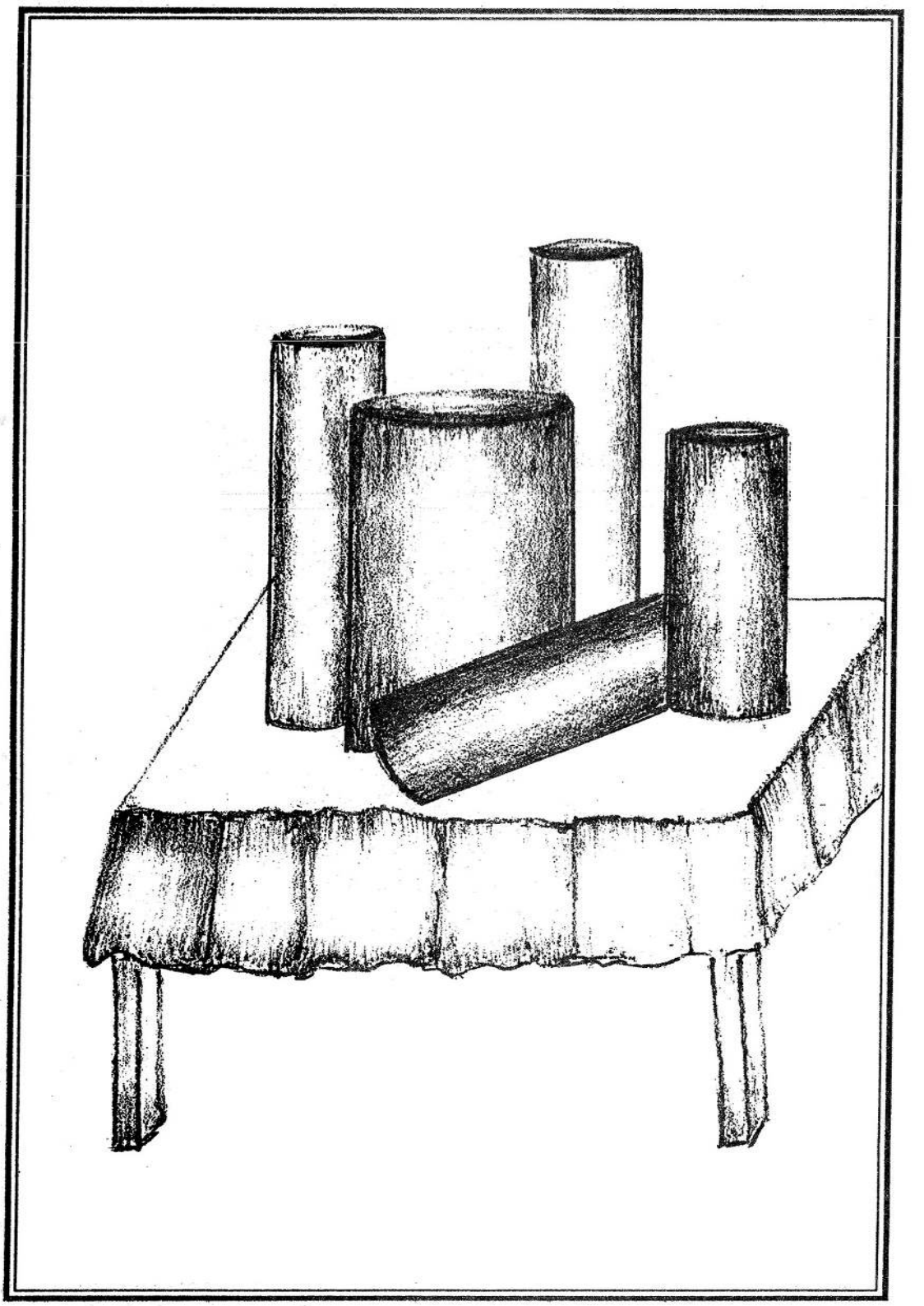
**Imagine hollow pipes of different lengths and diameters kept on a table . Now draw this composition from one angle. Shade it with pencils.**



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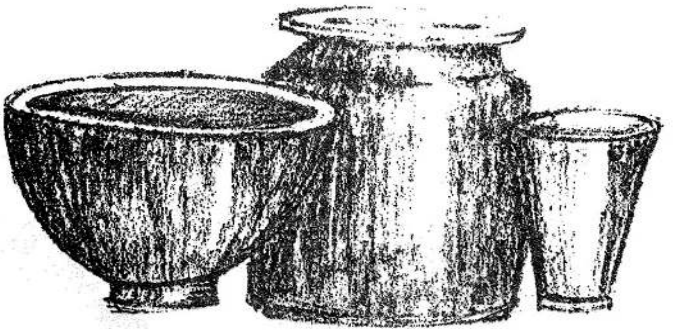
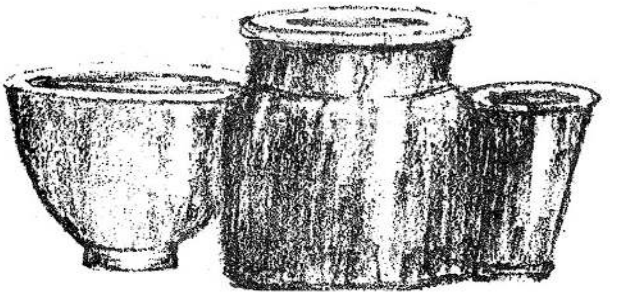
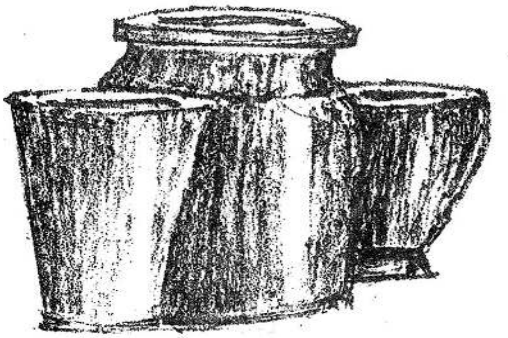
The next exercise is with different forms of different sizes kept on each other in a stable position Draw this compositions from different angles and shade with pencils.







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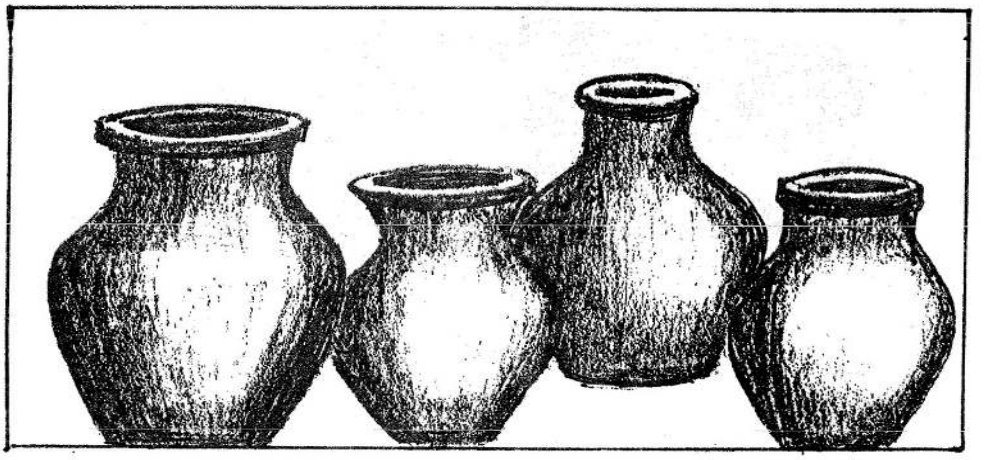
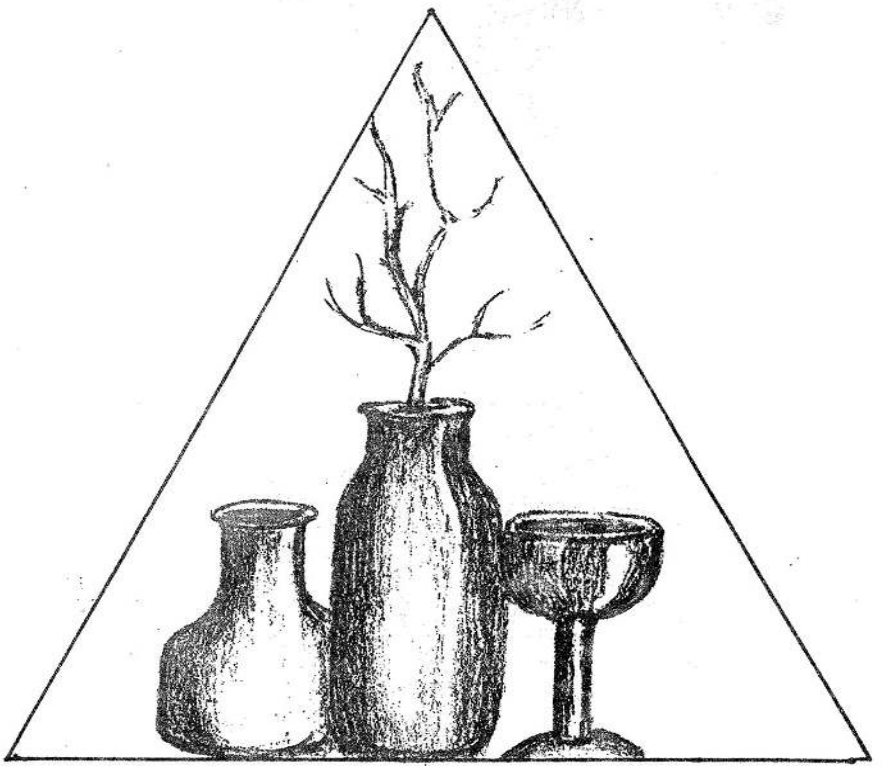
In the following examples shown are certain compositions using different spaces. Like the previous example shows a composition made with shapes and forms. The space used is a horizontal rectangle.

Likewise now you make a composition in a triangular space.





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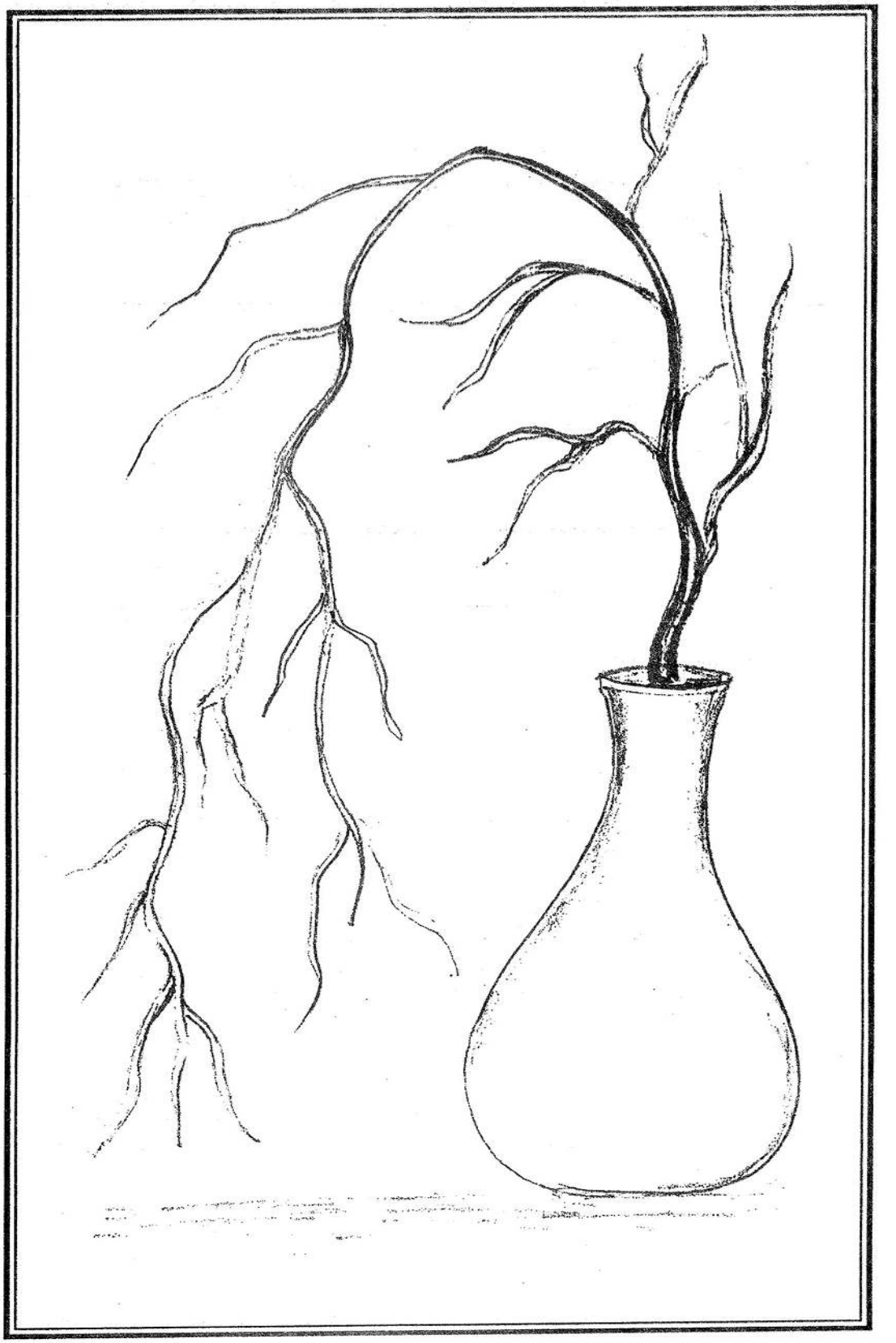
filling stitch:- This is worked [illegible] of 4 buttonhole

This example illustrates a composition using an oval shape.



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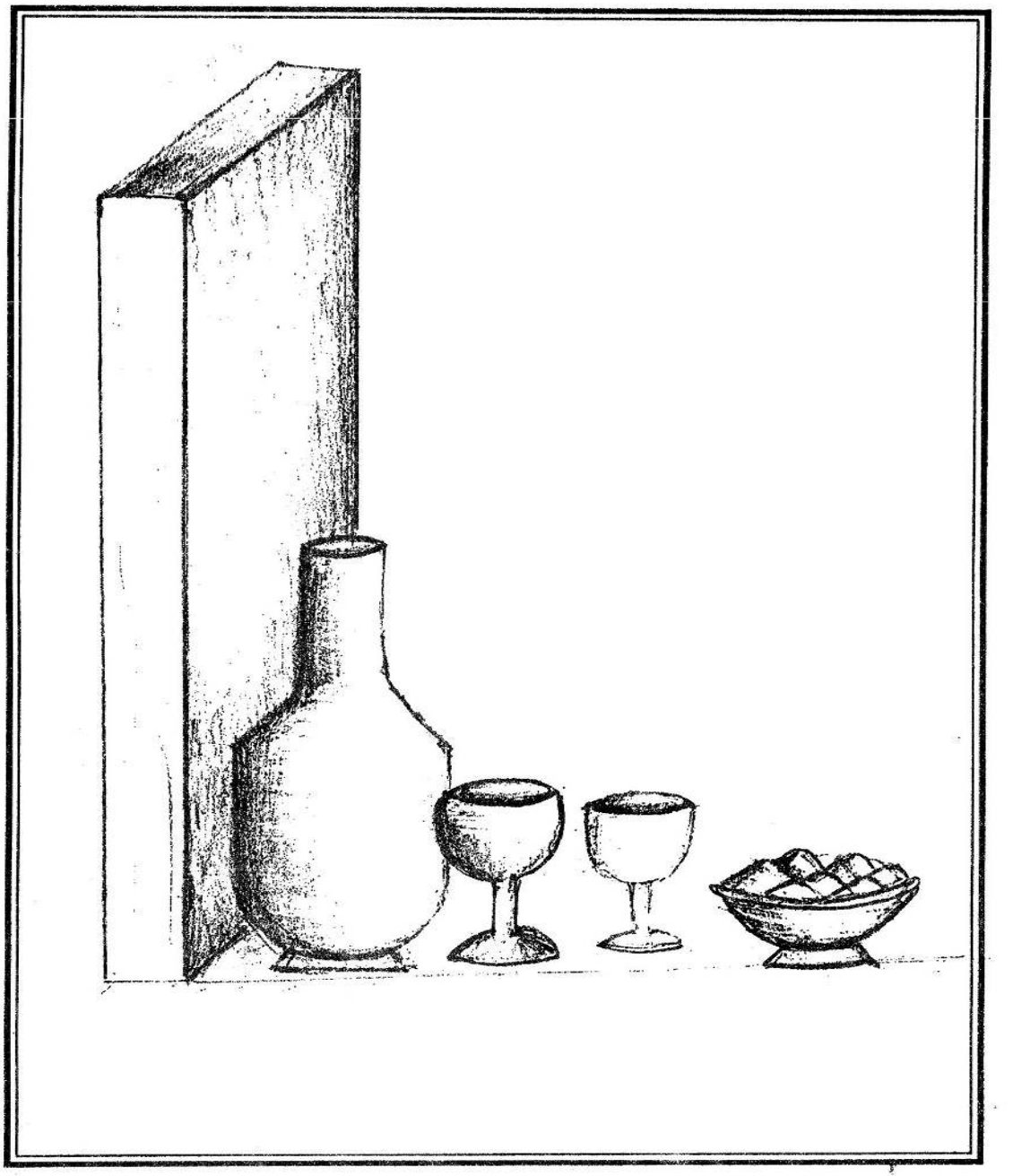
Composition can be looked as an art where one or more objects are composed or organised in an effective manner. The manner in which we compose the objects can be our creativity. But still we can make an attempt to list out certain types of compositions. We will now understand them better after having learnt what basic balanced compositions are.

Shown below is a L- shaped composition. The area taken is a rectangle but the objects are composed in an L-Shape.



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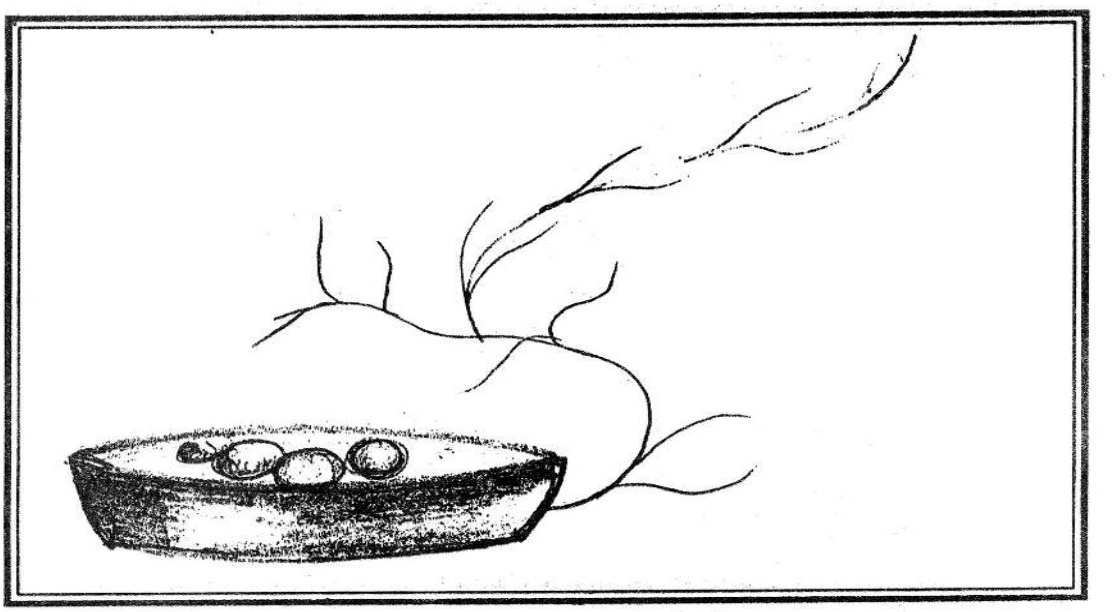
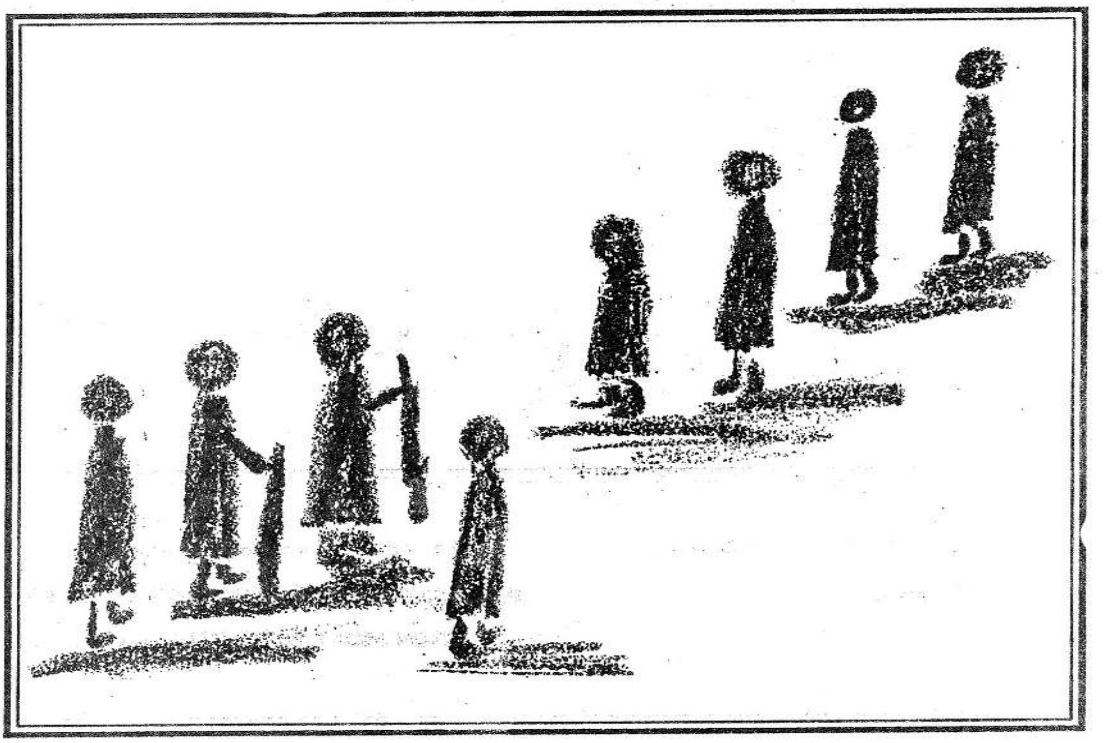
Shown below is a S-shaped composition. If you follow the imaginary line on which the objects flow, the letter 'S' will be created.



Down below you see what a Diagonal composition would look like. The diagonal line can be from either corner or the spae. It can be from up to down or vicerversa.



## Activity

1. Take coloured paper and cut out squares and rectangles of different sizes. Now place them and try to create a balanced composition. You can use as many number of squses or rectangles. Just remember that your composition should conform to the principles of design.

2. Now repeat the above assignment using squares, rectangles, circles and triangles. Make four to five compositions and study the effects of each. Try to see which composition fulfills which principle of design. Also try to judge which composition looks the best.

## 13.4 Summary

The principles of designing are applied while making compositions. Composition is the planing and placement of the elements of design in a work of art.

Whie designing we have to keep in mind the space in which we have to design. The perspective which we want to create. Lines create a flow of direction which we have to keep in mind. We must also be clear on the points or areas we have to lay emphasis on and highlight.

The Rule of Thirds is a guideline followed by visual artists. This rule suggests to keep the subject and areas of interest out of the center of the image, and as such this would create a different impact.

Variety in design can be created by simply changing the elements, rearranging them, changing the size, changing the color, etc.

Creating depth in the design is another way in which the composition can be different from others.

Clustered work on an outfit can cause distraction and confuse the statement you want to make.

The "rule of odds" suggests that an odd number of objects in a design is more interesting than an even number

Lines in a composition suggest movement, as they lead the eye.

Motion is a magical effect which gives a still picture action. When a design creation is viewed the eve movement renders movement to the creation.

## 13.5 Self-assessment Questions/Exercises

1. What is a composition?

2. What are the principles used while making a compositions?

3. What is the rule of thirds?

4. What is the rule of odds?

5. Apart from the principles of design what are the other points to be kept in mind while making a composition, which will help you in creating variety in your work?

## 13.6 Further Readings

1 Step By Step Art School Drawing by Jenny Rodwell publication Hamlyn

2. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.

3. The Clip Art by Gerard Quinn Published Crerscent Books.

4. Perspective Drawing Ernest Norling published Walter Foster

# UNIT 14

**STRUCTURE**

**14.1 Unit Introduction**

**14.2 Objectives**

**14.3 Still Life**

**14.4 Summary**

**14.5 Self-assessment Questions/Exercises**

**14.6 Further Readings**

## 14.1 Unit Introduction

**This unit will introduce students to still life drawing. Given in the text are how to identify and arrange a still life composition and how to bring your drawing to near real life.**

## 14.2 Objectives

Still Life drawings develop skills in observational drawing. You learn to observe and then draw. They shall help the student develop skills in shading. Still life drawing also helps to show a full range of values from black to very light. Above all it will further increase your concept of composition, especially when you arrange a still life composition for your self.

## 14.3 Still Life

Doing still life composition drawing is essential for all students of design. It first of all increases your observation power. In still life drawing their is a composition of inanimate objects kept in front of you which you have to see and draw and then shade and maybe colour also. The composition you have drawn on paper should look

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exactly like the one kept in front of you. So you have to use all the knowledge you have gained so far in sketching.

Select a subject matter for the drawing. It may be kitchen utensils, shells, bones, vases, cloth, etc. It basically should be simple objects that will have good form and maybe some texture.

In the beginning do not take more than three to four objects for one still life composition. Try to choose objects of different height for a composition. In order to give them a common binding background place a piece of fabric at the back of the composition. In fact you can drape it in such a manner that the objects are kept on the fabric and the rest of ithe fabric is draped from behind.

Uses the **five principles of shading and keep them in mind while doing your shading.**

1. The **Highlights** show how light hits an object.

2. The **Shade area** is the place where the light can not hit.

3. The **Shadow** is the area on the ground that shows where the light is coming from.

4. The **Reflected light** is the light that bounces off things, the ground, etc.

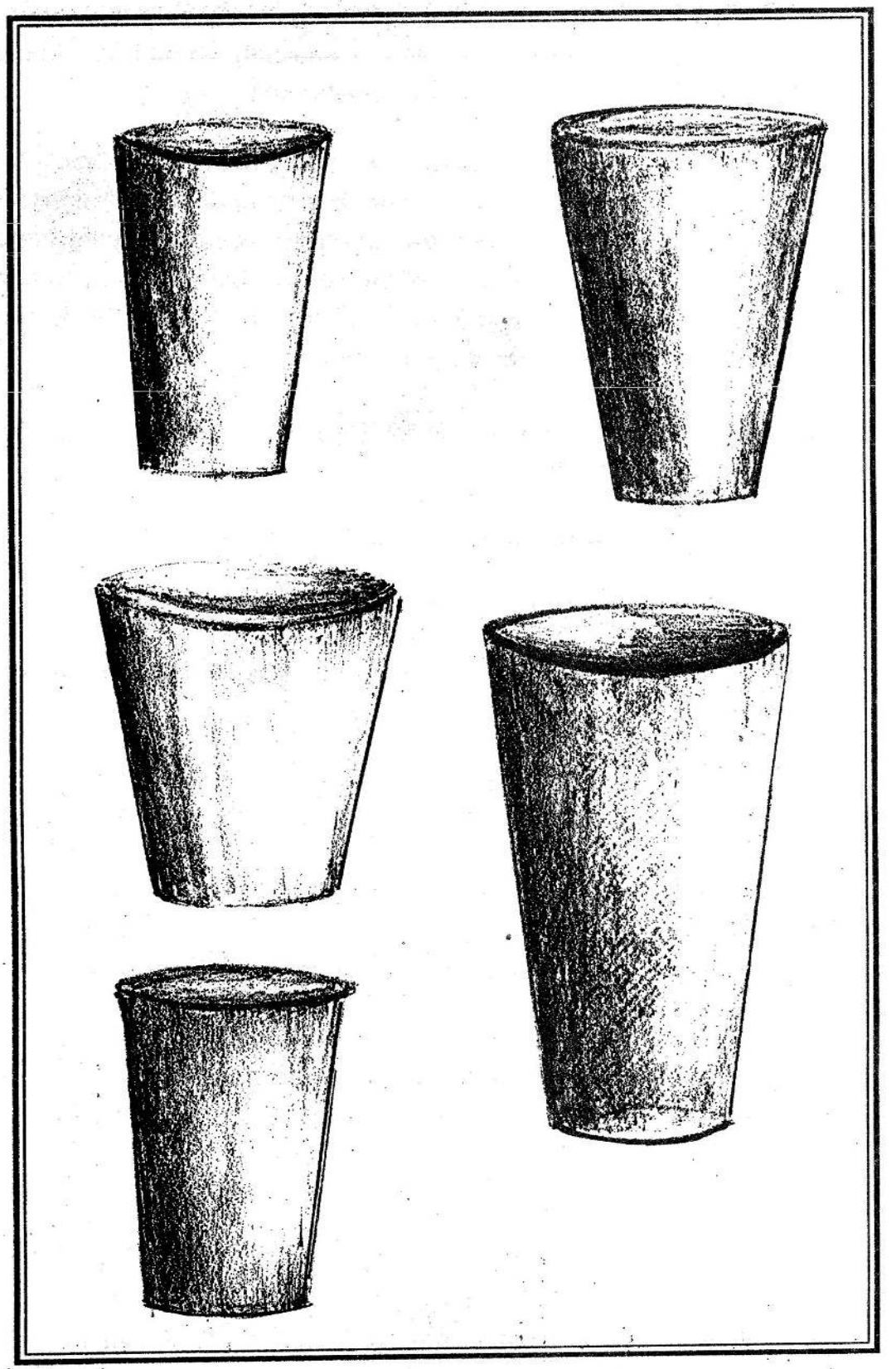
5. The **Back shading** is the dark area around the highlighted side of the form. It separates the two objects, creating a back ground or edge for the lighter side of the form or object.

If you aren't confident in your drawing skills, avoid machine-made objects, especially glassware, as the circular rims in perspective must be drawn perfectly if you are aiming for a realist style. Use cane baskets or handmade pottery, or stick to organic forms for a more forgiving subject.

Exercise 1.

Draw a glass on paper. Enlarge it in different sizes. Create 5

different glasses. Shade them in a manner assuming that light falls from one direction.



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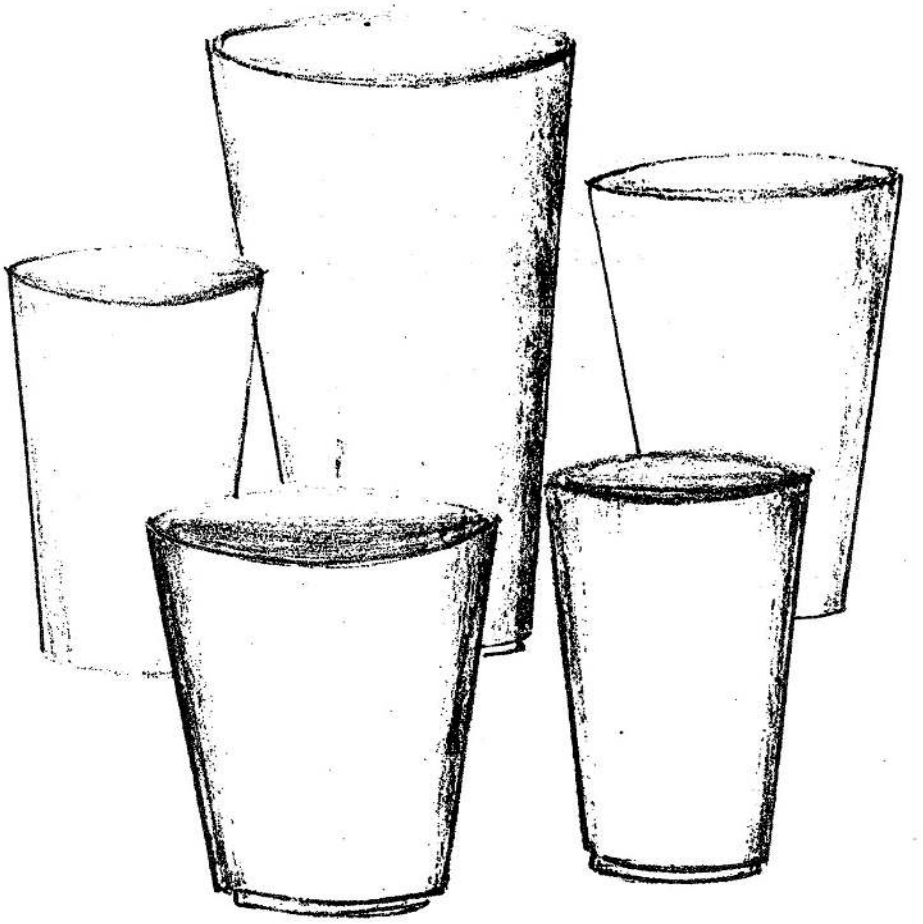
Now cut them out and place them on a fresh sheet overlapping them. Paste the composition you have created and now give further shading effects.



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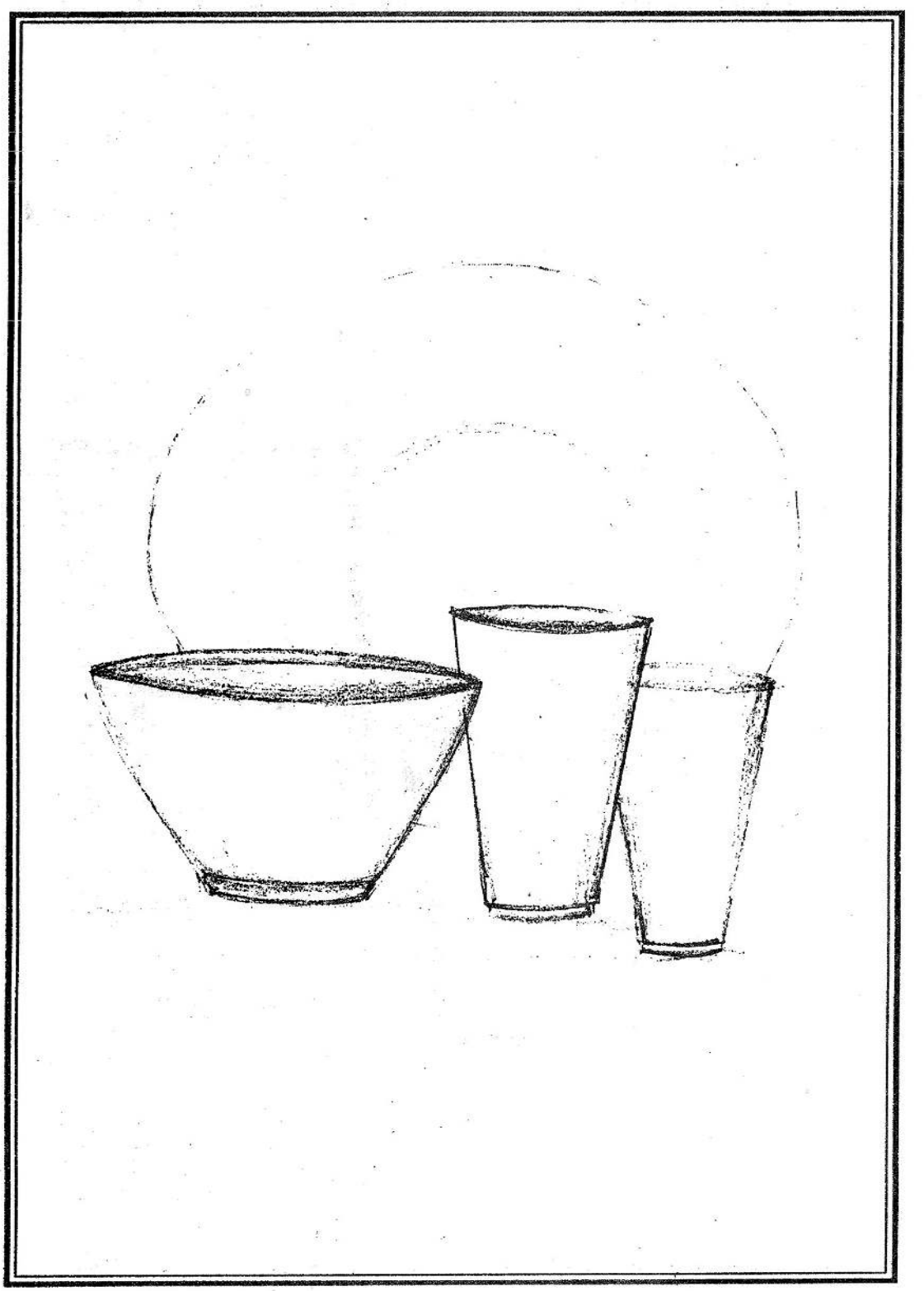
## Exercise 2

Now take two glasses and a bowl and a plate. arrange the and create a still life composition.



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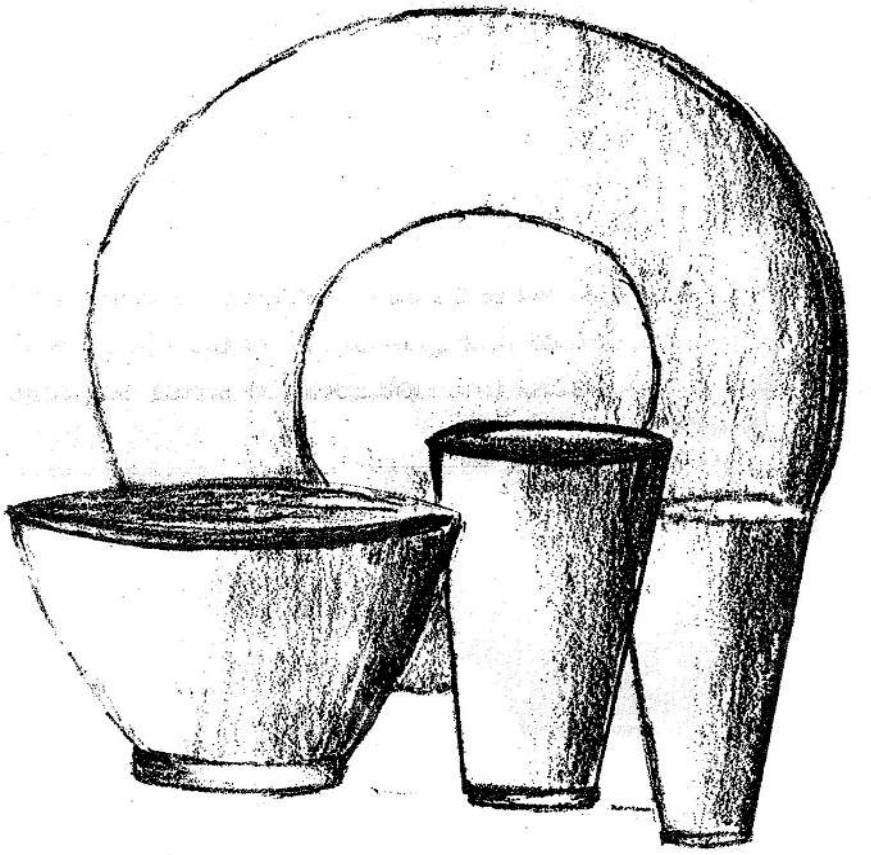
## Exercise 3

The previous exercise was done with light falling from the right side of the composition. Assuming that the source of light is on the left, sketch the same composition and shade your composition.



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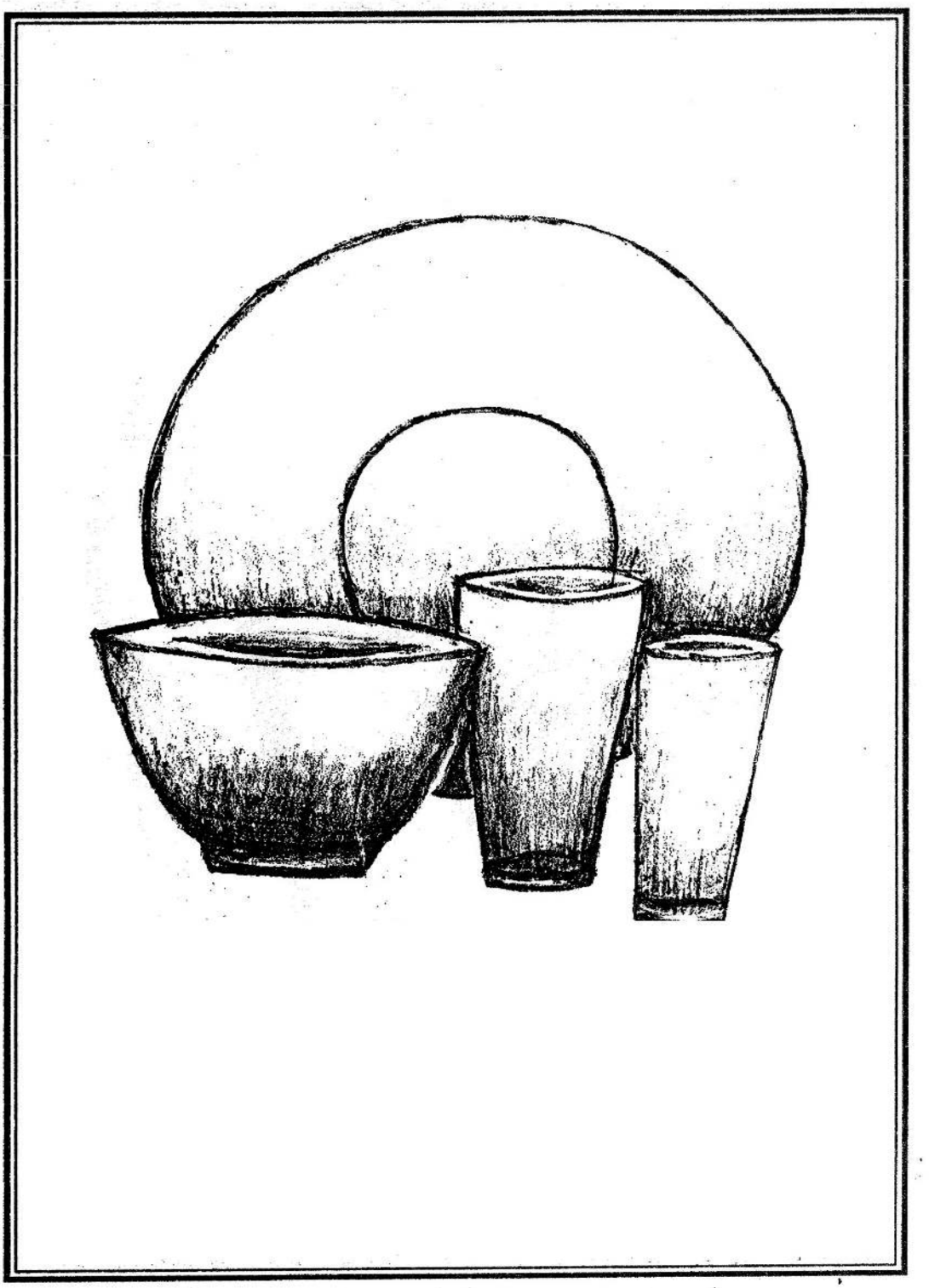
## Exercise 4

Now assume that the souce of light is from the top. Now shade the composition and see the difference in all the three compositions. You will further understand the effect of light on your still life composition.



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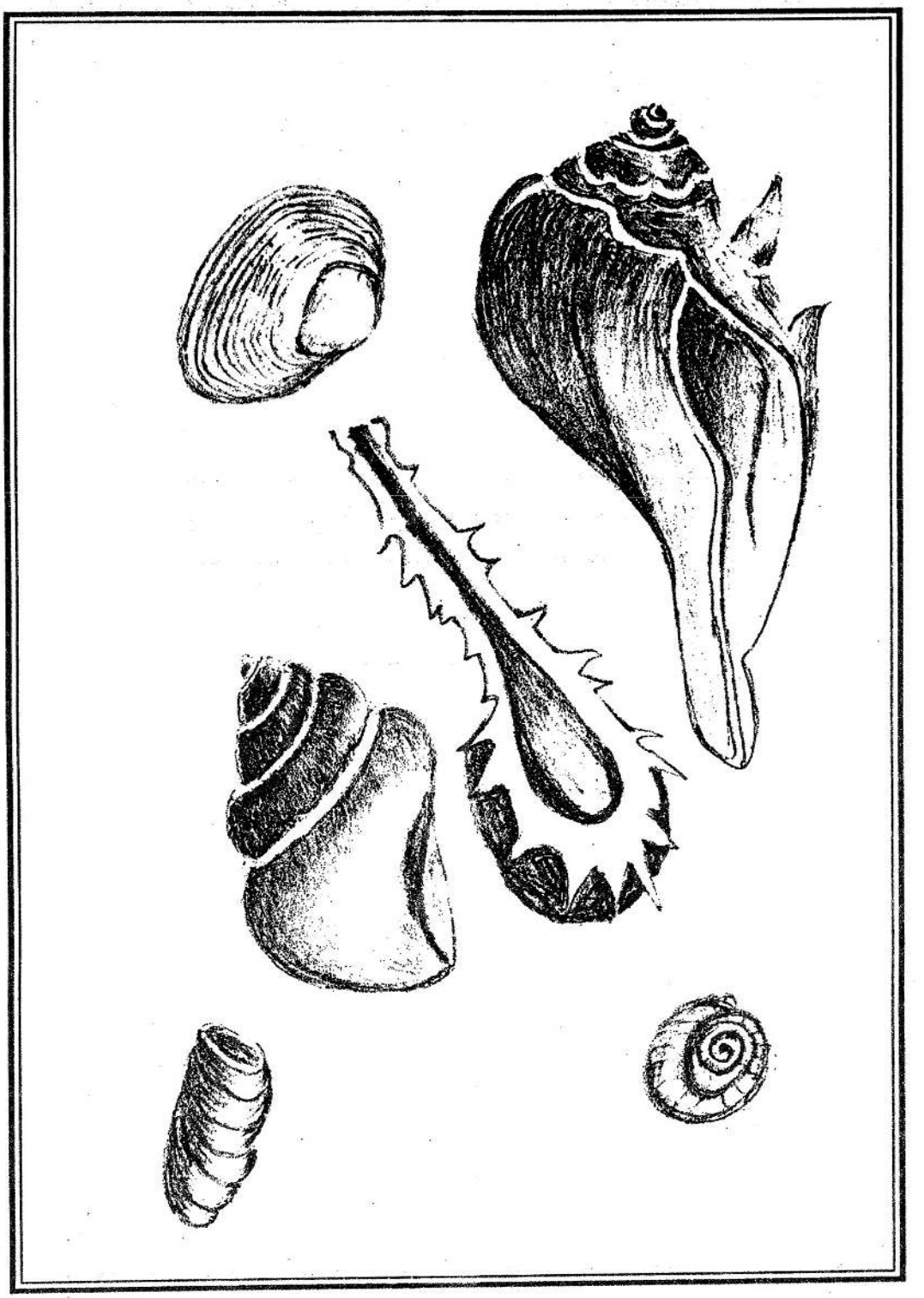
Exercise 5

Make a still life composition with shells of different kinds. You will find that the surface of some sheels will reflect, while that of other may not. You can also find shells with different textured surfaces.



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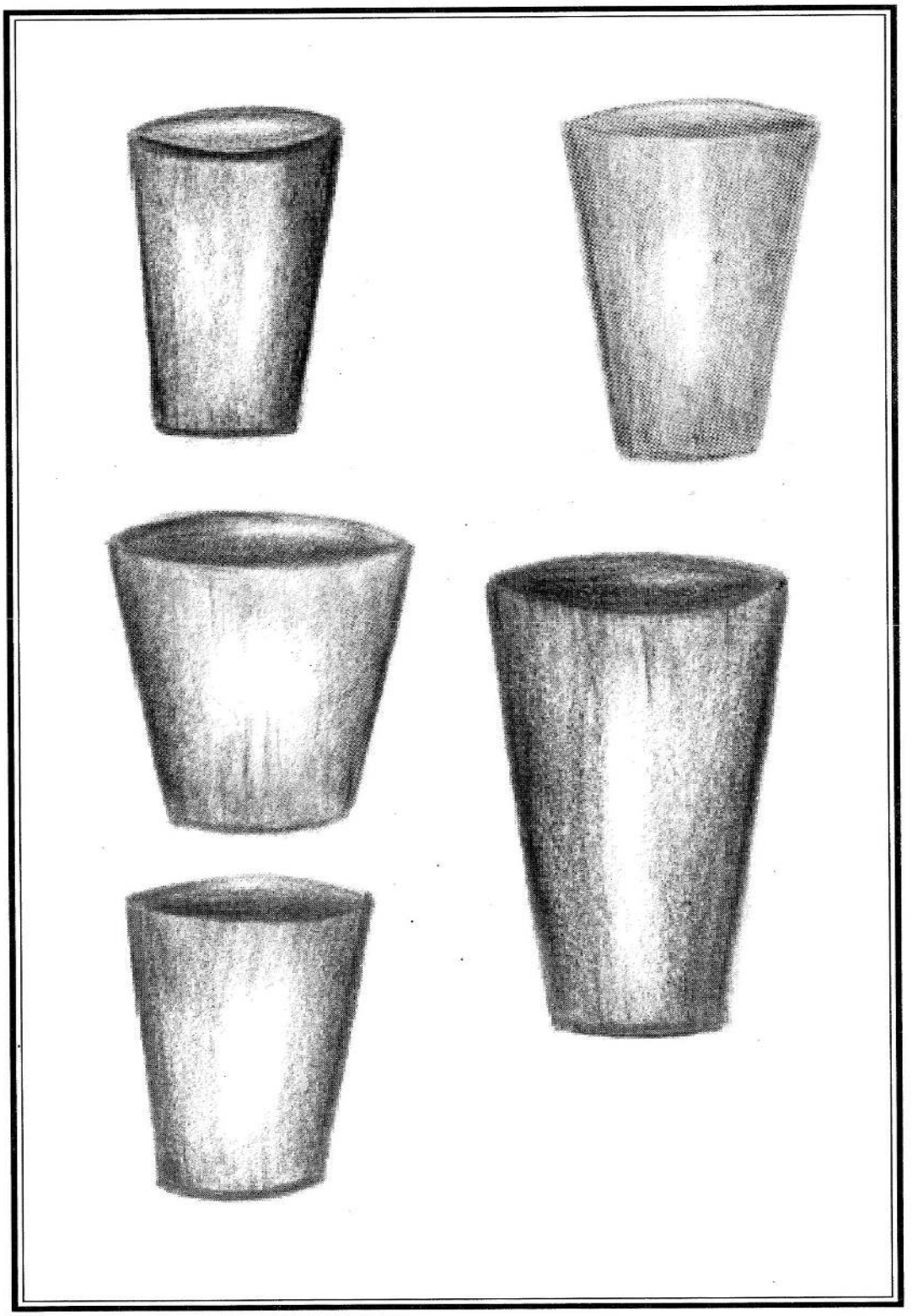
Exercise 6

Make the previous still life composition in Plastic crayons .



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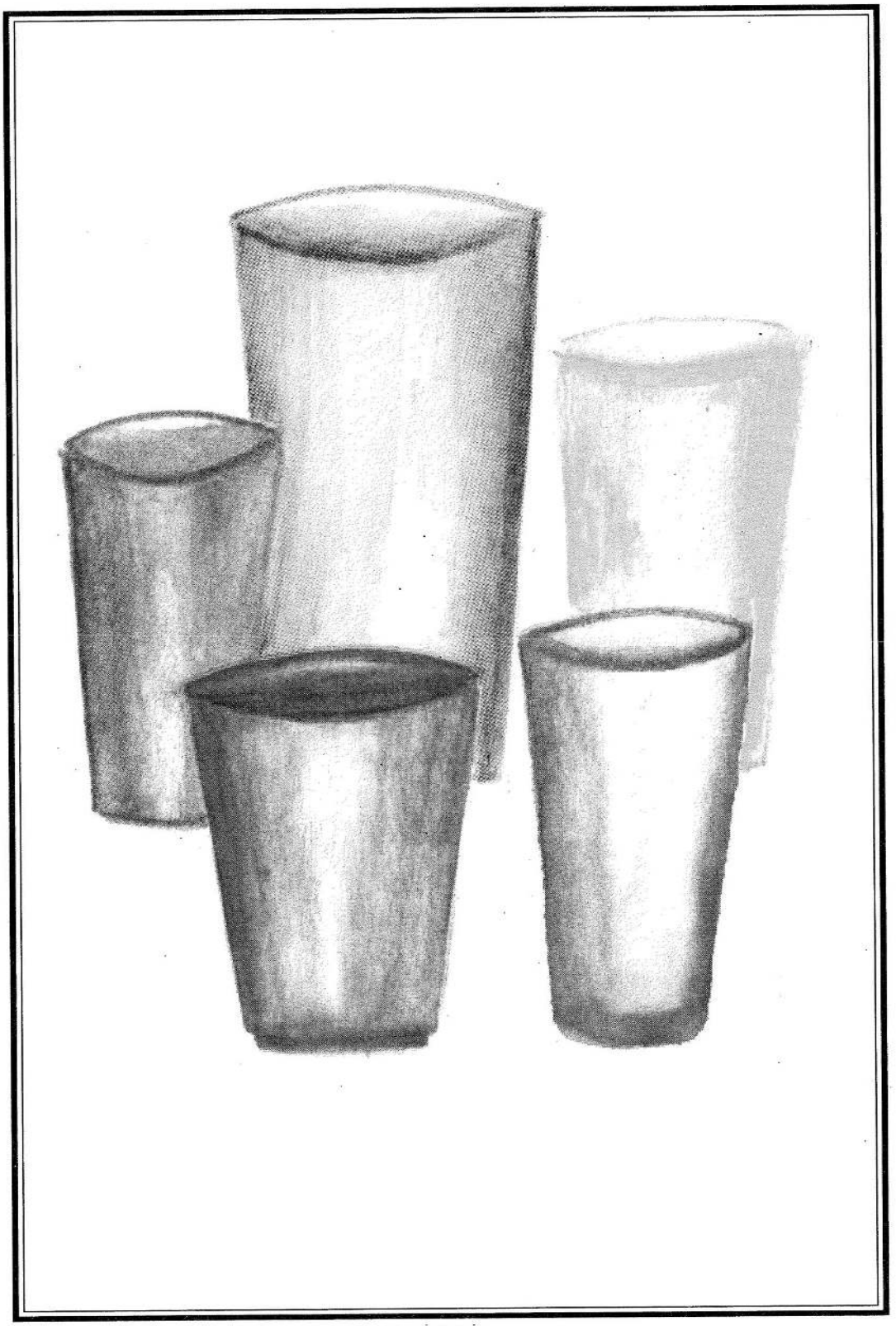
## Exercise 7

Make another still life composition using pencilaqua colours .



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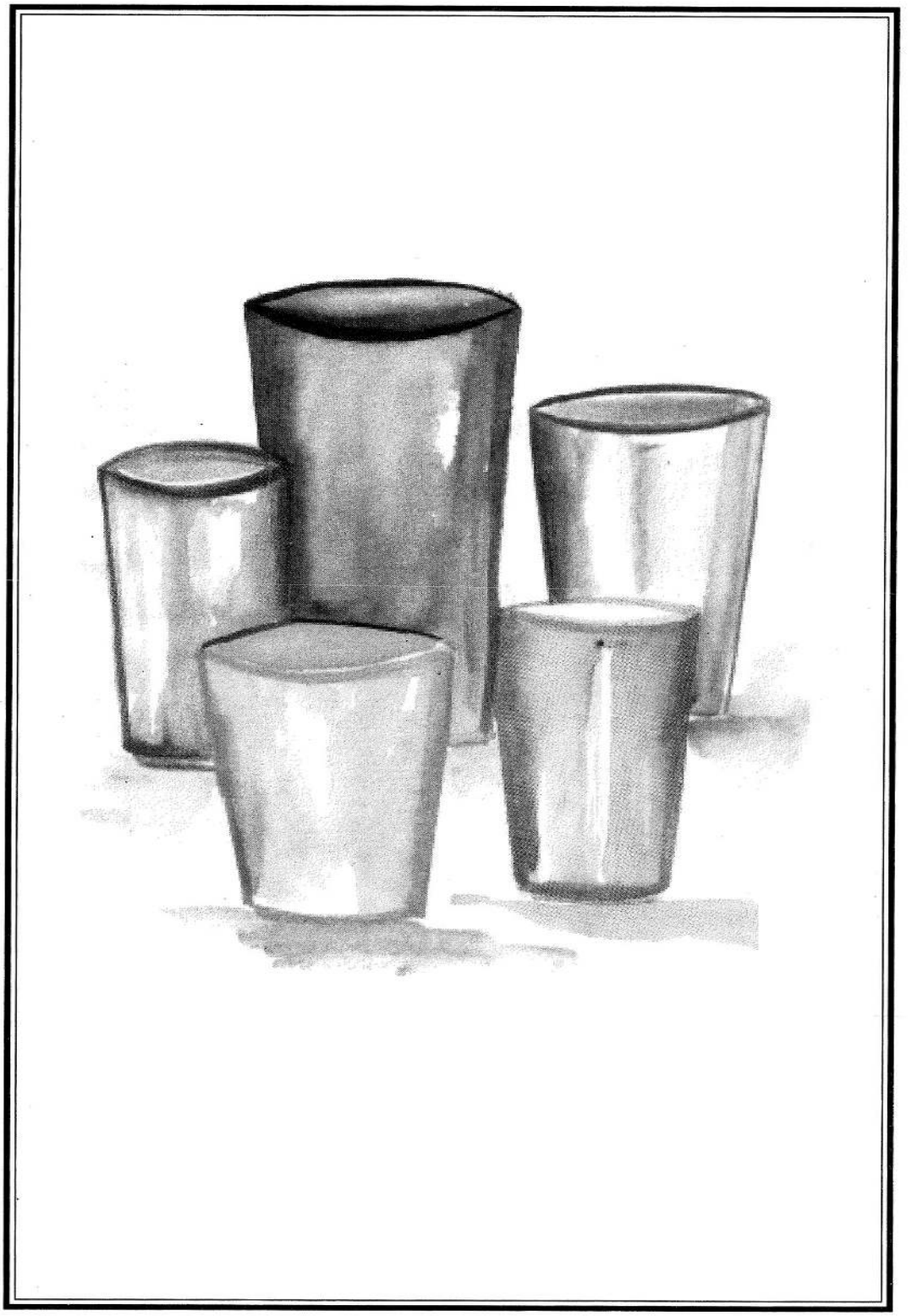
## Exercise 8

Make another still life composition using pure water colours .



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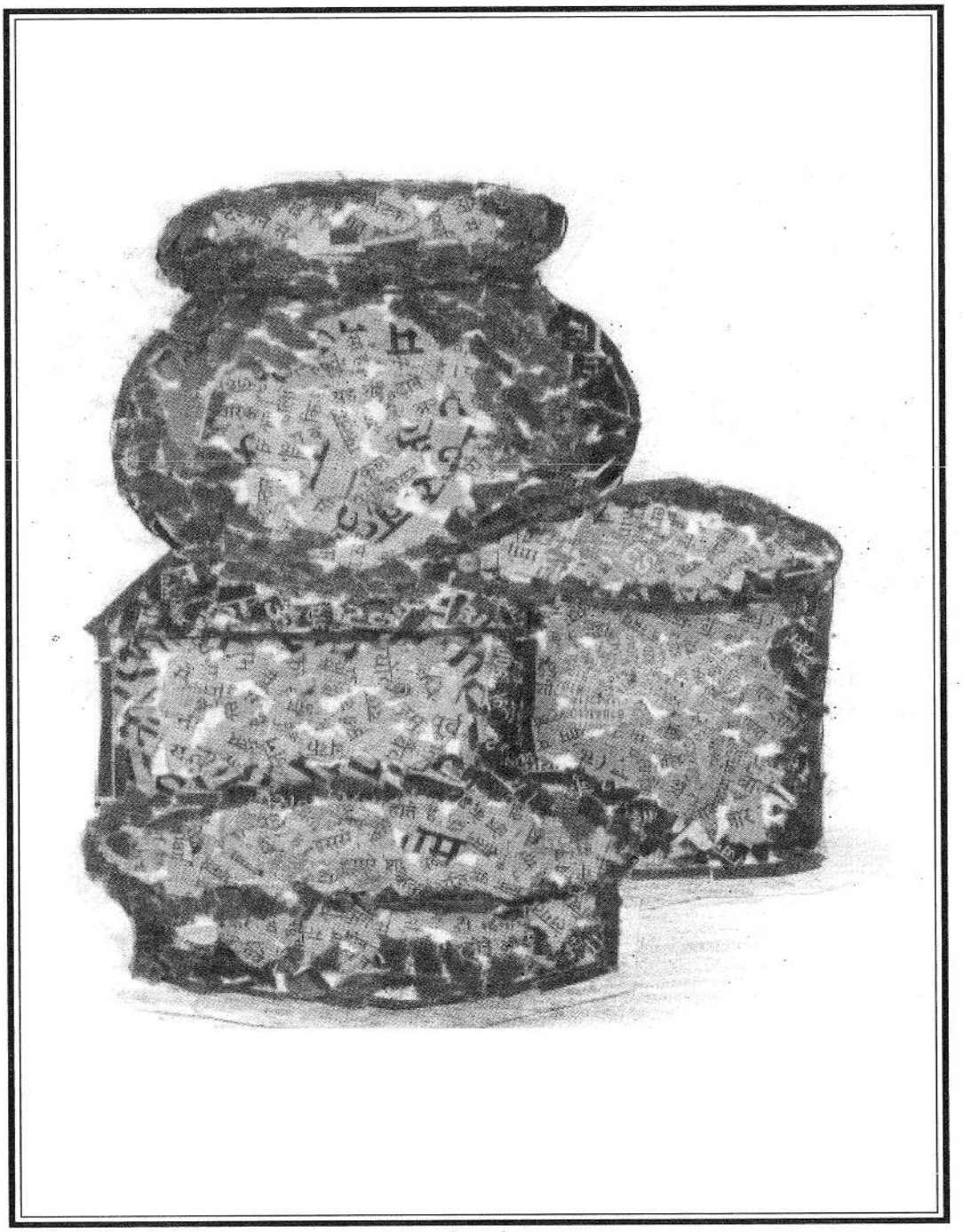
Exercise 9

Make a composition and using paper collage technique complete the composition with full shading effect. Tear out small pieces of newspaper. Try to take paper of different shades. You will get some light shades and some dark of varying tones. Now create your still life with these torn papers giving light and shade effect as shown.



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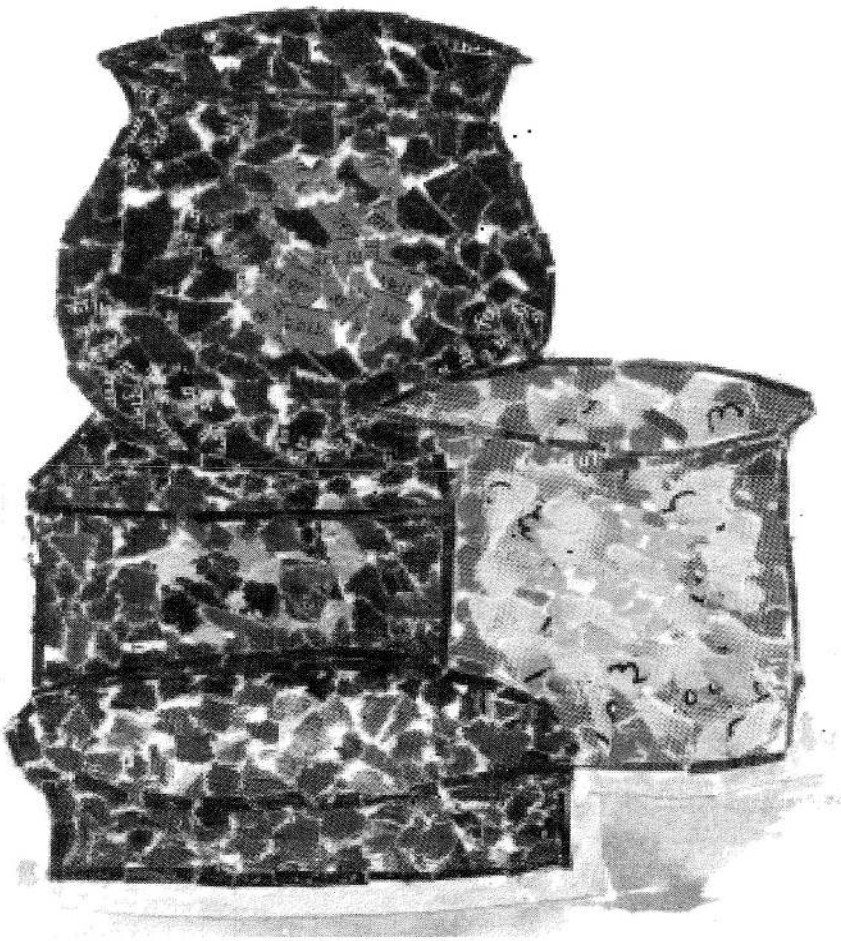
## Exercise 10

Repeat the previous exercise with coloured papers from a magazine. Try to make a different composition from the previous one.



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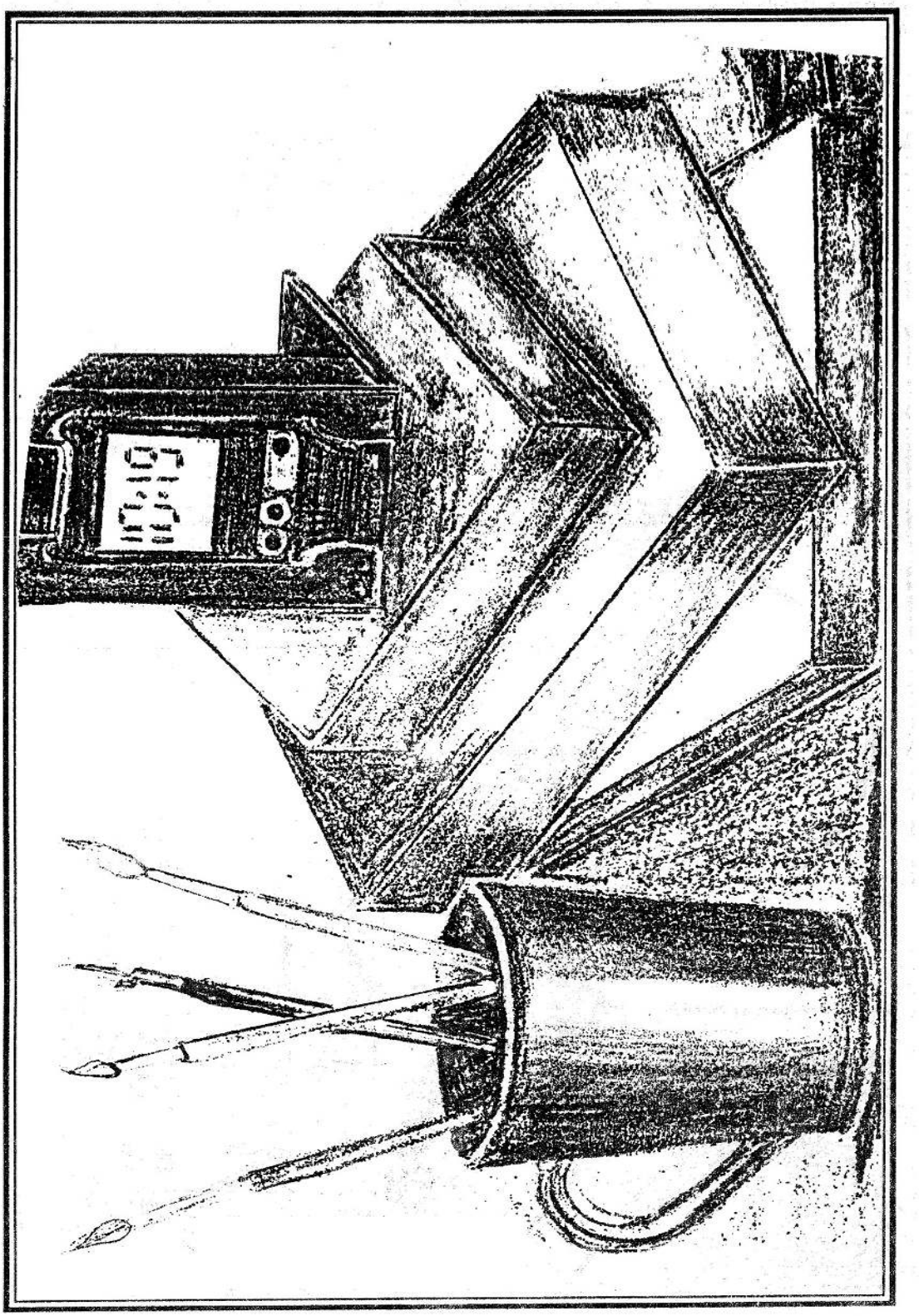
## Exercise 11

Keep some Books , a watch, a cup with some brushes in it on a table. Draw the composition



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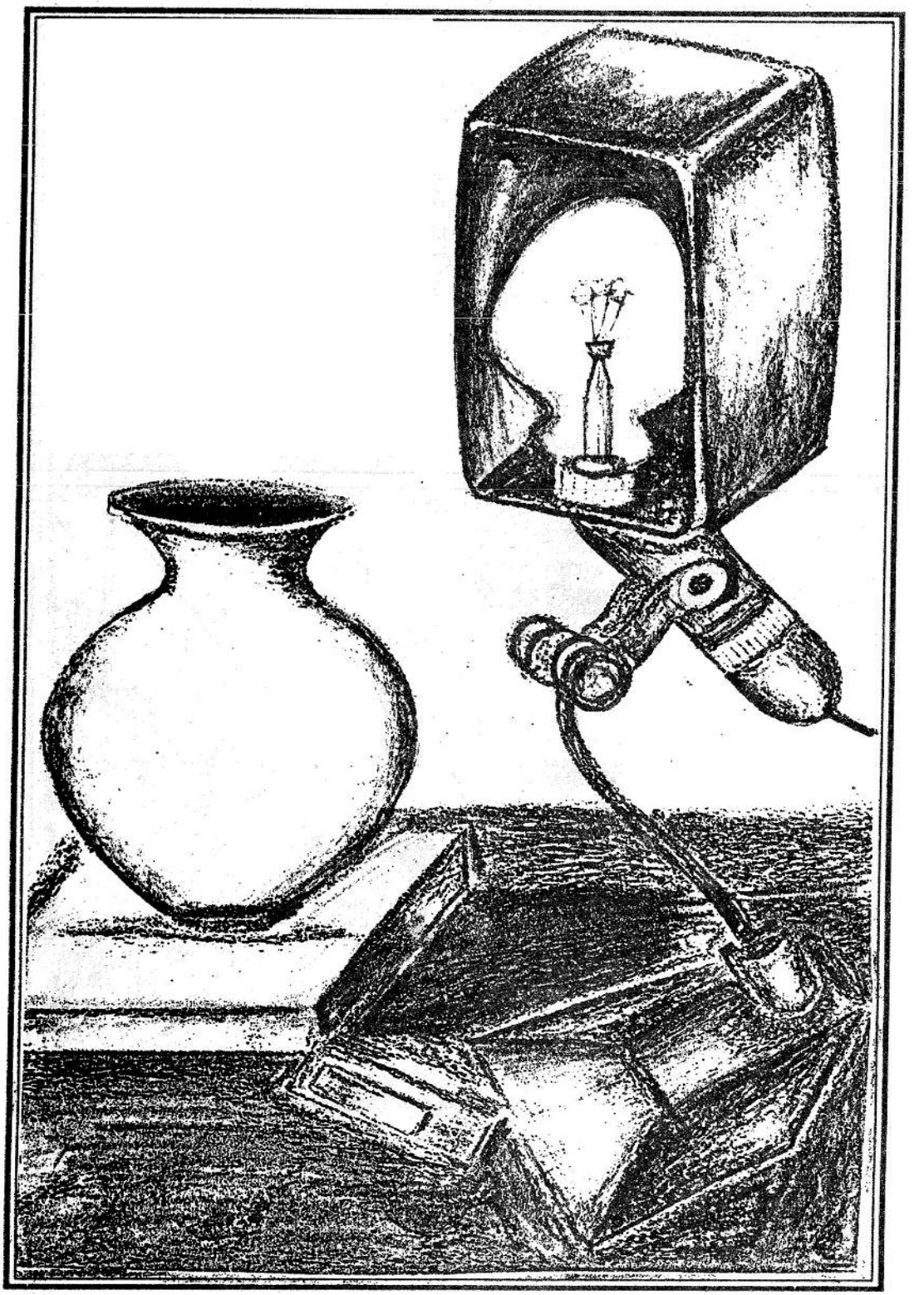
## Exercise 12

**Arrange a composition with a lamp and a pot . Draw and shade the still life composition.**



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Exercise 13

Keep a teapot and a bottle in front of a cloth draped from the back. Draw and shade the composition.

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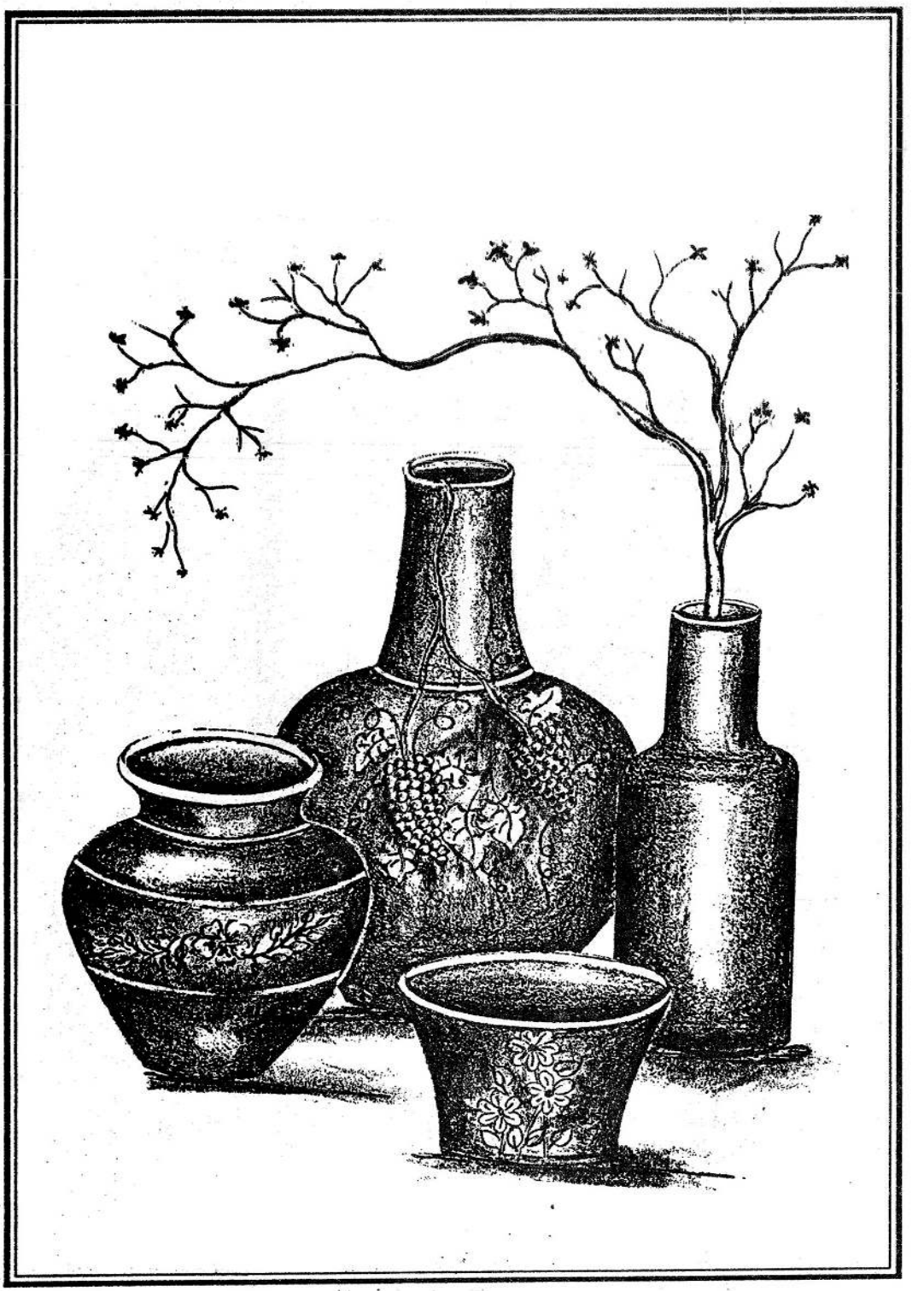
## Exercise 14

**Make a still life composition with pots and bottles. To create a circular composition use a twig as shown. Draw and shade the still life composition.**



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Activity

1. Go through magazines and cut out Black and white pictures of individual still life objects. Now take a plain sheet of paper and arrange them in a composition. Take your 6B pencil and give dark tones.

2. Try repeating the above exercise with coloured still life pictures.

## 14.4 Summary

A still life composition is the arrangement of inanimate objects. Still life drawing increases observation power. You can use kitchen utensils, shells, bones, vases, cloth, etc. In the beginning do not use machine made object. Use handmade objects with different textures.

Uses the five principles of shading which are that the Highlights show how light hits an object. The Shade area is the place where the light can not hit. The Shadow is the area on the ground that shows where the light is coming from. The Reflected light is the light that bounces off things, the ground, etc. and the Back shading is the dark area around the highlighted side of the form. It separates the two objects, creating a back ground or edge for the lighter side of the form or object.

## 14.5 Self-assessment Questions/Exercises

1. Make a still life using differnt types of glasses.

2. Make a still life using differnt types of Flower vase.

3. Make a still life using differnt types of cups and plates.

4. Make a still life using differnt types of knives and spoons.

5. Make a still life using differnt types of building blocks.

## 14.6 Further Readings

1 Step By Step Art School Drawing by Jenny Rodwell publication -

Hamlyn

2. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.

3. The Clip Art by Gerard Quinn Published Crerscent Books.

# UNIT 15

STRUCTURE

15.1 Unit Introduction

15.2 Objectives

15.3 Nature Study

15.4 Summary

15.5 Self-assessment Questions/Exercises

15.6 Further Readings

## 15.1 Unit Introduction

The next step towards drawing is to take subject matter from nature and start drawing. This unit gives you references on how to draw trees, leaves, flowers, twigs, birds, animals, fishes and butterflies. These will also form reference matter for you when you start doing theme based costume designing.

## 15.2 Objectives

Sketching and colouring objects and scenes from nature will help students improve their drawing and sketching. The hand will move freely and eventually figure drawing becomes easy.

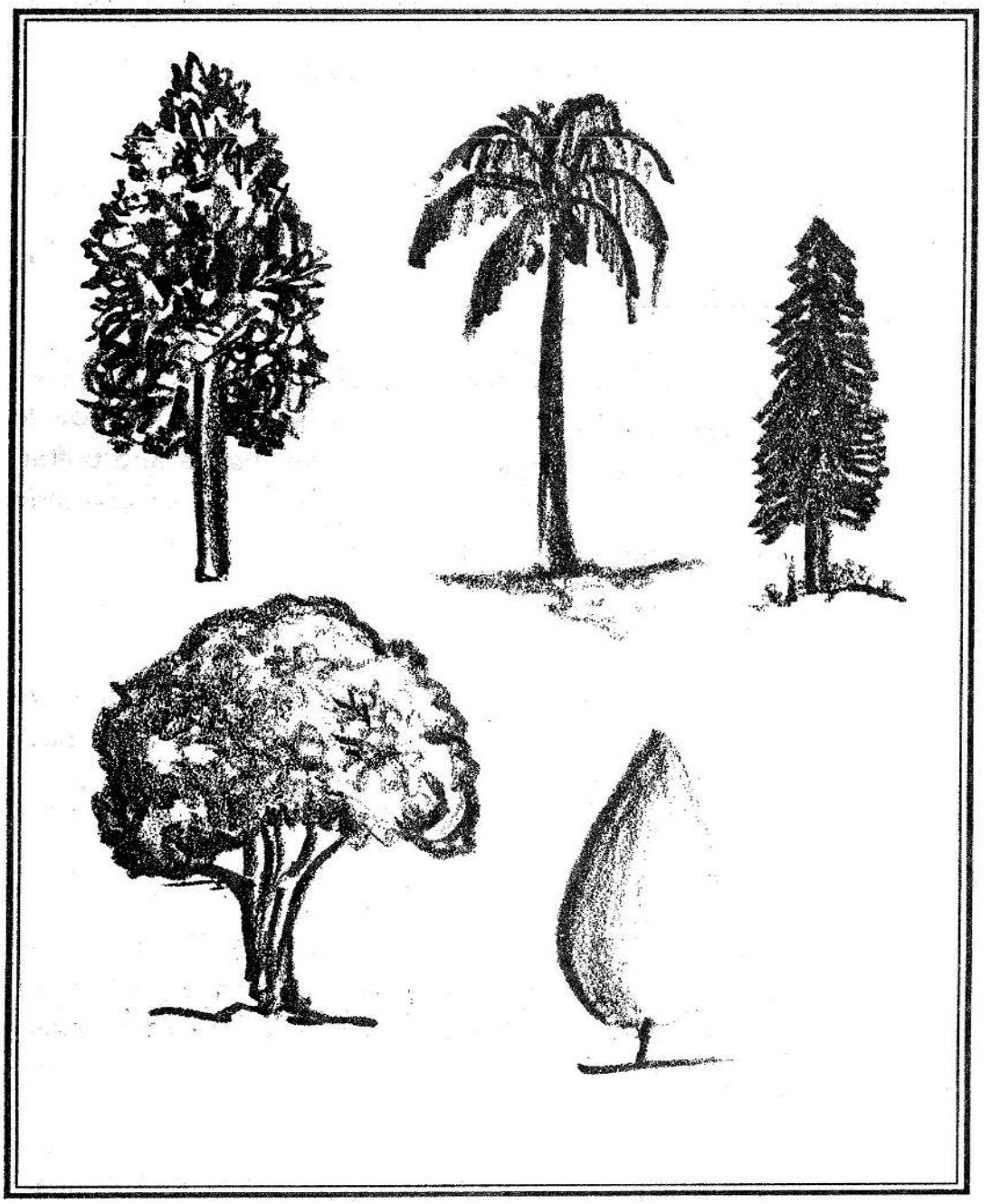
## 15.3 Nature Study

Nature srudy drawing is relatively easy to do because thae shapes are not perfect like in man made objects. In man made machine objects perfection and accuracy of shape is there. But in nature the shapes may be similar but they will never be exactly the same.

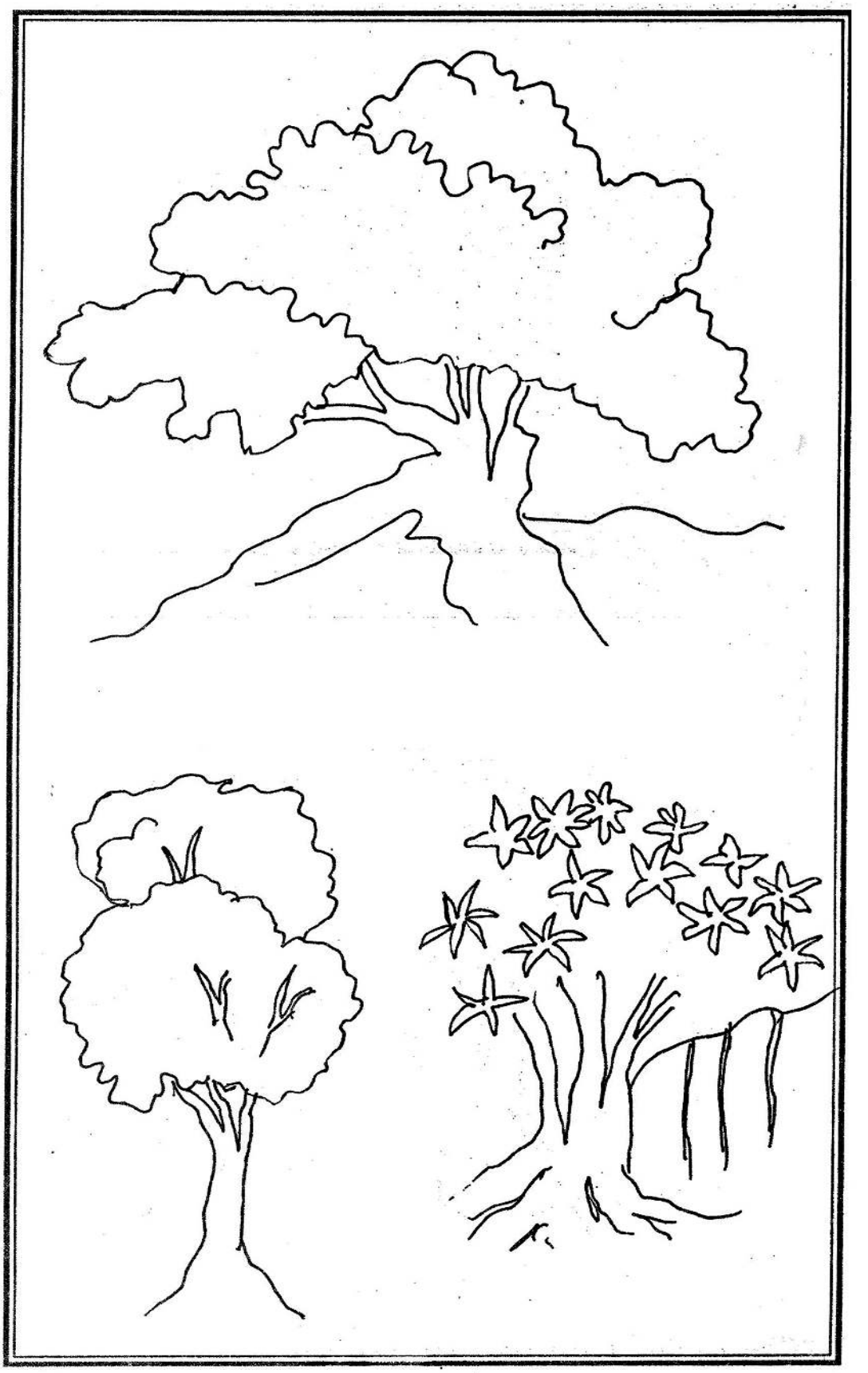
Drawing Nature will motivate students to develop a deeper appreciation of the natural world through observation. Nature has a

wide variety of subjects to offer.

For example let us take trees. Look around and you will find a variety of trees around yourself. Observe and you will find that trees are not flat structures of entwining branches. Some branches will extend to each side, some will recede beyond the trunk and yet others will be pointing straight at you. While drawing trees you must have full knowledge of the internal skeleton, later on you can clothed in leaves.



So let's pick up a pencil and draw **trees**...



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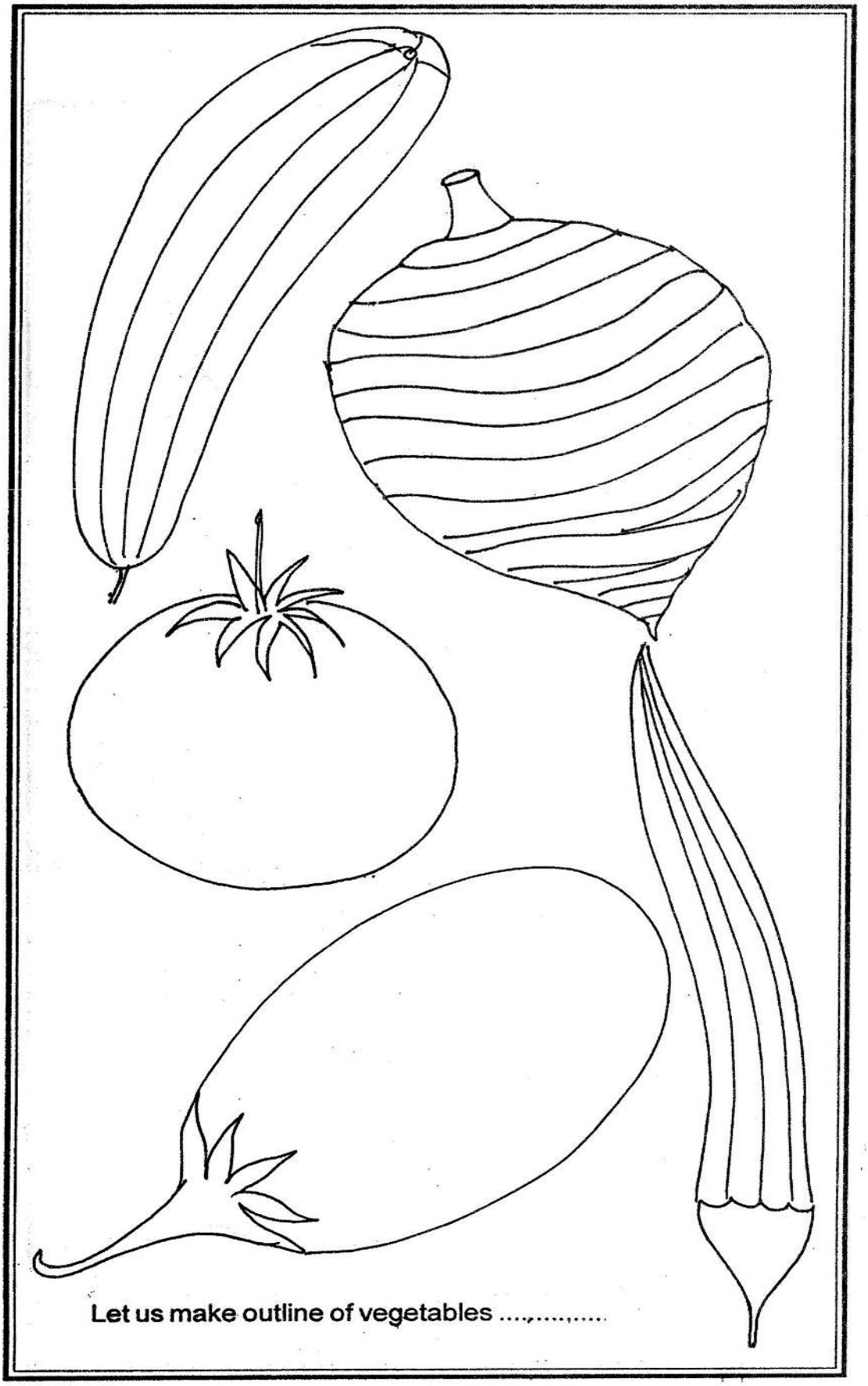


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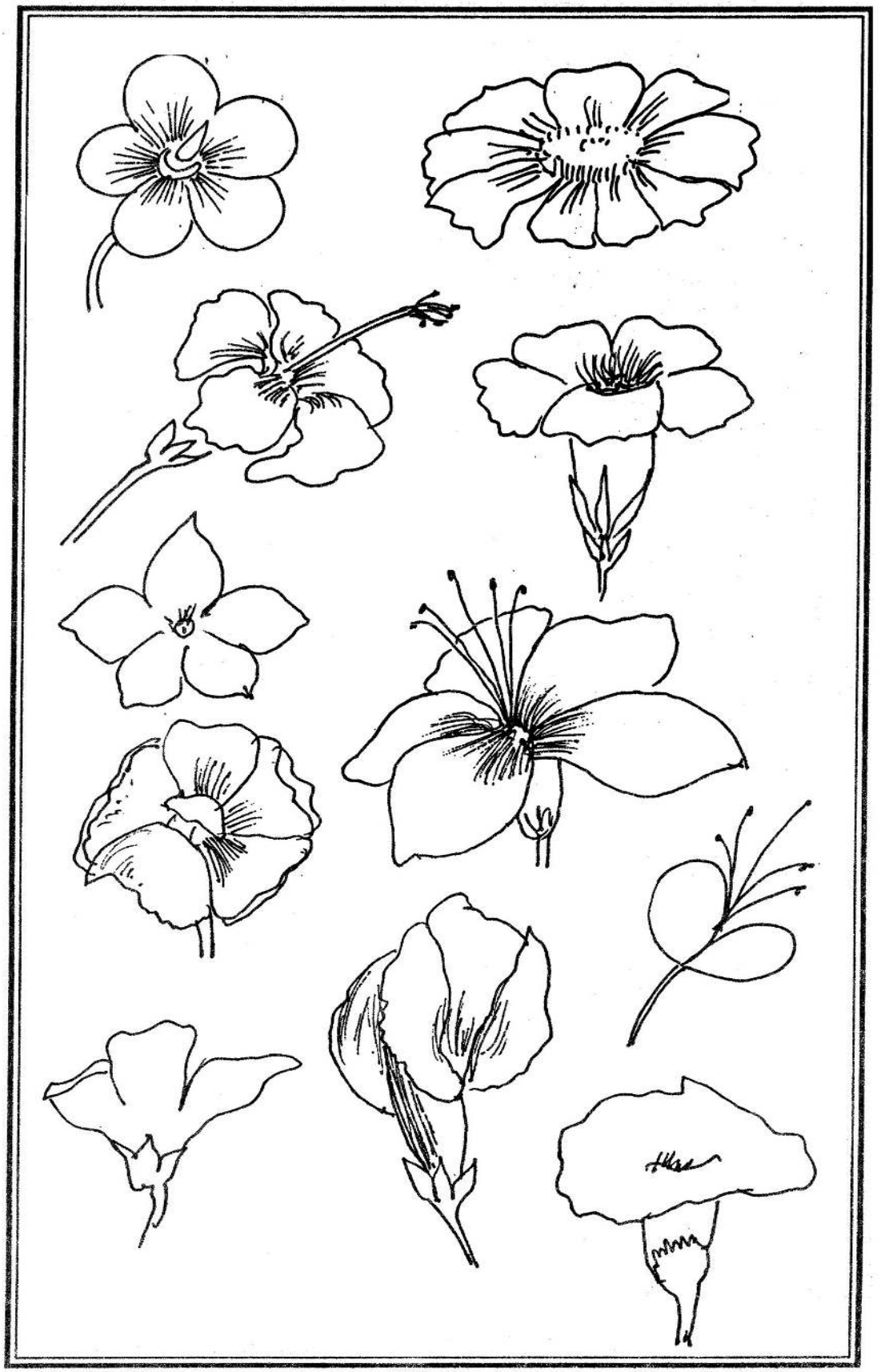
**Let us draw flowers now.....**



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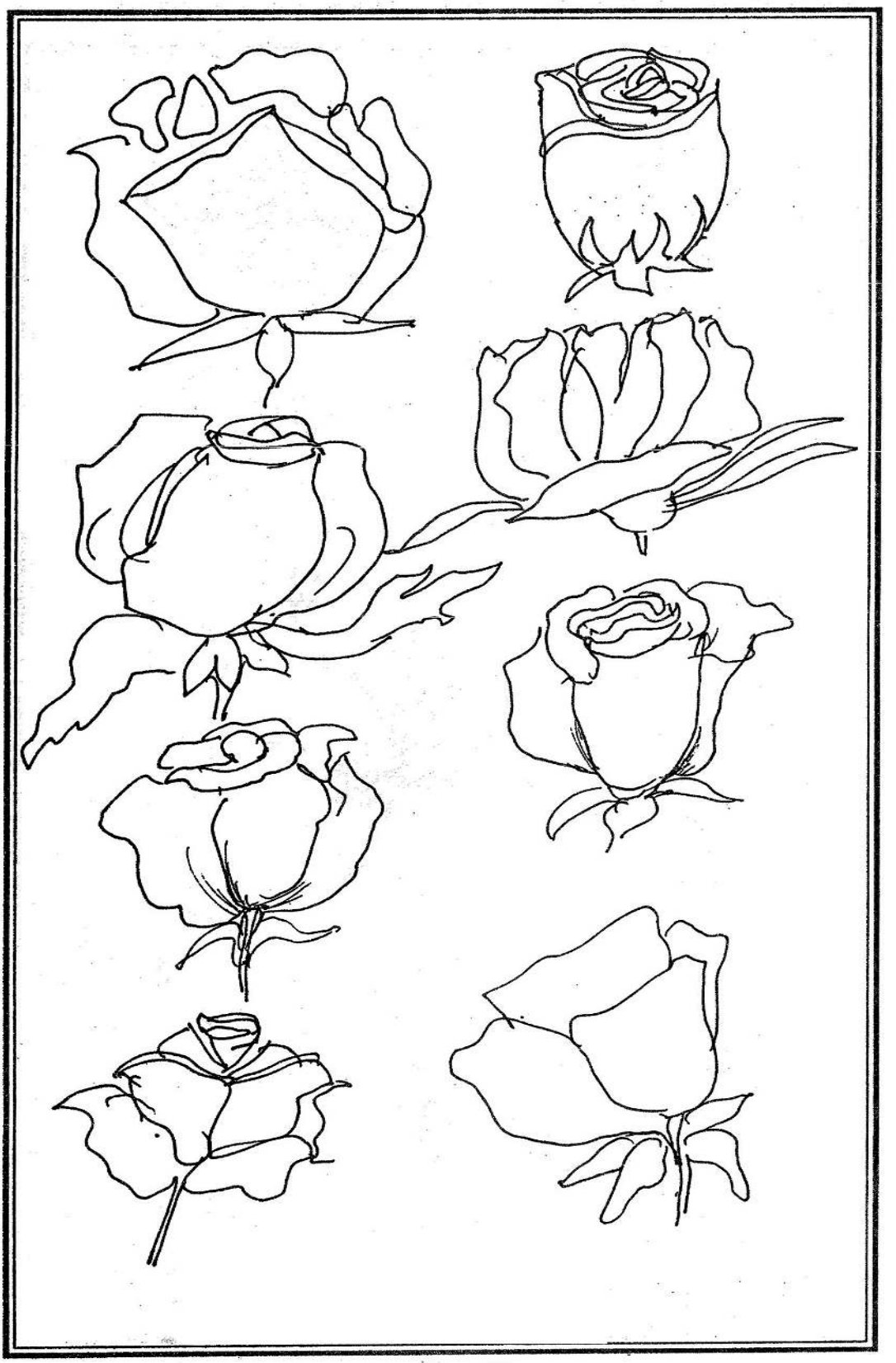
**Let us draw buds and roses now.....**



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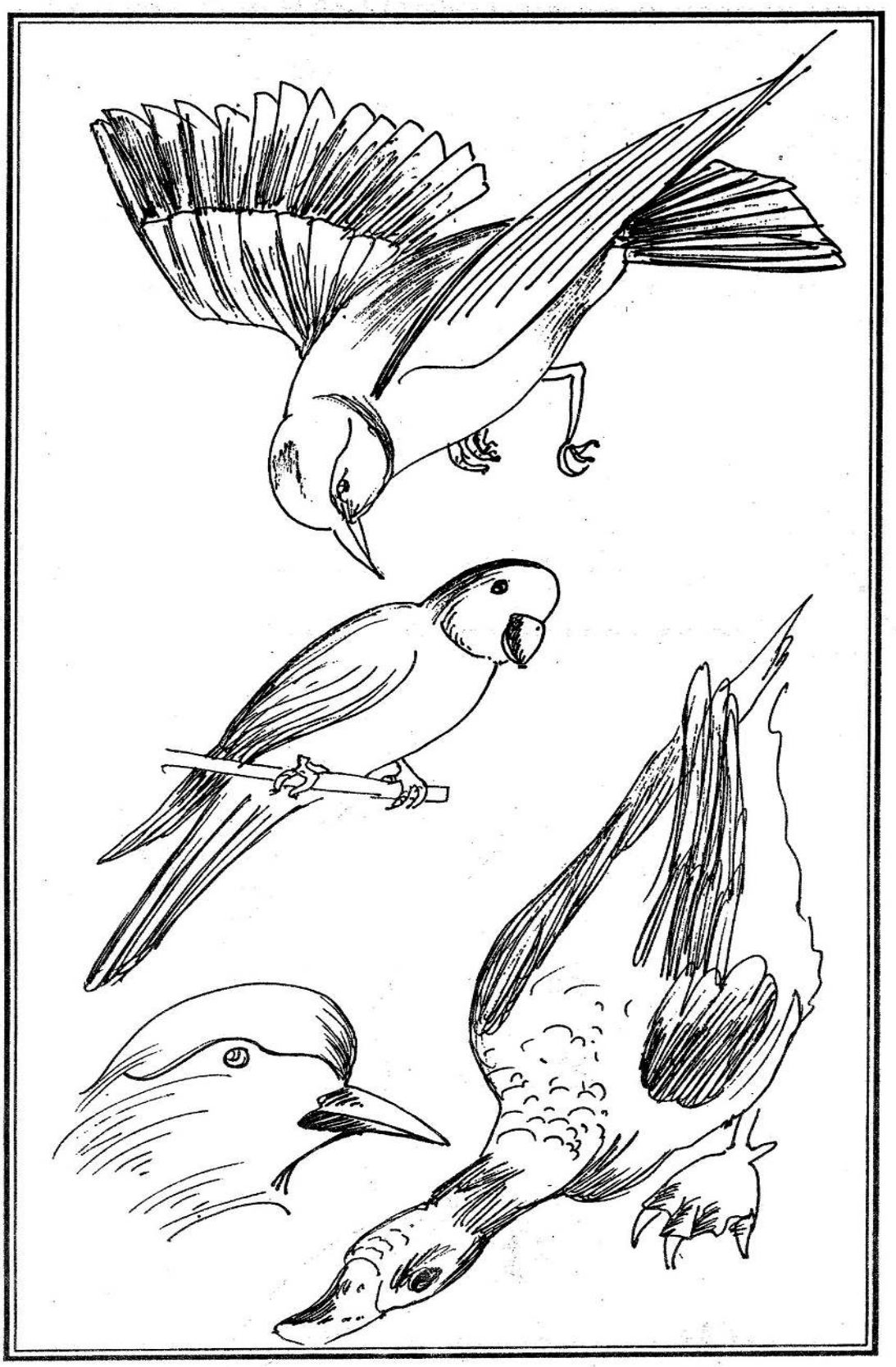
**Let us draw birds now.....**



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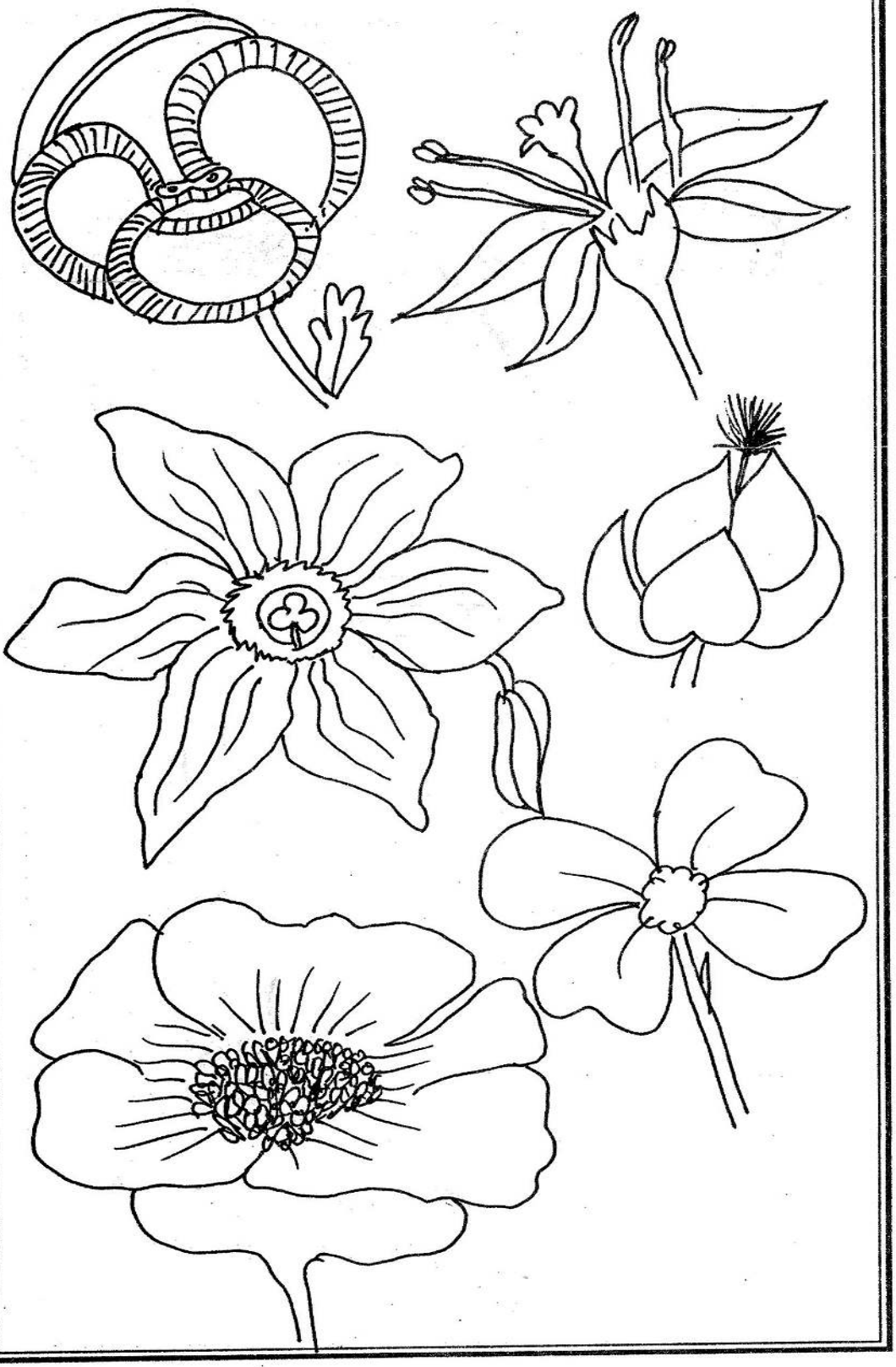
Lets make some more flowers



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**Let us draw animals now.....**

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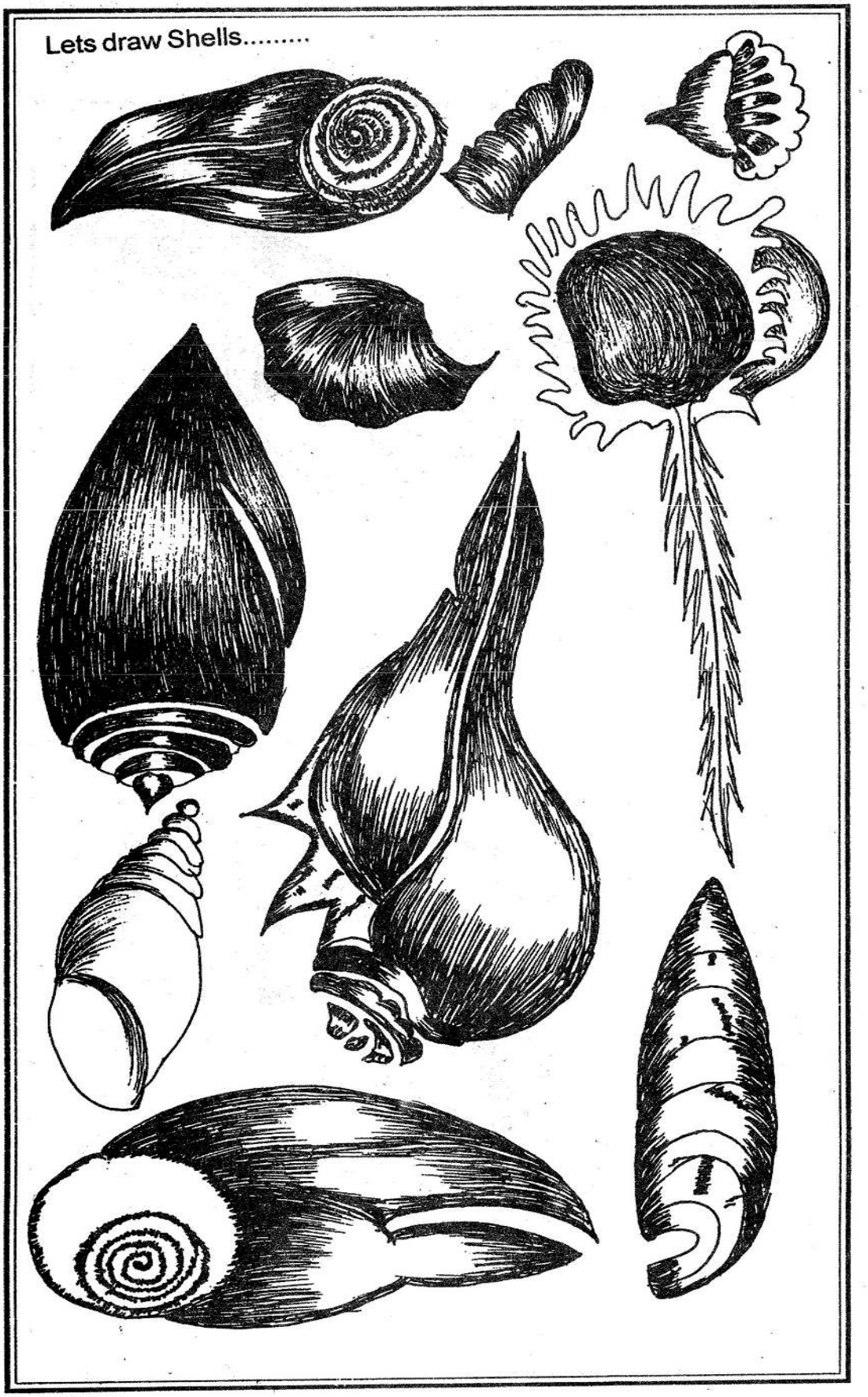


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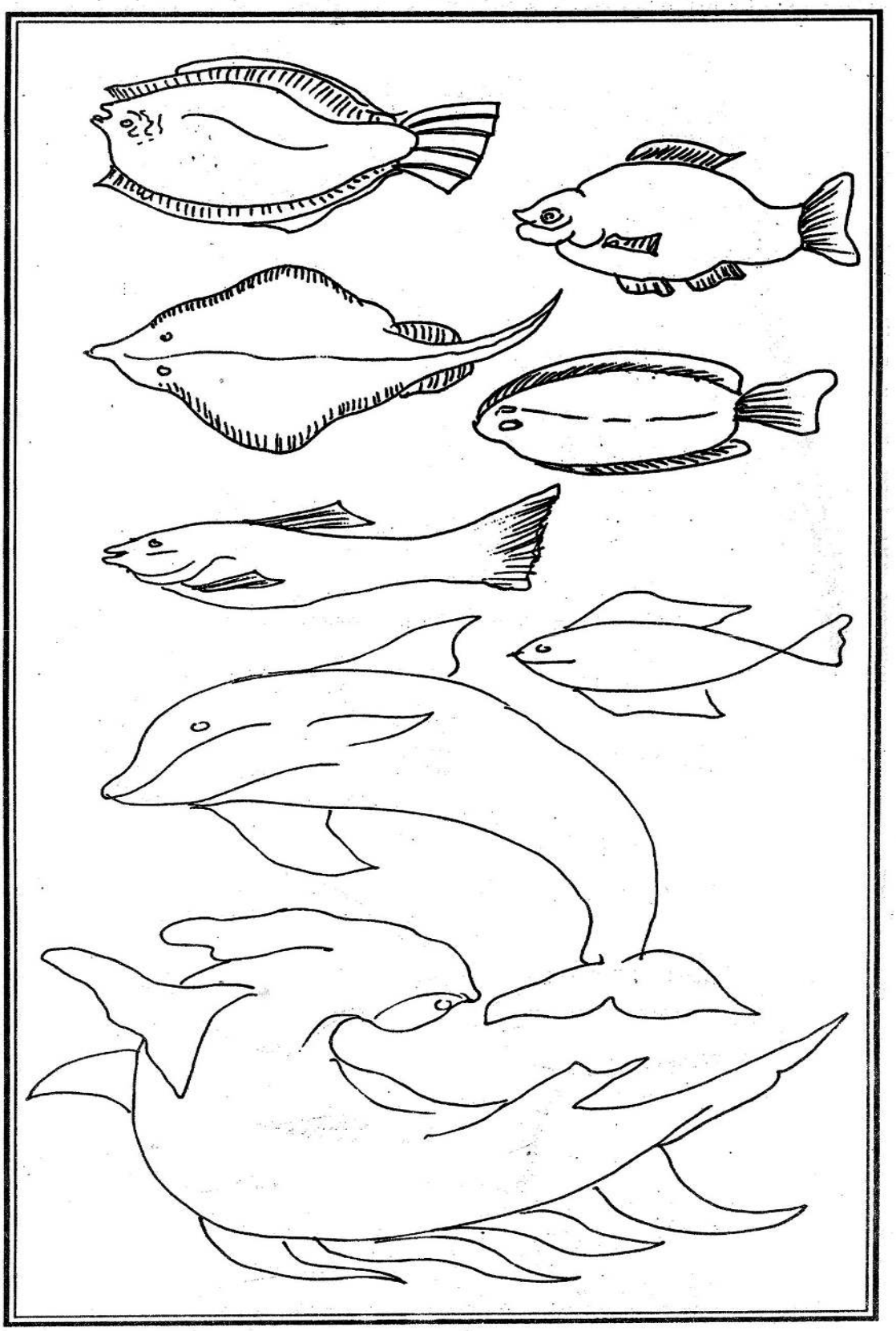
**Let us draw fishes now.....**



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**Let us draw vegetables now.....**

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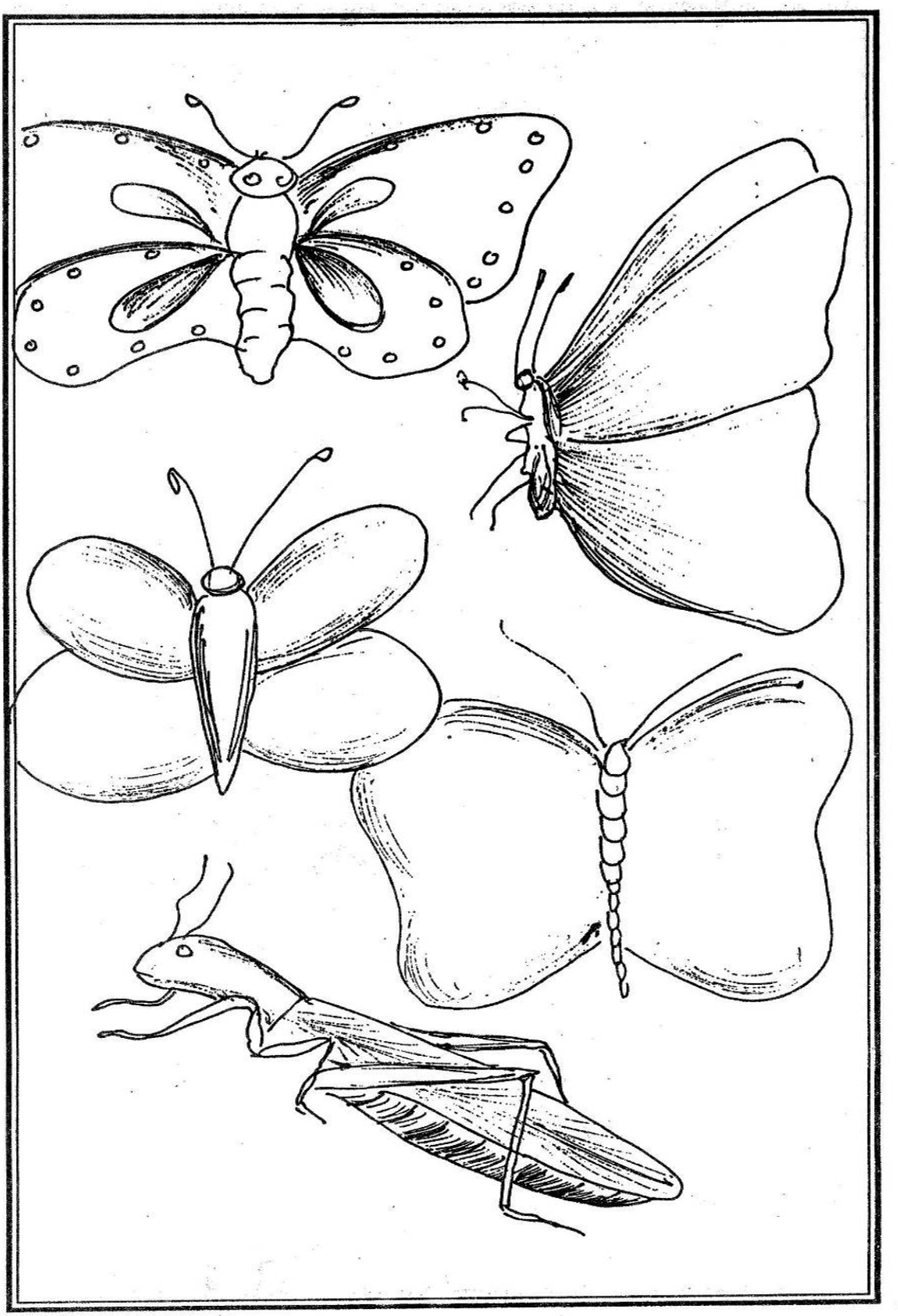
**Let us draw butterflies now.....**



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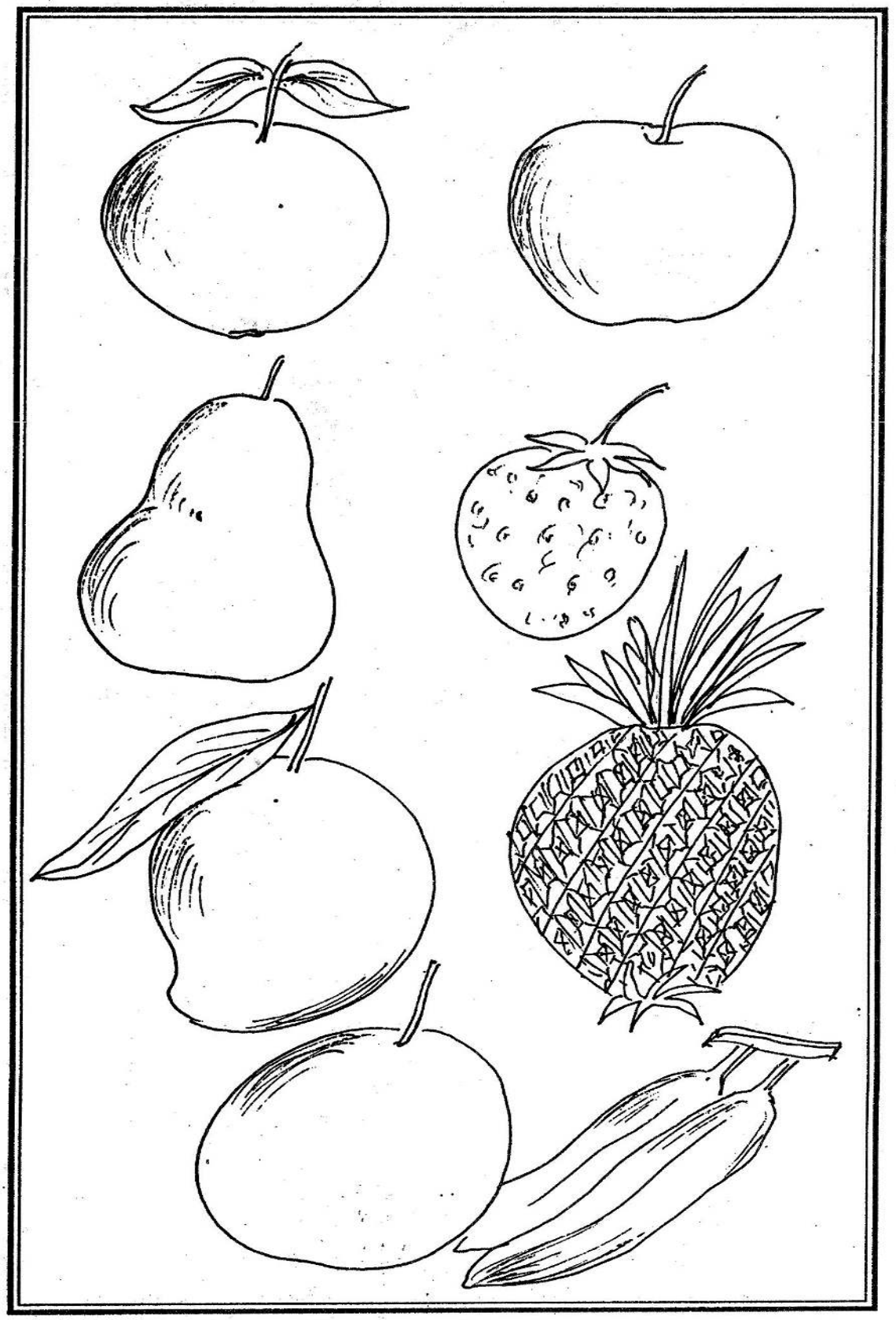
**Let us draw fruits now.....**



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**Activity**

1. Go through magazines and do a picture collection on nature and make a scrap book

2. Try sketching some of the pictures you have collected

## 15.4 Summary

This unit has taught you how to draw from nature. It also gives tou enough subject reference matter which you can convert into designs for your dresses or motifs for embroidery on your garments.

## 15.5 Self-assessment Questions/Exercises

1. Draw a bird sitting on a tree.

2. Draw a stem of roses with leaves.

3. Draw a composition of fishes

4. Draw a a bowl with fruits kept in it.

5. Draw two butterflies.

## 15.6 Further Readings

1. Drawing Landscapes by William F. Powell publication Walter Foster

2. I Can Draw by Terry Longhurst publication Parragon

3. Drawing & Painting Course A.H. Hashmi Publication Pustak Mahal Delhi.

# UNIT 13

**STRUCTURE**

**16.1 Unit Introduction**

**16.2 Objectives**

**16.3 Creating Designs**

**16.4 Summary**

**16.5 Self-assessment Questions/Exercises**

**16.6 Further Readings**

## 16.1 Unit Introduction

This unit is going to guide students on how to create designs for outfits. The design for the outfit maybe inspired by the theme chose or we may create an embroidery pattern of printing design with the theme.

## 16.2 Objectives

From this unit onwards students would start with the basics of designing. This is a unit which is based totally on practical exercises and the students are advised to do all the given exercises seriously.

## 16.3 Creating Designs

Design creation though may sound simple, is a fairly tricky task as it involves all the knowledge you have gained so far from your texts. The knowledge and expertise you have gained from the study of the beginning of this paper ie from Art Material, Basics of Sketching, perspective drawing. Designing elements and principles, colours compositions, still life and nature study; all is to be applied now in design creation.

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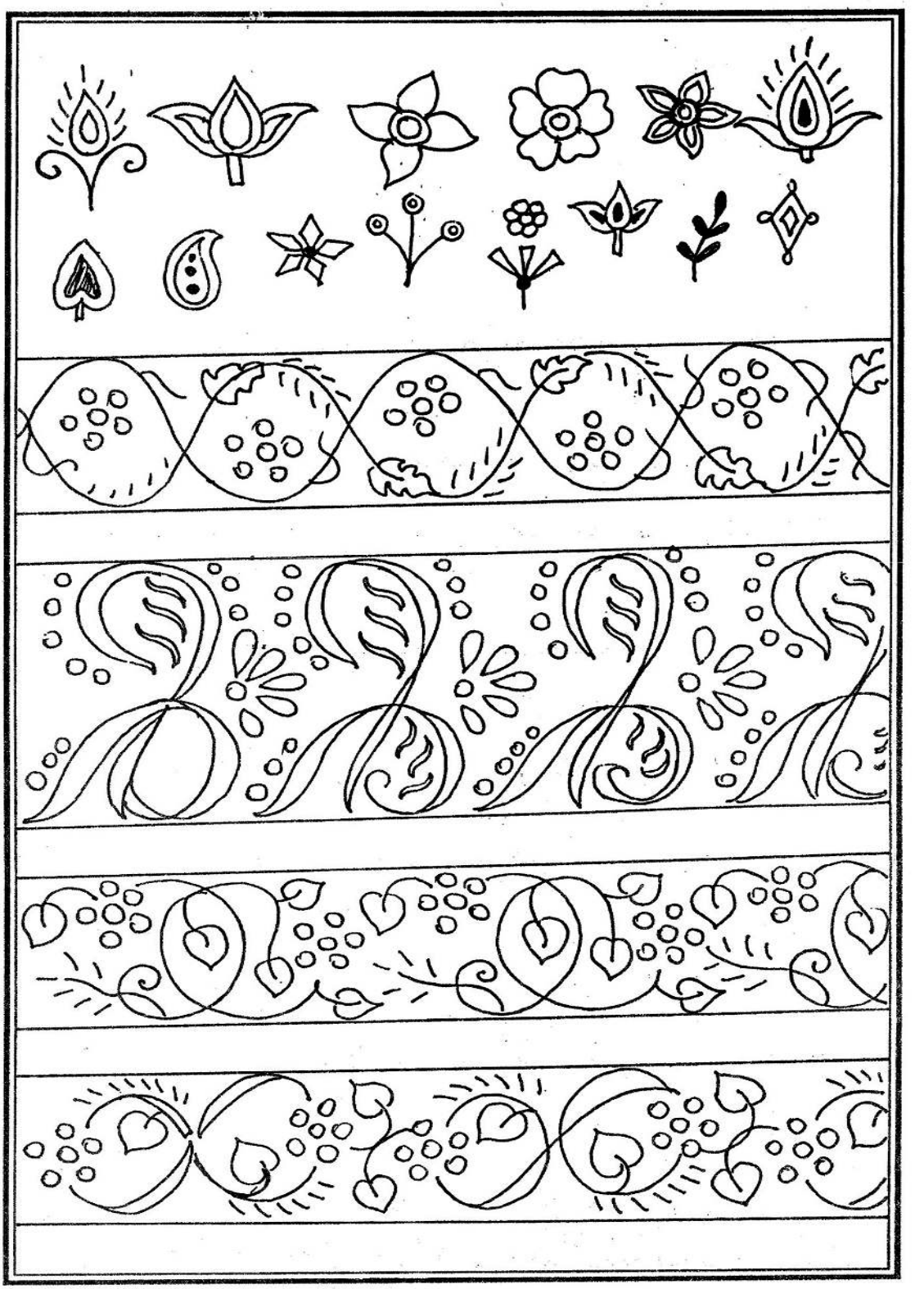
So lets get started and move on to creating designs.

For our first exercise lets just take geometrical shpes and create borders and booties for a dress materiall



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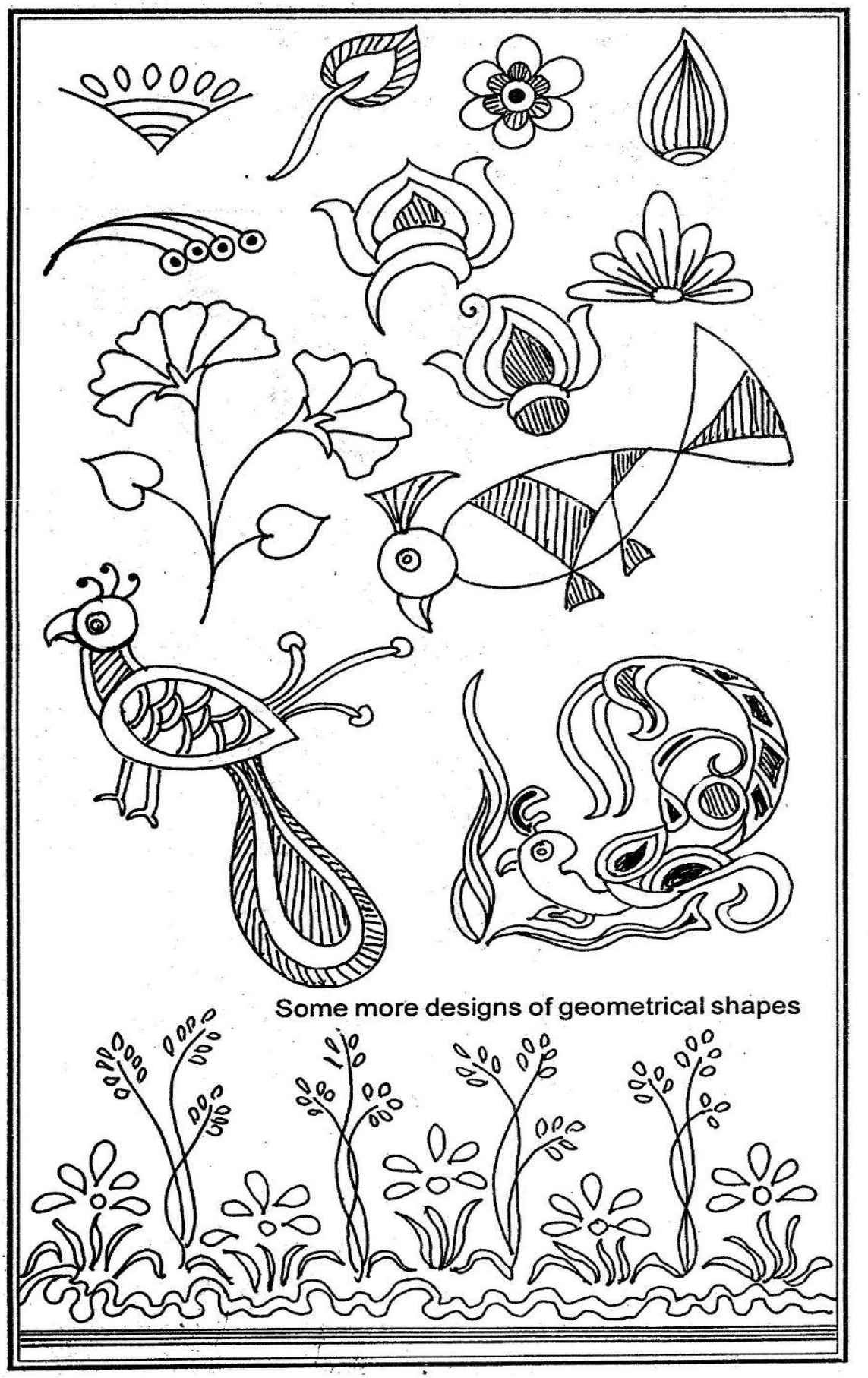


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**Lets move further and use colours to create multicoloured designs for dress materials**

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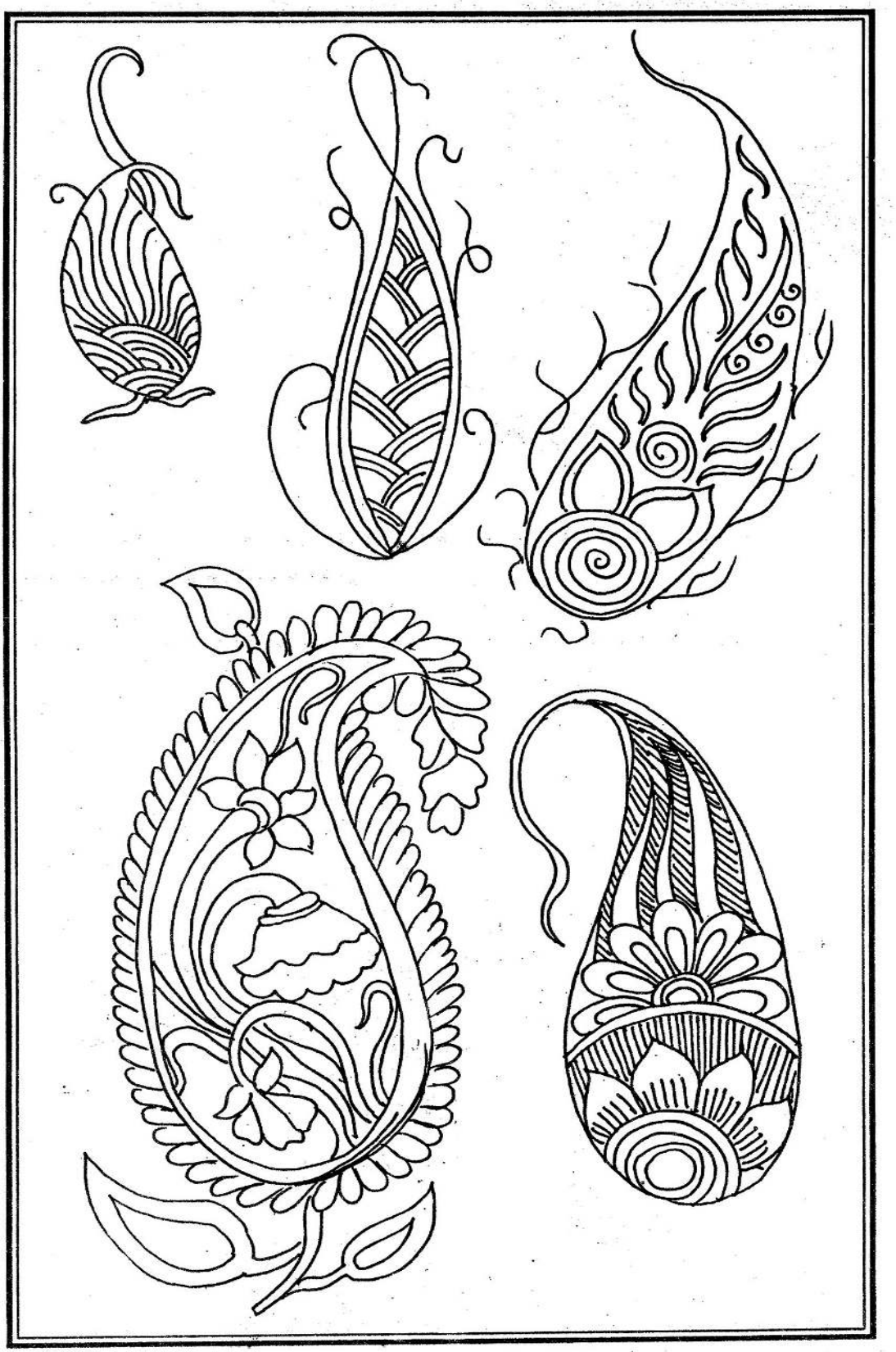
**Now for the next exercise lets take the shape of a paisley and create different designs.**



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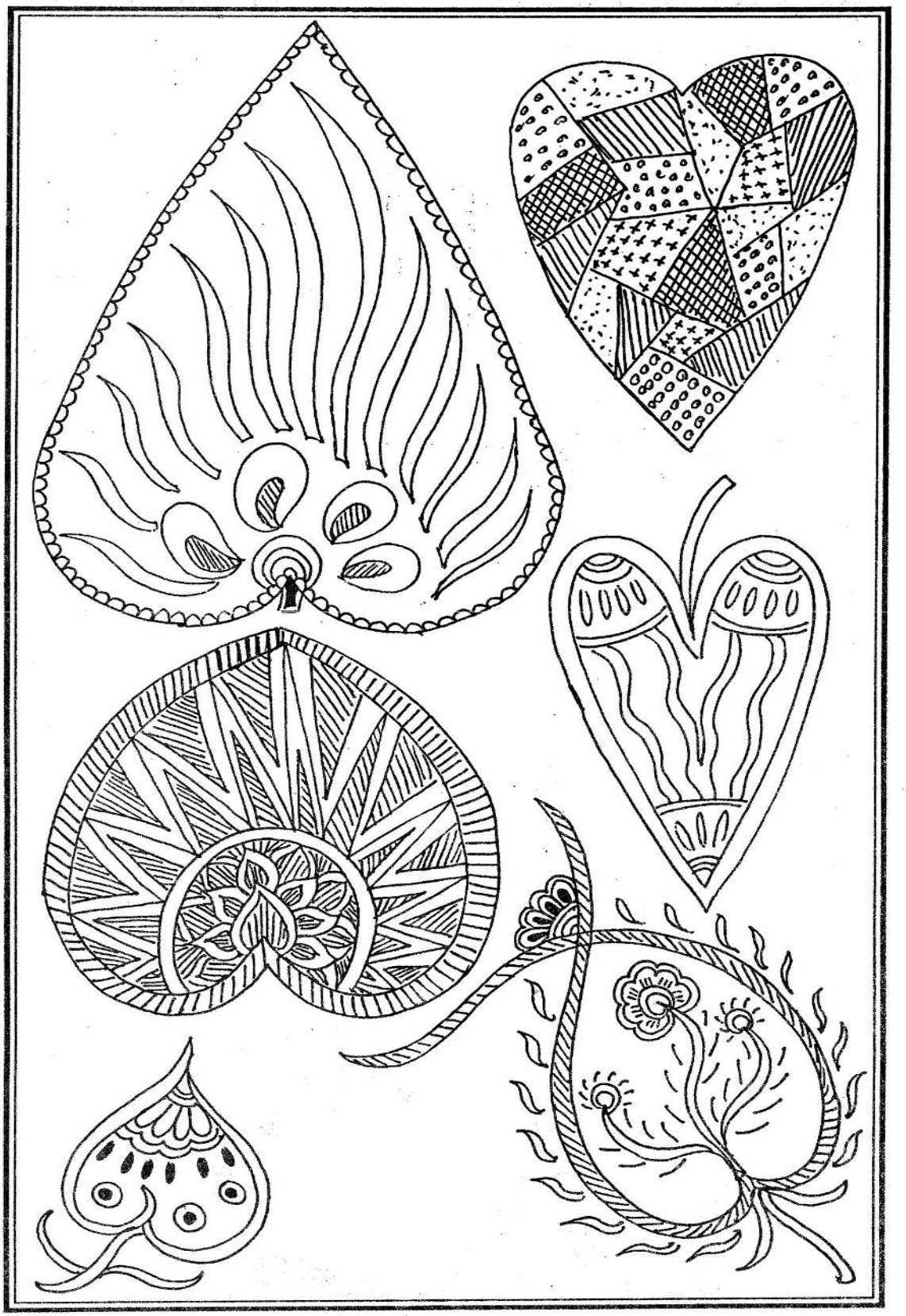
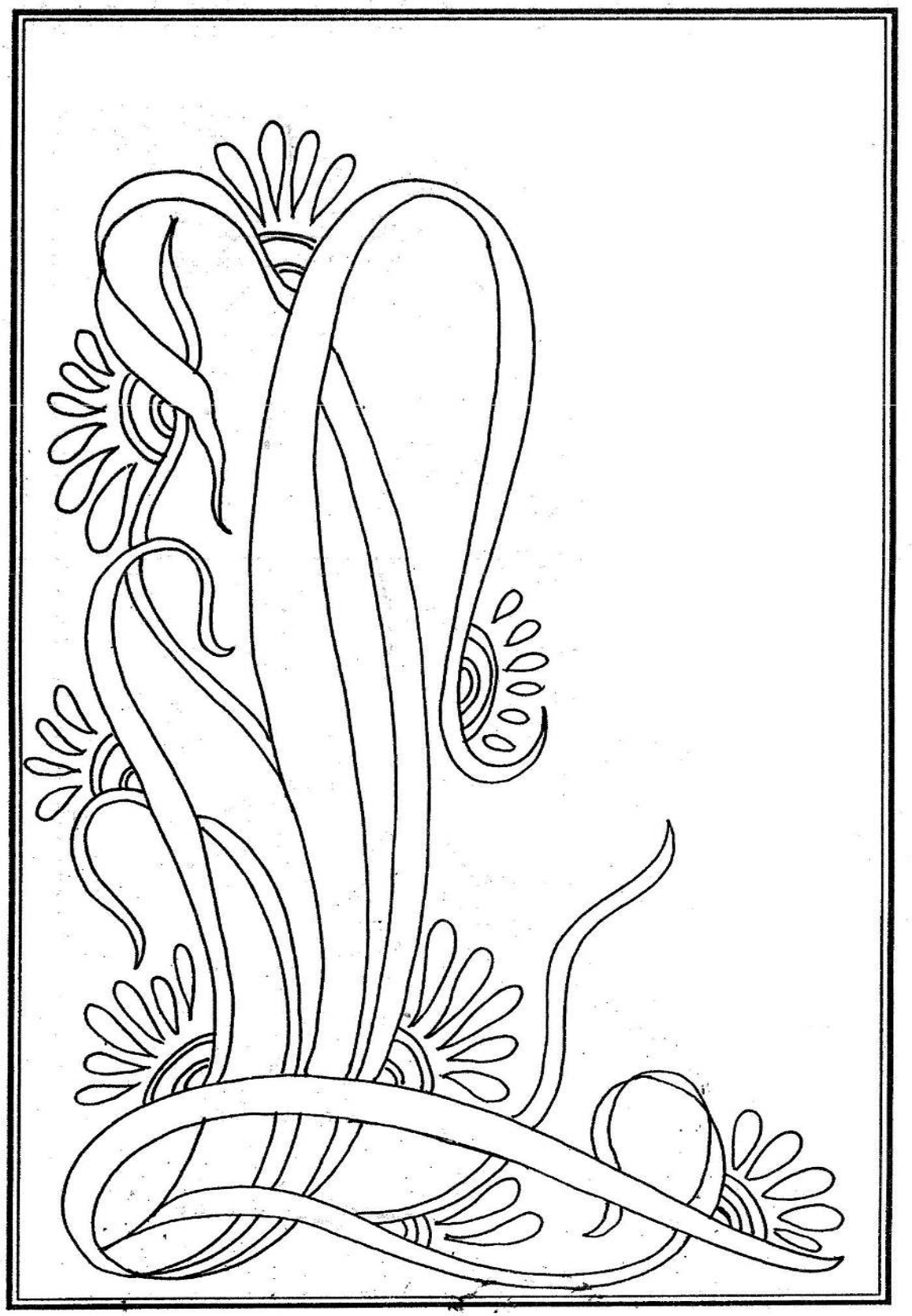
RIL-134

**In this exercise lets take the shape of a beetel leaf ( Paan shapeor heart shape) and make designs.**



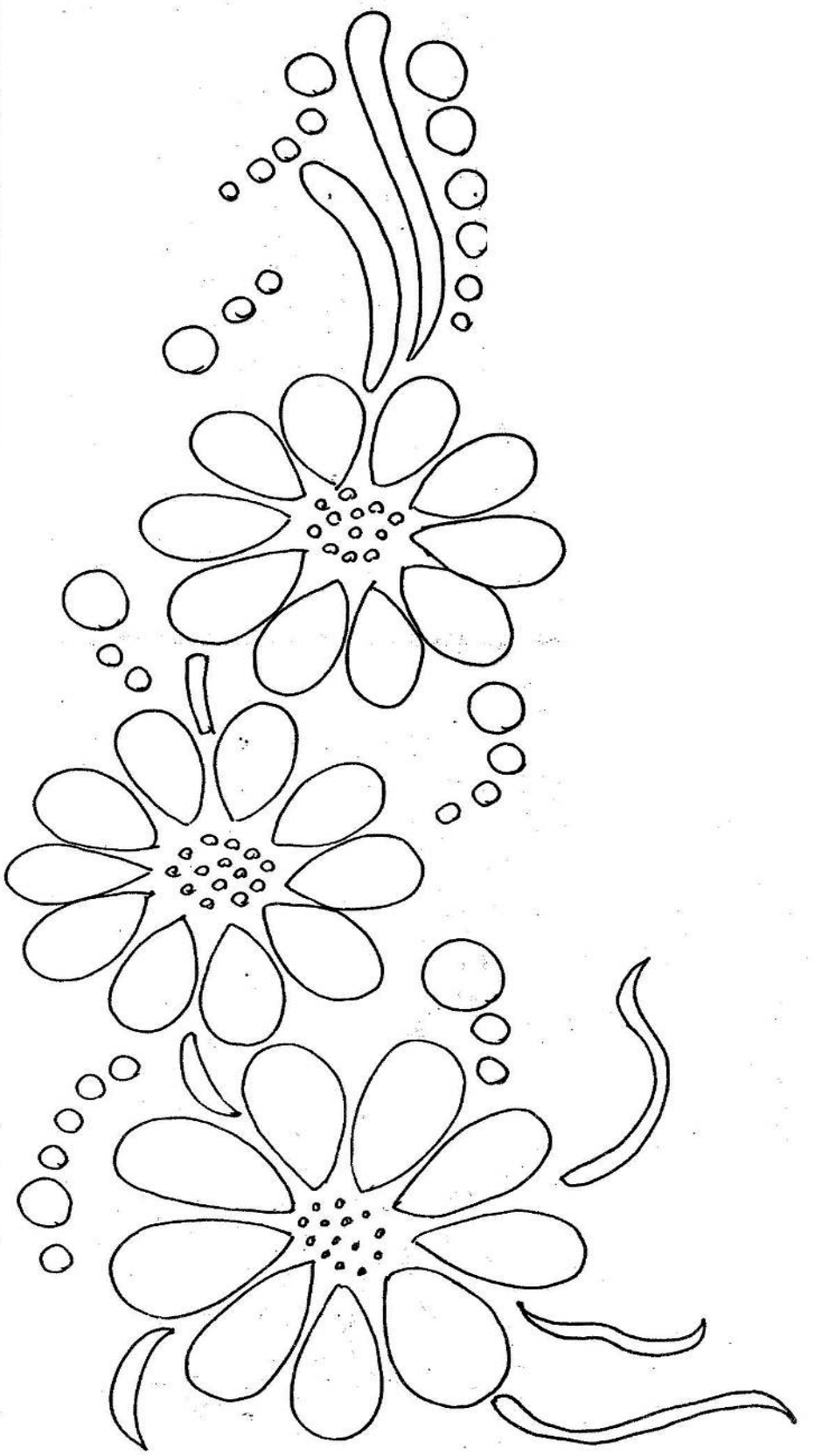
RIL-134

**In this exercise lets make some designs to be embroidered all over the dress material**



RIL-134

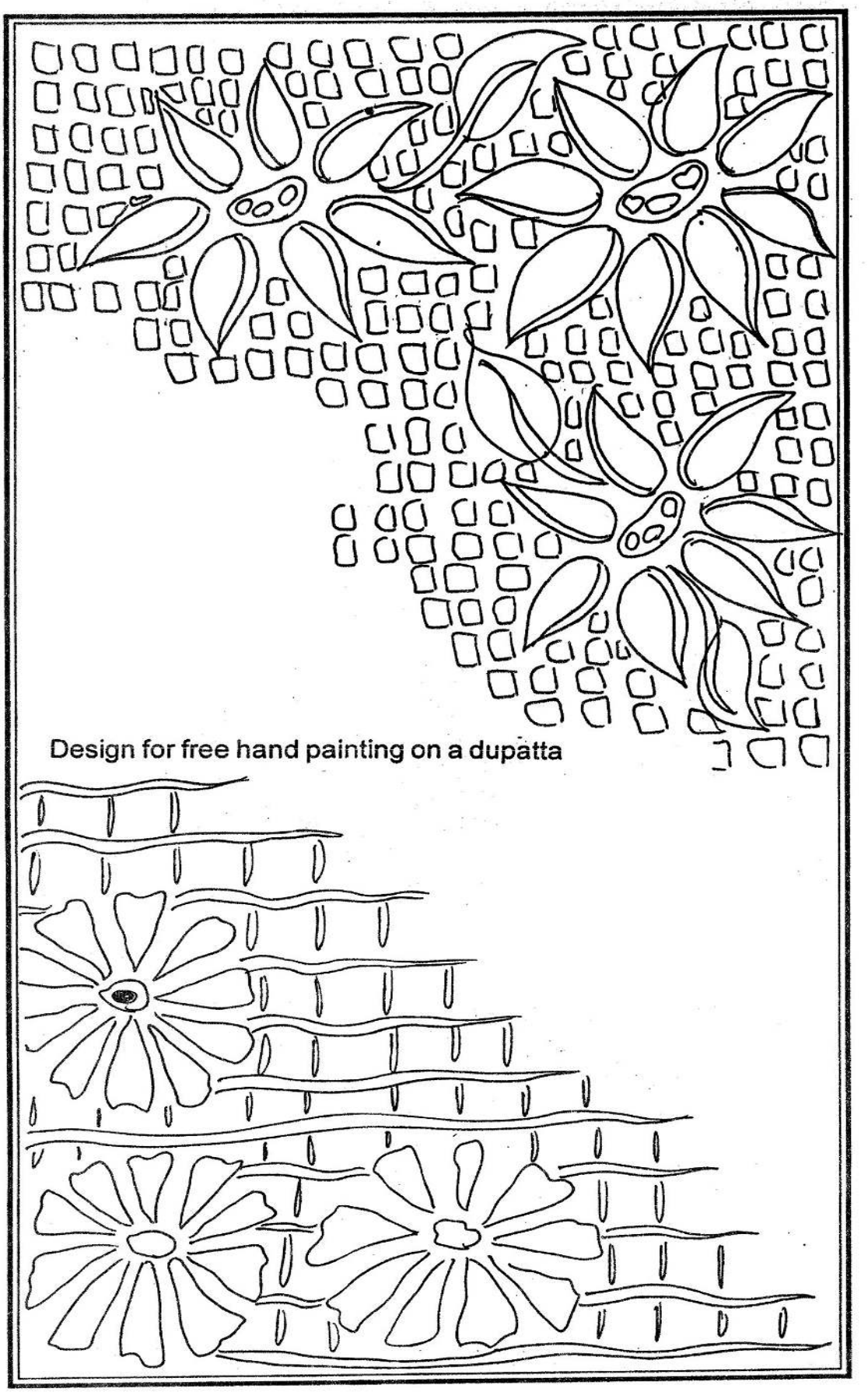
A design for embroidery on the edge of a Kurta



RIL-134

Designs for painting on saree

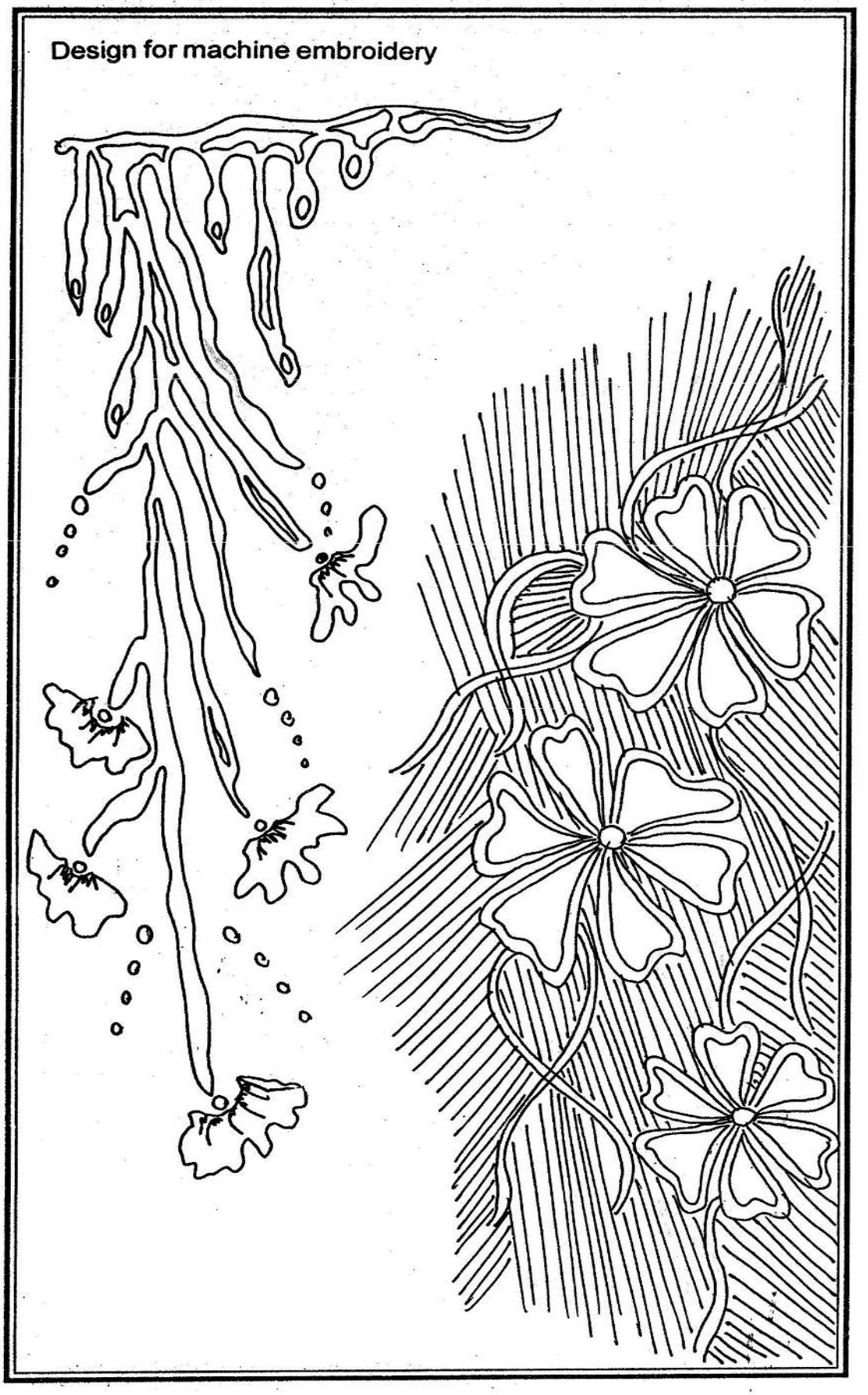
RIL-134



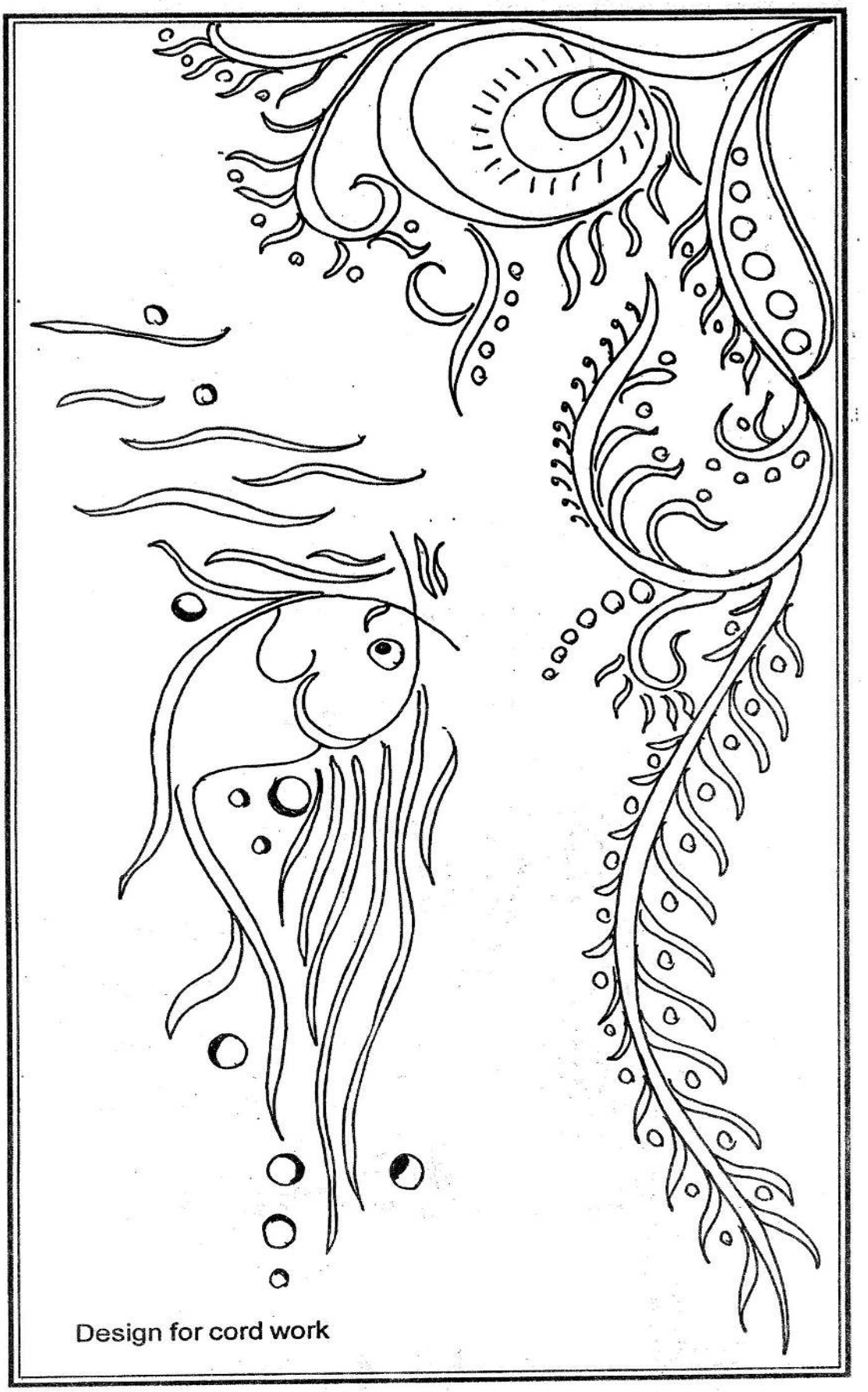
Design for free hand painting on a dupatta

RIL-134

Design for machine embroidery



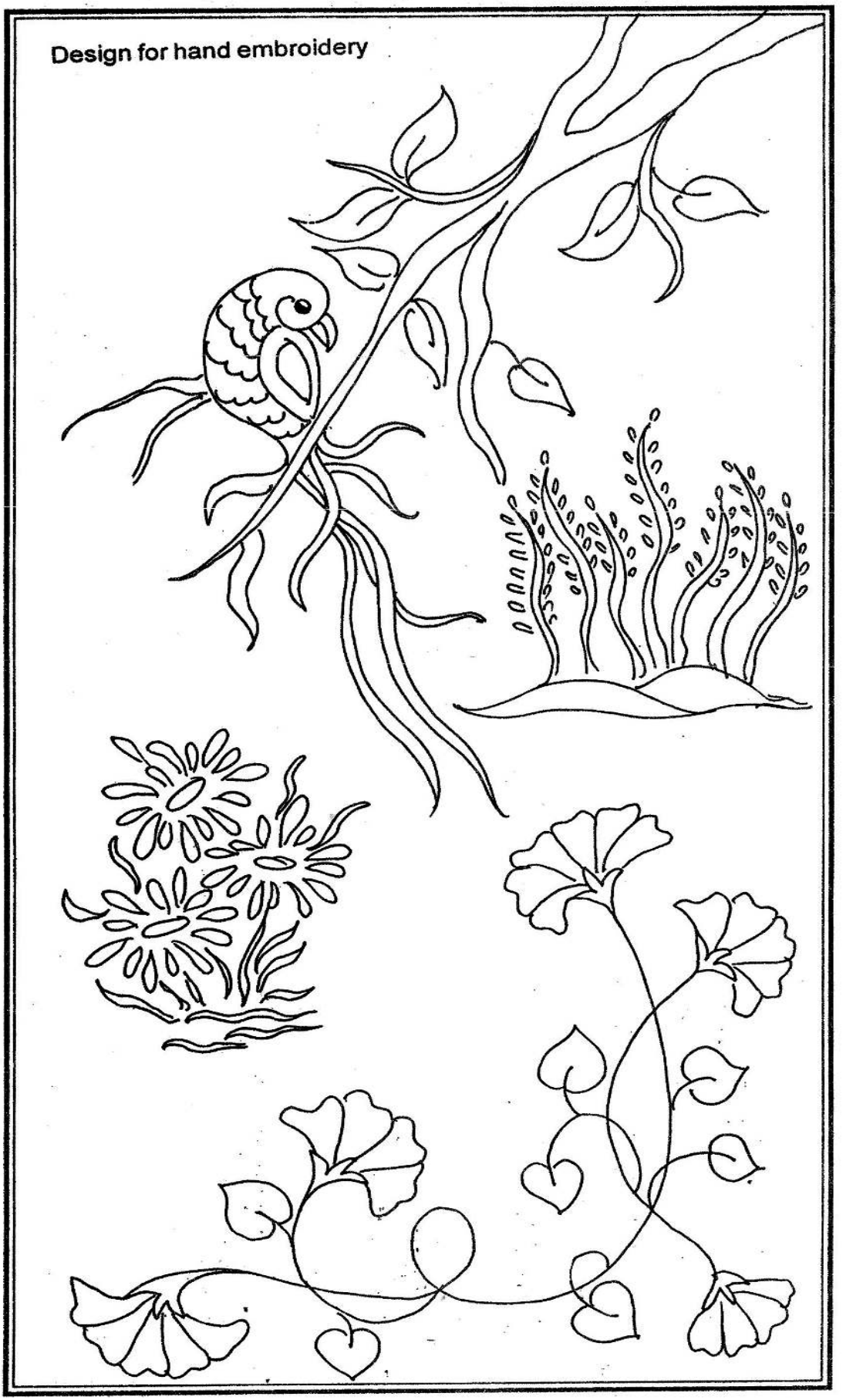
RIL-134



Design for cord work

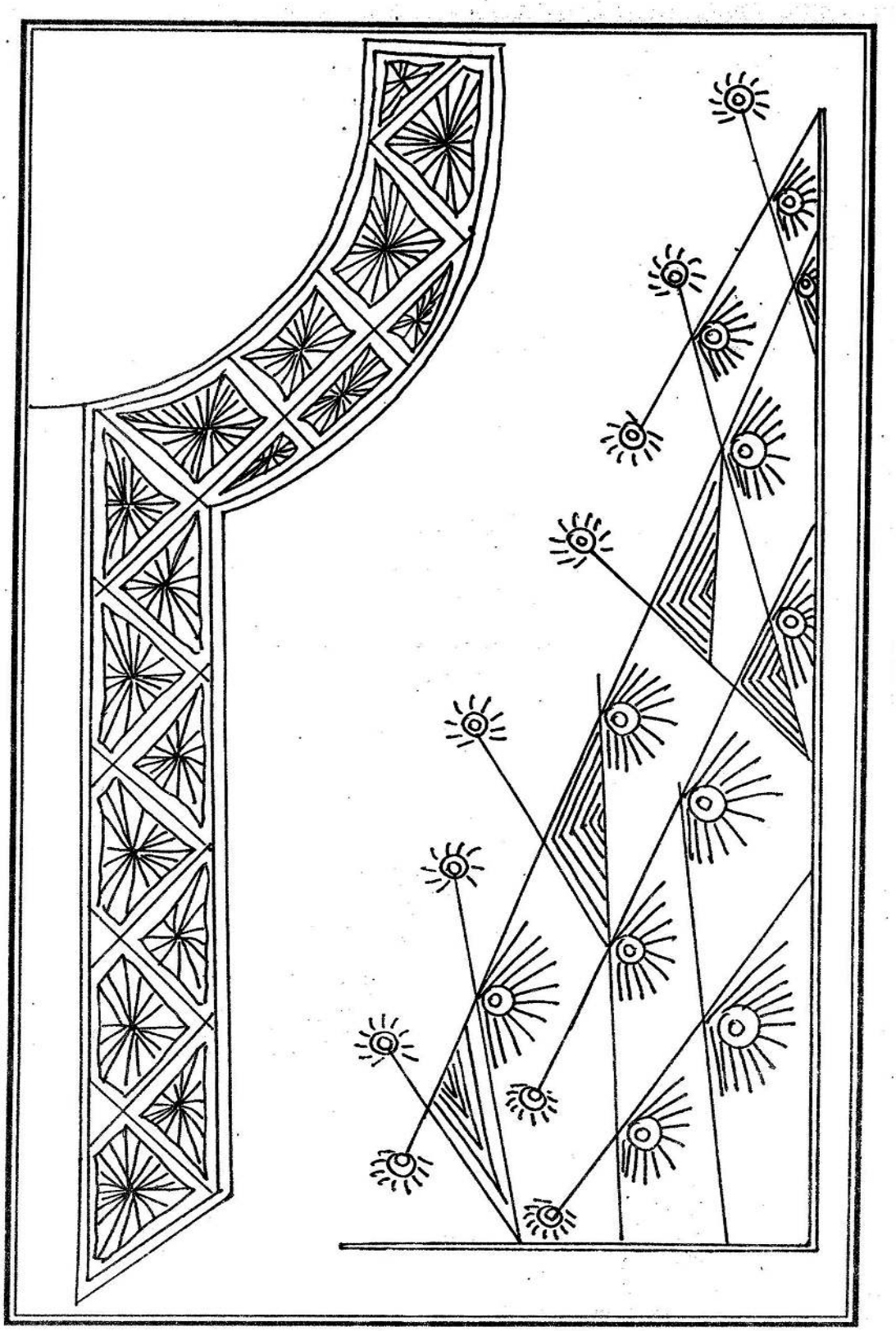
RIL-134

Design for hand embroidery



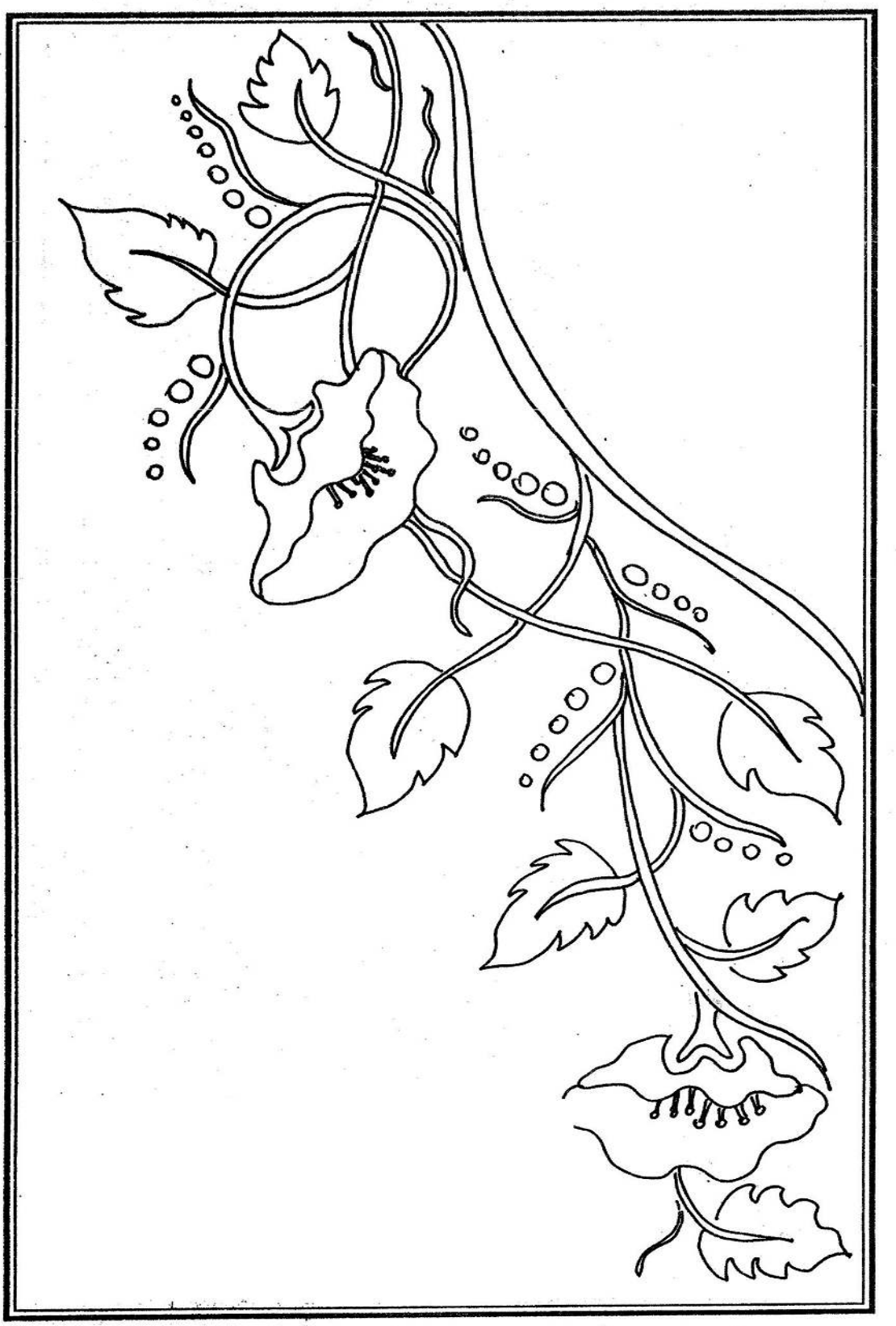
RIL-134

**In this exercise lets make some designs to be embroidered on the neckline of a gents kurta.**

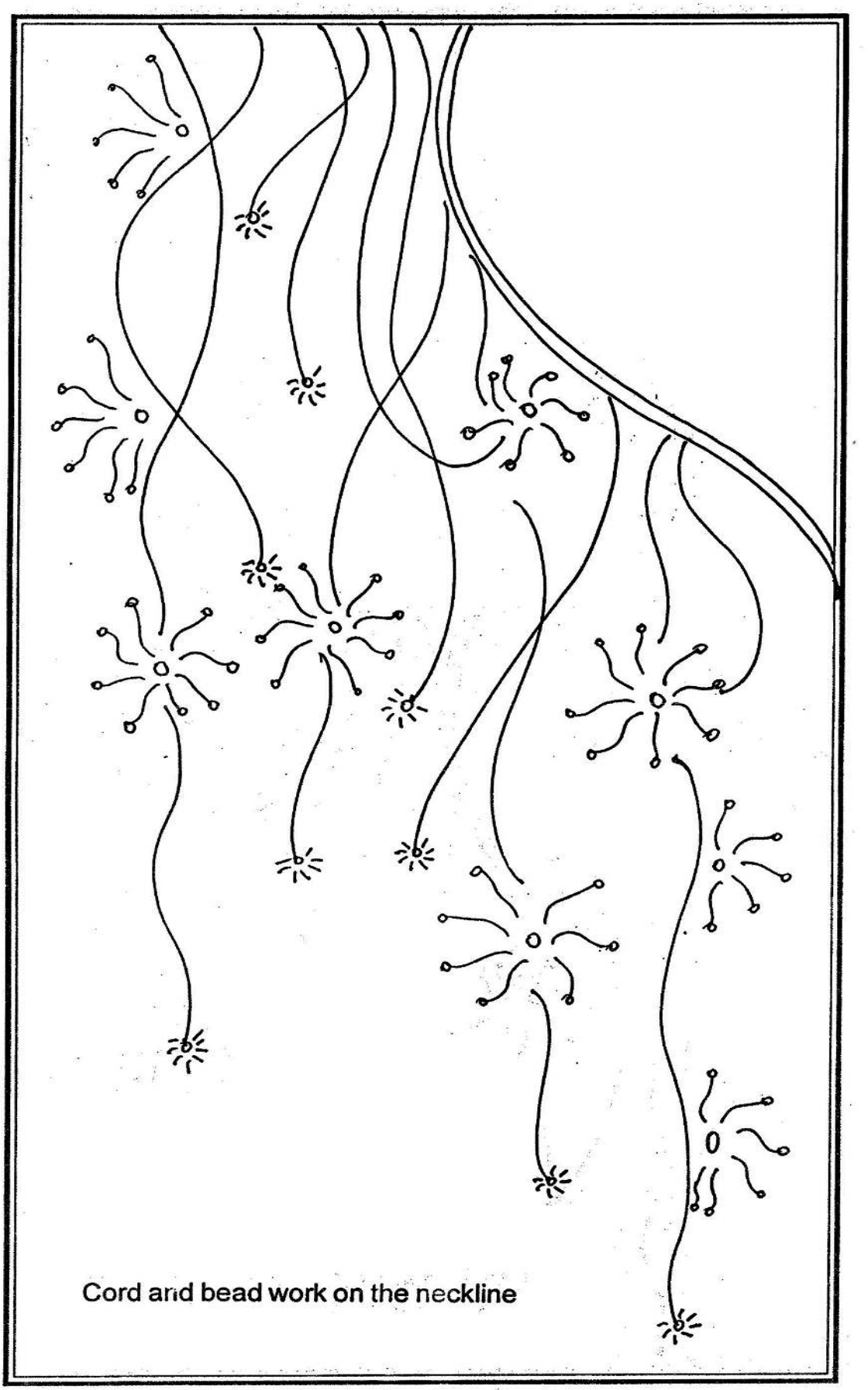


RIL-134

**In this exercise lets make some designs to be embroidered on the neckline of a female kurta.**



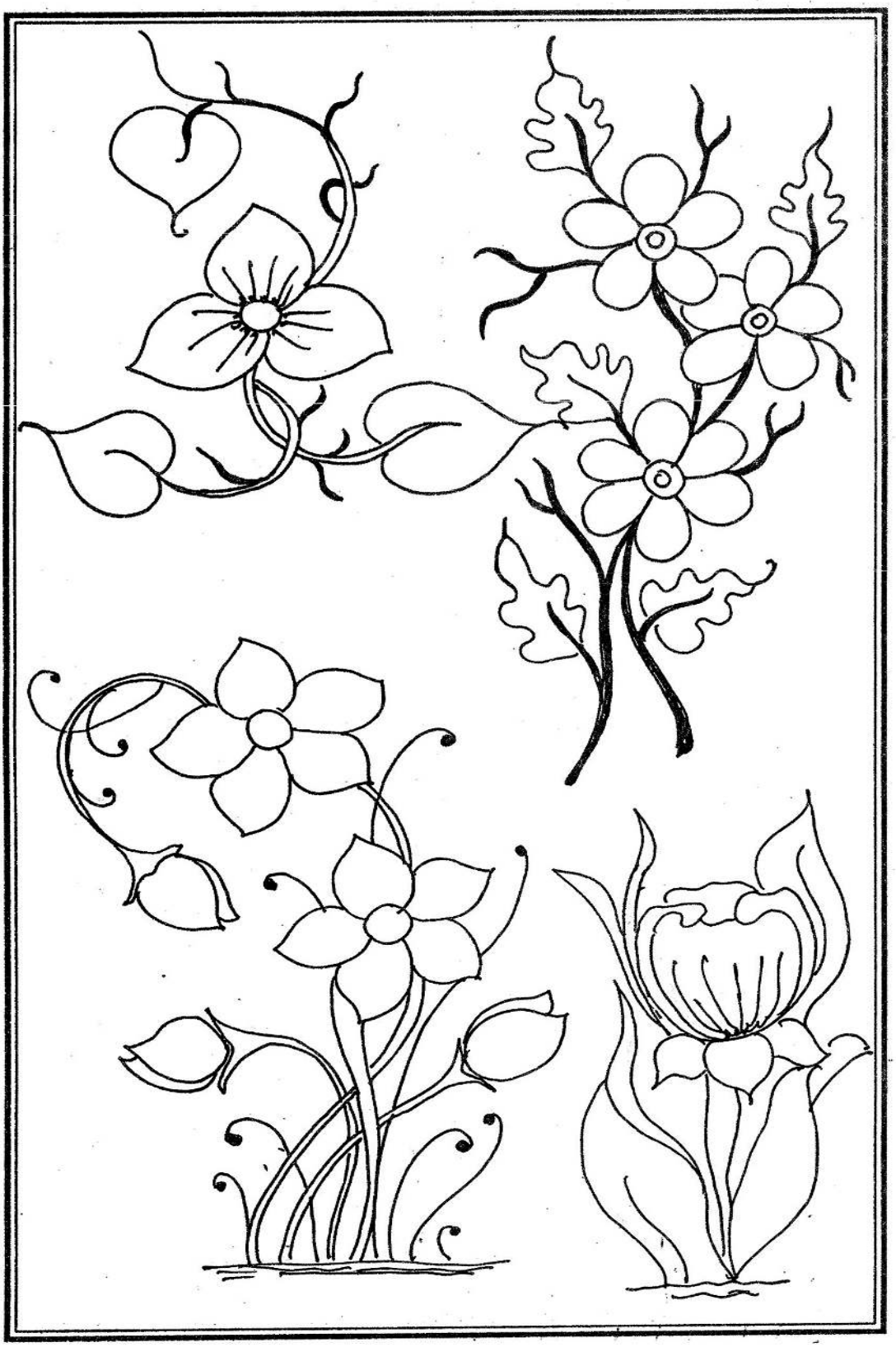
RIL-134



Cord and bead work on the neckline

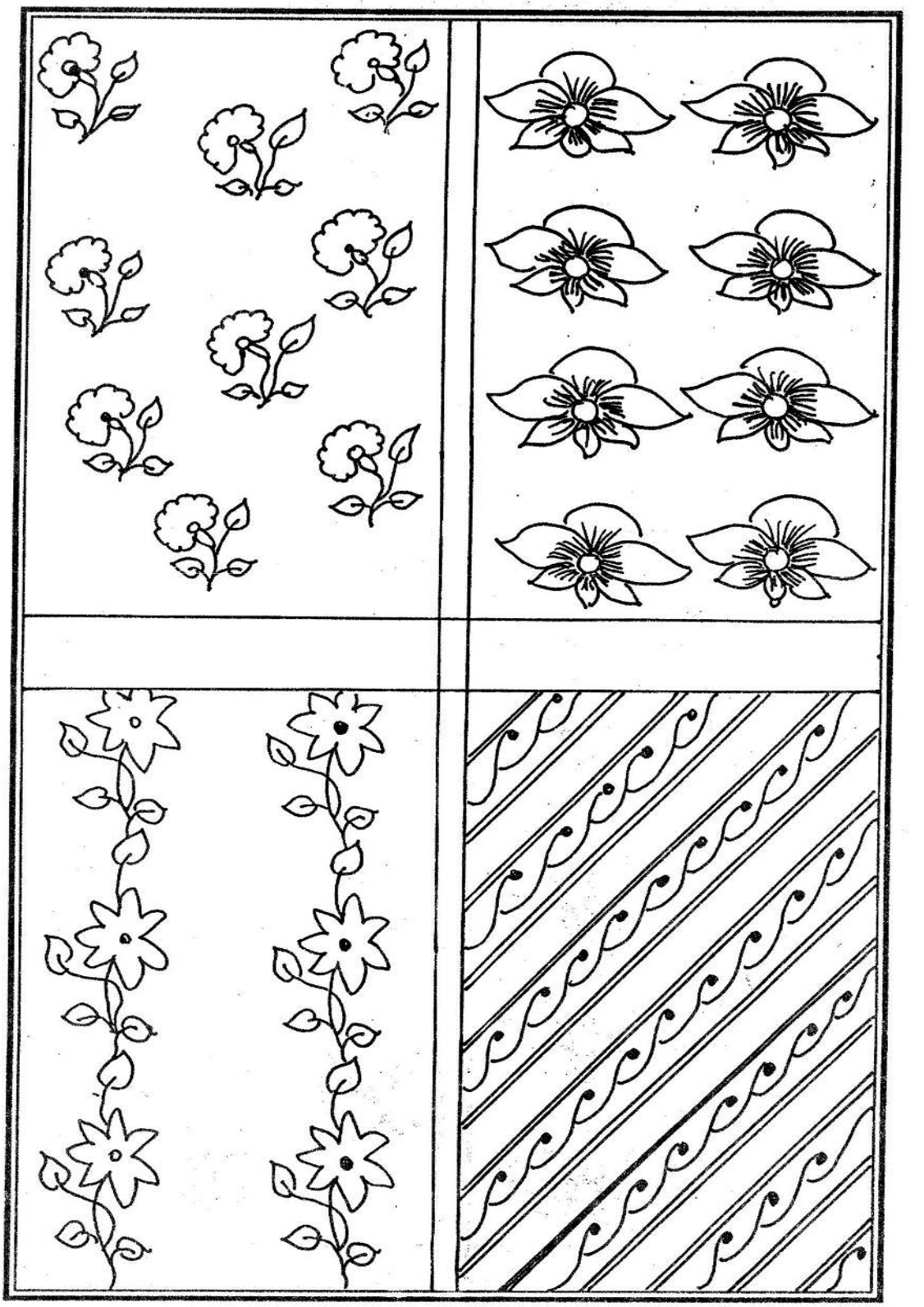
RIL-134

**In this exercise lets make some designs which will be printed on the fabric**



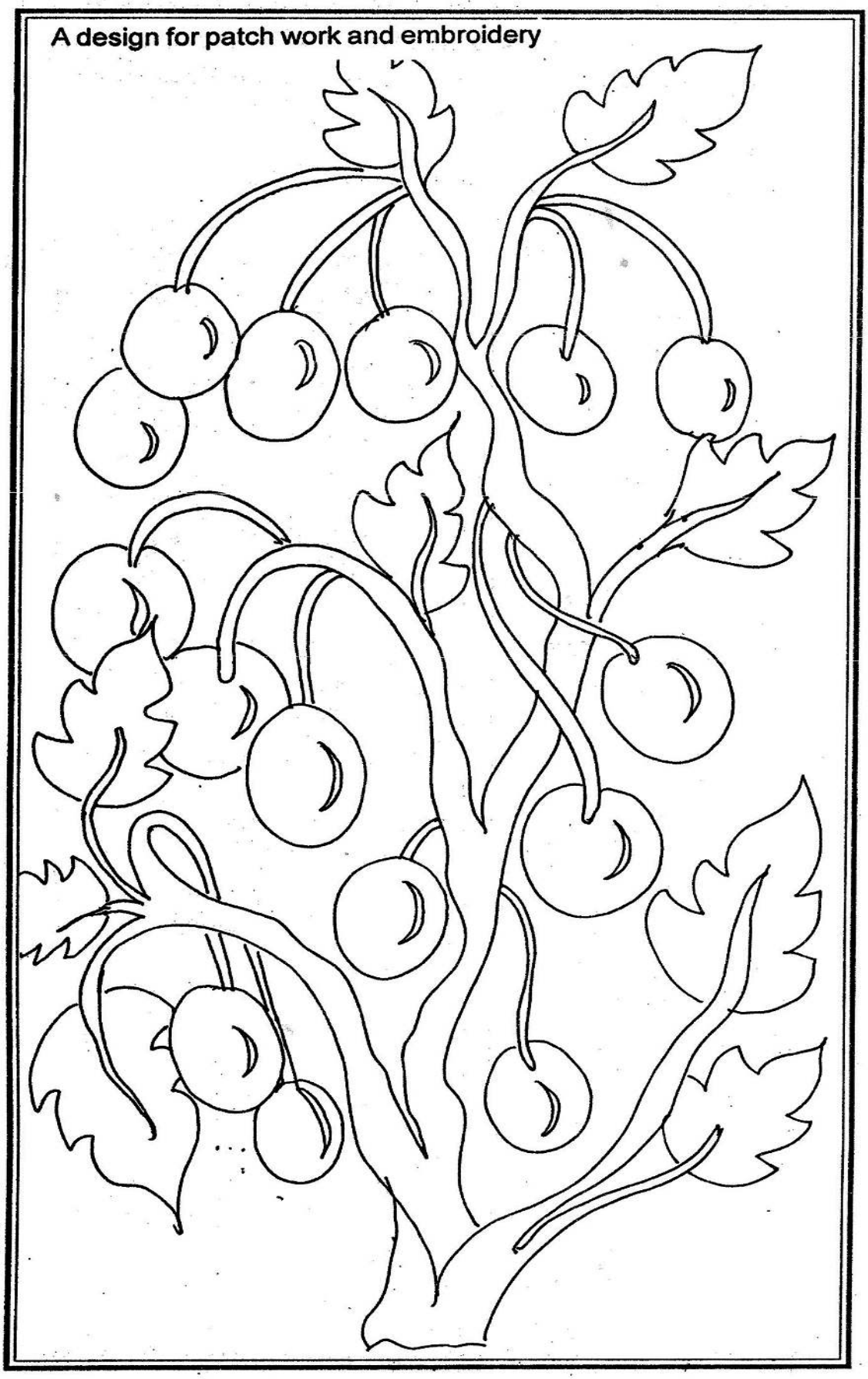
RIL-134

**In the following exercises what is shown to you are the different ways in which you can place a booti on the dress material and create different effects.**



RIL-134

A design for patch work and embroidery



RIL-134

**Activity**

1. Do some picture collections and copy the printed designs made on the fabric.

2. 1. Do some picture collections and copy the embroidered designs made on the fabric.

## 16.4 Summary

Creating designs in the first step towards designing your own outfits. The examples given in this unit will be stepping stones to your further sketching and designing lessons.

## 16.5 Self-assessment Questions/Exercises.

1. Design a border which will be embroidered for a skirt edge.

2. Design a border for a v-neckline.

3. Create a small floral embroidery design for a baby frock.

4. Create a design in stripes for a shirt.

5. Create a design using dots for a short top.

## 16.6 Further Readings

1. Variety by S.A. Hussain published by Trends Today.

2. Impressions - A classic collection of Textile Designs by K. Prakash Published by The Design Point

3.Ancient Indian Textile Designs by Jai Shankar Mishra Published by Prithvi Prakashan

# NOTES

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