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# **CHAPTER 1**

## **THE BASIC CONCEPTS OF ART**

**UNIT 1: LINE (Point and Line) and form**

**UNIT 2: Color and Tone**

**UNIT 3: Texture and space**

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## **UNIT 1    LINE (Point and Line) and FORM**

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### **Structure**

- 1.0    Aims
- 1.1    Introduction
- 1.2    What are the elements of Art
- 1.3    The Fundamentals of Art
- 1.4    Line (Point and Line)
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- 1.13    Two dimensional illusion of three dimensional forms
- 1.14    Summing up
- 1.15    Aids to answers

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### **1.0    AIMS**

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After reading this unit, you will be able to;

- Describe elements of art;
- Enumerate the utility if fundamentals of art;
- Define implement of line and form.

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### **1.1    INTRODUCTION**

---

“Art is that human activity which consists in one men’s consciously to others, be certain external signs, the feelings he has experienced, and in others being infected by those feelings and also experiencing them” – Tolstoy

Art plays a large part in making our lives infinitely rich. Can you imagine, just for a minute, a world without art? Art stimulates different parts of our brains to make us laugh or full of emotions. Art gives us a way to be creative and express ourselves. For some people, art is the entire reason they get out of bed in the morning. You could say “Art is something that makes us more thoughtful and well humans.”

Art is such a large part of our everyday lives, we hardly even stop to think about it. Look at the atmosphere where you are, right a minute. Someone designed that is art. Your accessories are art. You could say "Art is something that is both functional and (hopefully) aesthetically pleasing to our eyes."

"Art is line and Form" means all art consists of these two things. Line and Form means (1) the elements of art, (2) the principles of Art and (3) the actual, physical materials that the artist has used. Form and Line in this context, is concrete.

Art is usually about self-expression because the artist feels strongly enough about what they are doing to try and put it into a form that they, and others, can come to terms with. This product of their self-expression can help others because there will always be people who feel the same way but cannot express it themselves. These people will identify with the artist and draw encouragement, purpose, and excitement about the thing expressed.

One of the functions of the artist is to make a statement of some kind. It may be a simple statement, the beauty of the landscape for example. But it is a statement. Somehow the artist is trying to communicate an idea, an emotion, or a purpose in their work.

We make art because there is something inside the creative person that needs to get out. The poet, musician, actor, and visual artist all have a desire to express what they feel and to create something of great value. It's a type of therapy or a form of meditation. Many do art for the pure joy of it.

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## 1.2 What are the "elements" of art?

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The elements of art are sort of like daffiest spice in that both serve as recipe. "You know that when spices combine and form other things as sometimes they'll casually make a simple thing as when iron and steel form copper. If copper and iron take a more aggressive career path and bring steel along as a co-worker, together they might form something more complex, like a metal as bronze.

A similar activity happens when the elements of art are combined. Instead of iron, steel, copper etc., in art you've got line, form, color tone, texture, and space. Artists manipulate these elements, mix them in with principles of Art and compose a piece of art. Not every work has every last one of these elements contained within it, but there are

always at least two present. For example, a sculptor, by default, has to have both forms and space in a sculpture, because these elements are Three-dimensional. They can also be made to appear in two-dimensional works through the use of perspective and shading.

Art would be sunk without line, sometimes known as "a moving point." While line isn't something found in nature, it is absolutely essential as a concept to depicting objects and symbols, and defining shapes. And textures make these shapes different, by coloring shapes got the identity of on 2D surface in the form of 3D.

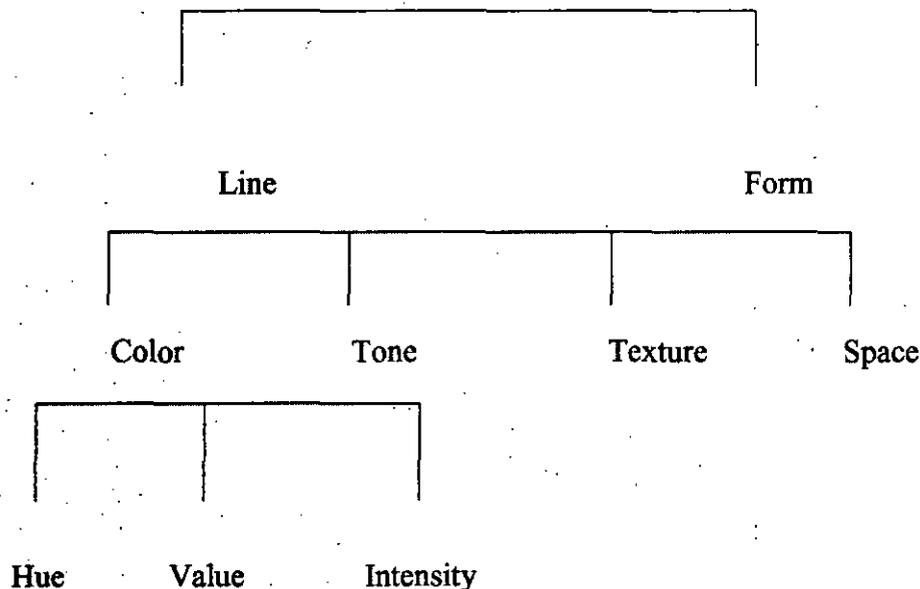
Texture is another element, like form or space, that can be real (run your fingers over an rug, or hold an unglazed pot), created (think of van Gogh's lumpy, impasto-ed canvases) or implied (through clever use of shading).

The elements of art are very important for many reasons. First, and most importantly, a person can't create art without utilizing at least a few of them. No elements, no art, means end of life. And we wouldn't even be talking about any of this, would we?

The elements of art enable us to describe what an artist has done, analyze what is going on in a particular piece and communicate our thoughts and findings using a common language.

So it is with the elements of art. Once you know what the elements are, you can create composition, time after time, and never put a wrong foot forward in the art World.  
its own importance.

## Elements of art



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### 1.3 FUNDAMENTALS OF ART

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Art is the presentation of emotional form of heart. Through his vision and inspiration, an Artist expressed his feelings on any surface either it is a canvas, clay or wood etc. Art is that which can be feeling through eyes, is called visual Art. And I am trying to let you introduced with elements of visual art. Art and human are full filling each others. And we never find this type of things that we can live without art. Human being gets Art as the sort of expressed communication. Art is not stored water it is just as a flowing river a sort of inner thrust.

“Painting is a poetry that is seen rather than felt ,and poetry is painting that is felt rather than seen.

– Leonardo da Vinci

“The aim of art is to represent not the outward appearance of things, but their inward significance.

-Aristotle

20th century is the new age of Art tradition in which all the old tradition becomes free and a new page of art is started just as new born baby. As we need words and language to expresses our feelings or write any thing, like this in Art we need fundamentals of Art to express our imagination and feelings. Imagination of an artist is abstract and to give them form, there is the great need of line form, color-tone, space and texture.

Point- line is the first element who lead itself among all the elements because it helps to produce form and shape. After a form, colors spread their vibrancies and makes form in its identity. Every element of art has its own

value and importance. By the proper use and suggestive knowledge, an artist presents himself and makes his identity among common people.

Before a creation every artist should learn about all the elements, Principals, and techniques of Art. Every element is helpful in express artist's feelings and form.

Point- line has its importance in painting. First of all the base of any painting is it's formal structure and formal structure is possible only through the line after it coloring is included in it, in which many tones and textures were uses. Like this we gets that line, form, color-tone, Texture were related to each other. Whose arrangement will be finalized in space. Space has two dimensions length and width. And in 2D space artist expresses his idea in 3D form with the help of Art elements. Either form is 2D or 3D, all have its own value. Plane surface is supposed as zero but if a point or line will be drawn in it, it becomes active. Expression of form is depending on space . Form and spaces have bounded relations. And result of the assemblage of form, color, tone and texture every element have its impact and quality which were helpful in expression.

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#### **1.4 LINE (Point and Line)**

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A line thus can be said a symbolic mark denoting movement and force in a form – metered by our eyes. First appearance in art is point, as soon as painting is started first of all point got its presence and when many points were drawn in a group it got the form of line or compassion. So an artist starts his journey through points. Point is the smallest unit which can not contain it's own value but it got it's apprence when it mixed with other elements. So that art elements have to go through point just as importance of note in music composition same as point got in visual art.

We can see point every where in nature just as a long line of aunts, stars in sky, bubbles in water shimmering of rain, moon in sky and planets like lots of things which contain point in itself. So we have to know about the importance of point in art and our life.

Line is the result of points. Which was accepted by our assistors (cave men) in the form of primitive art perhaps man noticed line in the shadow or it can be progress of human brain line is the main element main base of visual art. Line has its own value in western art or Indian art. As in realism artist were in favor of light and shade, no art in traditional painting either Indian or western both have historical background of line. In western painting Renaissance artist Sandra Botticelli use to draw his painting primarily by line such as primavera

in his painting Botticelli used lines to define the structure with composition through it viewer can move his eye across the canvas but in Byzantine and Gothic period we can see the impact of line expressively. Like this in our traditional Indian mural and miniature paintings we can see the most important role plying by the lines. A drawn line is a creative device which can used to define a particular form a surface. We can never get line in nature so the artist can put expressive composition in painting, drawing, sculpture like this we can never imagine architecture and folk art without line according to German artist,

Maholy Nage "line as a record of a path of motion. "Line may consist actual marks that can be drawn, or it can be say the outer shape of a form line is a human invention which allows the ability to communicate what we see or imagine in contemporary art we can find many artists those are going to use line as the dummy of their first vision on canvas or space. Mostly in opaque medium lines are playing important part which defines the form clearly in a painting.

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## 1.5 Definition of line

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Line is the distance between two points. Which shows movements but in art line has its symbolic importance. It shows expression and rhythm of form. So line is the symbol of power and movement of object.

If we have to define line then there is the need of lines definitions which is quoted by the great artist's and art critics as-

According to Nathan Goldstein. "In drawing where lines are usually the dominant visual element they serve various shapes making from building and calligraphic functions used in thin or dense ranks they produce light or dark tonalities. A single line can convey a surprising amount of information about forms structure as well as contour".

In simple words we can say that line is an identifiable path crated by a point moving in space. It is one dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal —, vertical |, or diagonal /, straight — or curved ∪, thick — or thin —. They lead your eye around the composition and can communicate information through their character and direction.

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## 1.6 VISUAL IMPACTS OF LINE

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Some times we feel only an impression of line between two points rather there is no line. This type of line is called felt line.

1. If we draw two lines a proper distance and draw their arrows opposite sides then the outer arrow line feels longer than the inner arrow line.

2. Line is the important quality of painting different types of lines has their own impacts as-

3. Horizontal lines suggest a feeling of rest or repose because objects parallel to the earth are at rest. In this landscape, horizontal lines also help give a sense of space. The lines delineate sections of the landscape, which recede into

4. space. They also imply continuation of the landscape beyond the picture plane to the left and right.

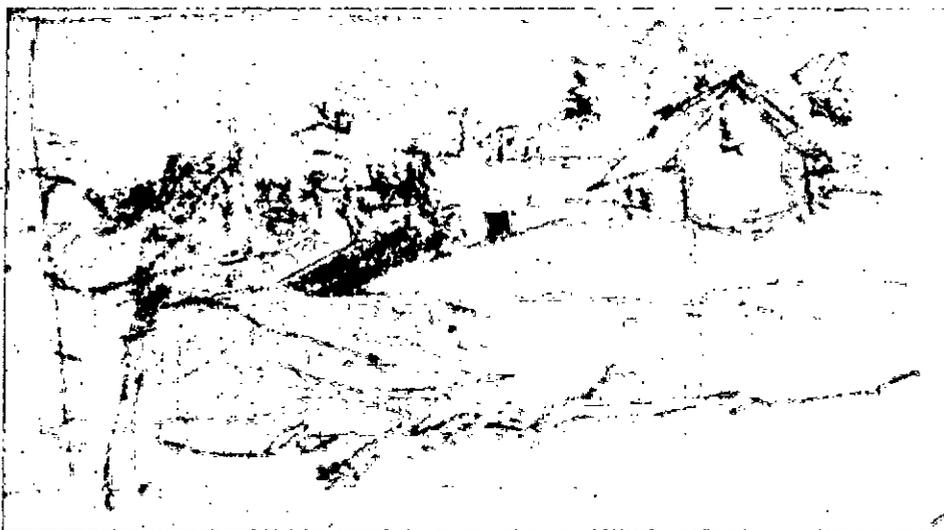


Fig. 1

Vertical lines often communicate a sense of height because they are perpendicular to the earth, extending upwards toward the sky. In this landscape and way, vertical lines in tree suggest spirituality, rising beyond human reach toward the heavens.

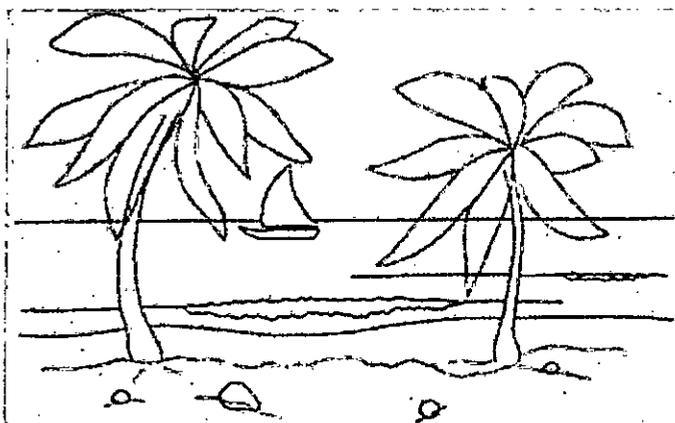
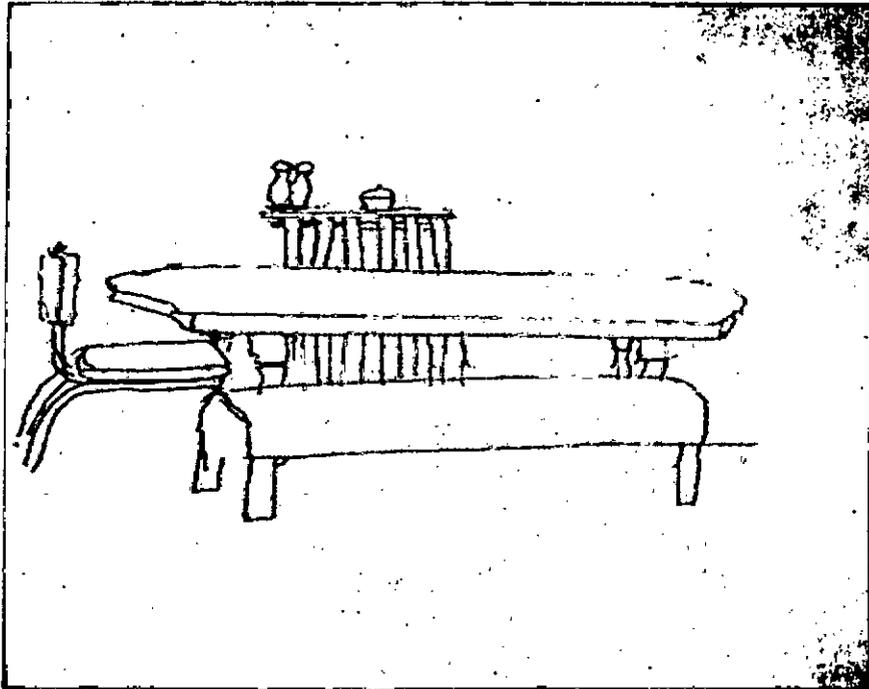


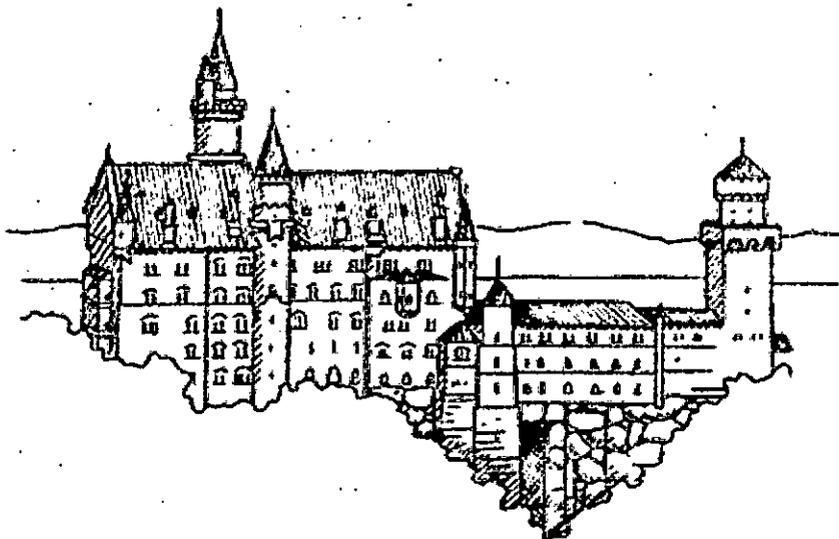
Fig. 2

Horizontal and vertical lines can be used in combination such as Communicate stability and solidity. Rectilinear forms with 90-degree angles are structurally stable. This stability suggests permanence and reliability.



**Fig. 3**

Diagonal lines convey a feeling of movement. Objects in a diagonal position are unstable. Because they are neither vertical nor horizontal, they are either about to fall or are already in motion. The angles of the ship and the rocks on the shore convey a feeling of movement or speed in this stormy harbor scene.



**Fig. 4**

In a two dimensional composition, diagonal lines can also indicate depth through perspective. These diagonal lines pull the viewer visually into the image. For example, in this view the diagonal lines lead the eye into the space to the point where the lines converge.

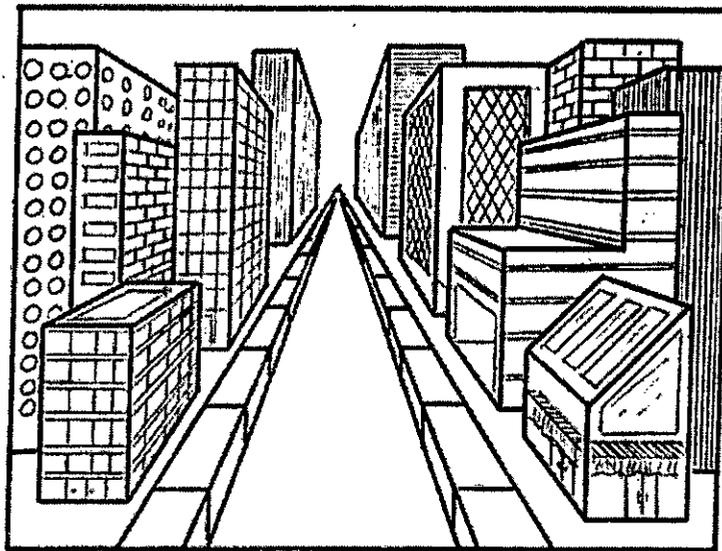


Fig. 5

The curve line soft, shallow curves recall the curves of the human body and often have a pleasing, sensual quality and a softening effect on the composition. The edge of the pool in this painting gently leads the eye to the sculptures on the horizon.



Fig. 6

Sharply curved or twisted lines can convey turmoil, chaos, and even violence. In this sculpture, the lines of the contorting bodies and the serpent help convey the intensity of the struggle against the snake's stranglehold.



Fig. 7.

When repeated, lines can create a pattern. In this example, the artist repeated different kinds of lines across the composition to create various patterns. A patterned line also gives the image of rhythm.

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### 1.8 Characteristics of Line

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Line relating to the characteristics of art, have many different sub-groups because there are so many variations of them. A Gesture Line is a line that does not stop moving and also encompasses the whole picture. This line often expresses movement and action. Every drawing begins with a gesture line, which is known for going from general to specific. Another line is the Contour Line which is very slow and methodical, especially when compared to the Gesture Line. Structural Lines, the third sub-categories, are lines that reinforce the three dimensional form, such as squares and rectangles. Then there is the Cross Hatch line that Cross hatch line that also reinforces the three dimensional figure, but also gives a sense of value to the figure. A Lyrical Line is a one line drawing; an example would be drawing water waves. The last sub-category is the Psychic Line which is an invisible line that connects one point to another. Lines add a lot to our daily life just because they make up basically everything in the world and add so much to it. Lines give definition to things and add to their general makeup.



2. **Emotive Drawing:** drawing, like painting, as an expressive way to explore and put forth feeling, mood, self, time, and so on; drawing as a sensitive expression of personality.



Fig. 9

3. **Sketching:** drawing in order to explain or actively think through a problem; drawing through the act of visualizing; drawing actively and loosely.



Fig. 10

4. Analytic Drawing: drawing as a way to dissect, understand and represent; drawing from observation.

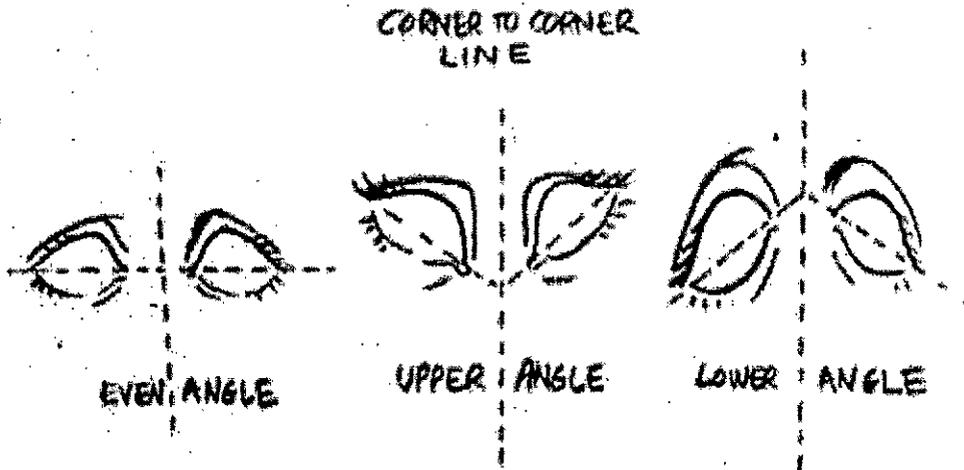


Fig. 11

5. Perspective Drawing: drawing a way to represent volume, space, light, eye-level (horizon), surface planes, and scale.

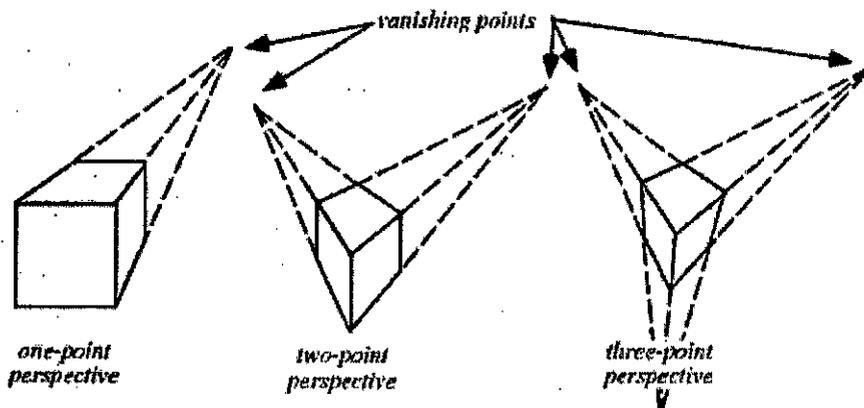


Fig. 12

6. Geometric Drawing: drawing as a means to precisely represent all aspects of construction; drawing that shows measured scale, true sides, section, and a variety of descriptive views.



Fig. 13

7. Diagrammatic Drawing: drawing in order to investigate, explore, and document concepts and ideas; drawing as an active design process where ideas evolve due to adjacencies and happenstance

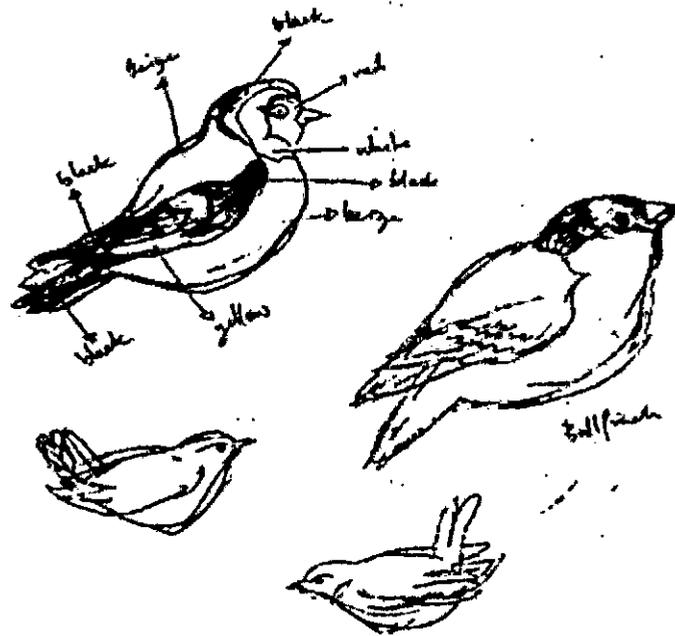


Fig. 14

8. Illustration Drawing: drawing in order to document; drawing to clearly state and render intent, style, color, character & effect etc.



Fig. 15



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## 1.9 FORM

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Form or shapes are the area or masses which define objects in space. Form gets shape from small points, if these points were in distorted form then there will be no forms but when they joint in right form it creates a shape. Every artist were uses many forms to create a true composition which were difference from each other. So form means, forms which can not similar to each other like small, large, and rectangular , square  , black and white etc. Every thing has emotions and beauty. This can be recognized, by a viewer through his knowledge and emotions. Like Line form is an important element in both regarding and seeing in art. It is used by the artist for three main purposes (a) To suggest a physical form (b) To achieve order, verity, harmony in composition (c) To express different qualities of moods and feelings shapes and form define objects in space. Shapes have two dimensions as height and width and it is usually defined by lines. Forms have three dimensions, with height, width and depth.

There are some other terms commonly used to describe form and shape in composition. These have to do with the idea of representation of an artist. If we can recognize object which are fimlier to us and always in our lives and environment, these images as being realistic, or naturalistic. When we are unable to identify the object in terms of our normal daily visual experience we called them as abstract forms. Abstraction in form is also born from realistic forms or even they distorted. Caricature is can be a example of abstraction in form, in which realistic images are distorted to make a statement about the personality, place or object which is portrayed. Our perception of form and shape are affected by many factors. The position or point of view. From which we observe an object will come certain features and effective on the impressions.

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### 1.10 Definition of Form

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Form - Area containing color. Form means versatility of length width. Presentation of 3D form on 2D surface is called Form. For clarification we can say-

F     First  
O     Organic  
R     Revelation of  
M     Matter

This revelation can be objective or imaginary both.

## 1.11 Classification of Form

Classification of form can be possible if we can calculate characteristics of form. Form can be placed in two groups based on object. First group is based on accurate form. These shapes can be changeable but forms are unchangeable. This type of form is called geometrical shapes in which mathematical named shapes are including such as squares  $\square$  rectangles  $\square$ , circles  $\bigcirc$ , cubes  $\square$ , spheres  $\otimes$ , and cones  $\triangle$ , Geometric shapes and forms are often man made. Many natural forms also have geometric shapes. Geometric shapes can be divided half – half means half form of a geometric shape is same like it's opposite. These forms can be measured by equipments. These forms are called symmetrical forms. These symmetrical forms have a likeness and less creativity. Besides it, other group is called Asymmetrical group which contain forms inaccurate and free form the boundless of geometric rules. The result of imagination of artist. These types of forms are free from any rule and regulations of creativity. The half area of any asymmetrical form is not matched with other half: these forms are full of possibilities and intrusting.

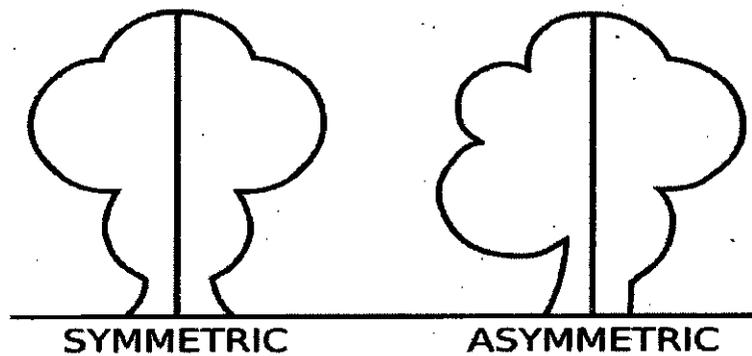


Fig. 16

### Activity 3

Define symmetrical of asymmetrical forms -----

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## **2.5 Two Dimensional Illusion of Three Dimensional form**

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Two dimensional forms can create the illusion of three dimensional shapes and spaces whenever we look at a flat surface (a painting, a cinema screen) and assume we are looking at spaces and objects that have depth, we are accepting a set of visual signals that create an illusion of three dimensional spaces. 3D cinemas so common today that we are almost unaware of them. However, these signals were not always used and understood; even today in some illiterate societies, people may have these illusions work is a key to developing our ability to think difference. The concepts come into play whether we are trying to find our way through the streets of a strange town, figure out how to wrap cloth around a body to achieve a fashion idea, in vision the inner structures of a complex mechanism or body part, or simply do an accurate drawing of what we see. The ancient artist had the ability to depict depth in their paintings. However during the Middle Ages European artists lost the skill of depicting three dimensional illusions. Indeed, this kind of realism was not important for the purposes of visual images in the early Christian era, when figures and landscapes were intended as a kind of generic shorthand for the religious and historical stories being told on the other hand. Realistic copies of the material world were not valued; instead, stylized symbols of historical and religious subjects were desired, executed in a strictly traditional way that could be easily.

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## **2.5 SUMMING UP**

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Line is unquestionably one of the artist's most articulate tools. It encloses or liberates space, expresses feeling, conveys movement, suggests mass or volume and creates an image, it may be used every or in a modulated way to express a wide range of qualities from fast to slow, or rigid to relaxed. In creation line is the base of form and the father of architecture and mechanism. Flow of electricity, hearts beats, blood pressure etc. can see only through line which we can only feels or imagine. We can express our form or create them through lines in which an artist can fill columns and textures. Line is a poem which we can see through this a viewer can travel in a painting. It contains ascending and descending order like music, decorations, and softness like a woman. All the eastern Arts as – China, Japan, Korea, French and Indian are based on it and have its own importance.

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## **2.5 AIDS TO ANSWERS**

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### **Activity 1**

1. Importance of line in art is an itself linked line with other elements of art. Line itself contributes to the mood of the work and for the artist.

The quality line is a fundamental expression of his style. Through gesture, contour, structural and may other lines we can create a real composition or a master piece.

**Activity 2**

2. A line is a mark made by a moving paint and having many impacts on drawing through its variation. By the line a drawing gets completeness. There are May types of drawings as life drawing. Emotive drawing, sketching, diagrammatic etc.

**Activity 3**

3. Symmetrical forms are those forms which have the same dimensions as geometrical shapes, these shapes can be divided half-half side is same as other half side.

**Activity 4**

4. Artists basically used asymmetrical forms because these types of forms are free from any rule or boundation.

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## **UNIT 2 COLOR AND TONE**

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### **Structure**

- 2.0 Aims
  - 2.1 Introduction
  - 2.2 Color
  - 2.3 Definition of Color
  - 2.4 Characteristics of Color
  - 2.5 Classification of Color
  - 2.6 Psychological effects of Color
  - 2.7 Tone
  - 2.8 Tonality and Value Key
  - 2.9 Classification of Tones
  - 2.10 Importance of Tone in a Painting
  - 2.11 Summing Up
  - 2.12 Aids to Answers

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### **2.5 AIMS**

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After reading this unit you will be able to:

- Learn about colors
- Get the knowledge about color value, hue and color intensity
- Relation of color with tone

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### **2.1 INTRODUCTION**

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Color and tone are the other elements of Art which are very important after creating a shape from line color and its different tones give the shape to the form. Colors attract every one we like to live in a colorful atmosphere not in dull or colorless mood. A colorful magazine we likes to read not a black and white book. Color impacts on every age of a human being as childhood, teenage, young age and middle age and old age. We love to wear colors as our mood. So colors are important for us.

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## 2.5 COLOR

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Color is the most expressive and powerful element of art. It has tremendous qualities to express the feelings. The word color is the general term basically applies to the whole subject – red, yellow, green, orange, black and white and all other combinations. Color is seen through the light reflection on a surface. Color seen when light hits the surface of an object and its reflection back to the eye and it create the illusion of depth.

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### 2.3 Definition of color

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Color attracts man from the beginning. Seeing many colors in nature and rainbow in sky man becomes excited to know the secrete of it. The great scientist Newton's experiment to see the rays of sun through the prism in a darkroom. *Being rounded mists of water the rays of sun diverted to the coming direction.* So that rainbow is seen from the opposite side of sun in evening and at afternoon. The series of color in sun like that

V - Violet  
I - Indigo  
B - Blue  
G - Green  
Y - Yellow  
O - Orange  
R - Red

And the balanced mixture" of these all color becomes white. When all the color pigments mixed they change in to dull or natural color.

According to Taylor "color is the property of light rather than of bodies. It is not an entity but a sensation conveyed to the mind through media of the eyes".

According to Luthara, "color is a sensation produced on the eye by the rays of decomposed light. White light is a mixture of all natural coolers".

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## 2.5 CHARACTERSTICS OF COLOR

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Color has three main characteristics as value, Hue and intensity. Value means (how light or dark color is), hue means (red, green, blue etc) and intensity means (how bright or dull color is). Any color can be described in the terms of its value, hue and intensity.

**Value-** value is an element of art that refers to the relationship between light and dark on a surface or object and also helps with form. It is an important

tool for the entire artist as that the way they defines form and creates special illusions. It gives objects depth and perception. Value is also referred to as tone (It means simply refers as shading).

(A) Which can get through white or black color pigments? When white color mixed in other pure color pigment such as blue then its value rises high but when you mixed black in blue then its value becomes low for example as –

High value -	10	
	9 white	white (w)
	8 Yellow	high light (HL)
	7 Yellow, green, Yellow	Light (L)
Medium value-	6 Orange	Low light (LL)
	5 Red-Orange, Blue-green	Middle (M)
	4 Red, Blue	High dark (D)
Low value-	3 Red-violet, Blue-violet	Dark (LD)
	2 violet	Low dark (LD)
	1 Black	Black (B)
	0	

In this scale we give an order to 0-10 and put colors as their value. Now we can see the value of color as nothing is can be so dark so we are not putting black color on 0(Zero) and no pigments is so much light so we are not putting white on 10 No. In value colors can be when they are on similar position.

**Hue-** Hue also has its value. When the colors in contrasting hues are made similar in value, the special effects are coming out. Basically hue is the term for the pure. Spectrum colors commonly referred to by the color name as – red, orange, and yellow, blue, violet. Which can be seen through color wheel or rainbow. Basically all hues can be mixed from three main hues as primary colors. When these primary pigments mixed together it makes black. On the other hand when two pigments of primary color mixed they create another color pigment. That's like hues gave four categories as primary, intermediate or secondary, Tertiary and last category is define through the effects of these three categories as complementary hues, analogous color & monochrome.

**Intensity-** Intensity is also known as chrome or saturation. It refers to colors. Strength or weakness, bright or grayed tone means through if we can check color's purity. It is the process of between pure color and dull color. The color which is in full light that will be full of intensity. If we mixed mixture of black, which means grey in any color then it will become less of intensity for example:-

Tint – Hue + white = light, high tone and high value  
Shade – Hue + Black = shade low tone and medium value  
Shaded tint – Hue + dull color = Less intensity or  
Intensity – dull = white + black

When colors are in purity and bright they called tint and when a pure color have black it called shade and when both black or white mixed together we called it shaded-tint and these tint, shade and shaded-tint were proves the intensity of a color.

### Activity 1

Color temperature -----  
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## 2.5 Classification of colors

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Through the purity or mixing of colors we can define many types of colors as

### Main colors and primary colors-

A according to fundamental rule there are three colors which can not be made by the mixing of other colors together. These colors are called as primary colors as Red, yellow and Blue.

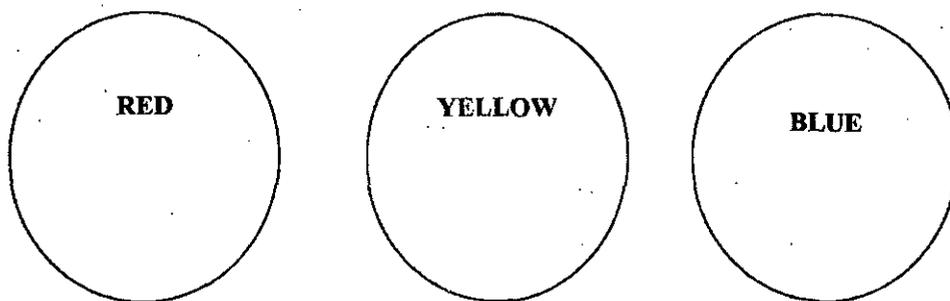


Fig. 18

### Secondary colors-

When we mix two primary colors together, it makes one secondary color as when we mix Red and yellow it creates orange, yellow and blue it creates green, Red and blue it creates violet. So we get orange, green and violet other three secondary colors.

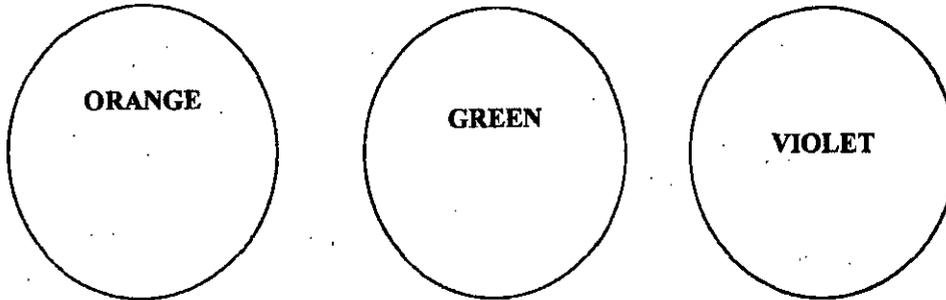


Fig. 19

### Tertiary colors-

Now we have two colors as primary and secondary. In tertiary colors we mixed one primary and one secondary color and we get a tertiary color as.

Red + orange = Red - orange In it quantity of a color is main in this example quantity of red color is larger then orange like this Orange + red = orange red. So quantity of a color is main like this we have many colors in tertiary colors.

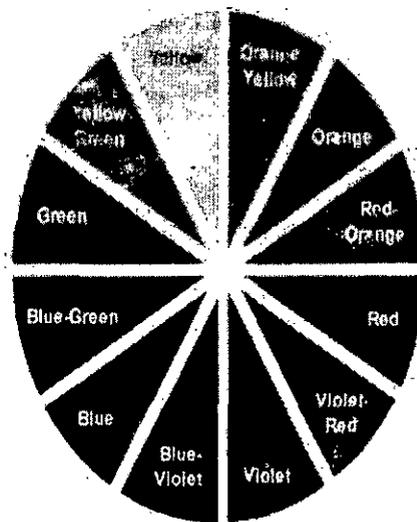


Fig. 20

### Analogous color-

Analogous colors are any three colors which are side by side on a 12 part color wheel such as yellow - green, yellow and yellow orange. There yellow color is prominent here.

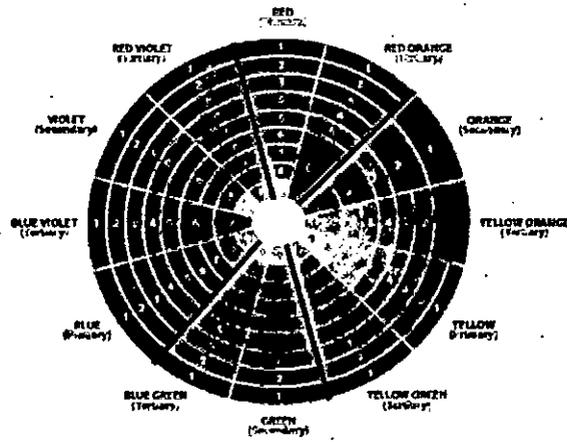


Fig. 21

**Complimentary or opposite color-**

Colors directly opposite each other on the color wheel are complementary colors. When complementary colors are mixed with one another in paint it creates a dull hue. This type of opposite pairs can also be compared in terms of their relative warm and cool color such as violet is cool and its opposite yellow is warm color.

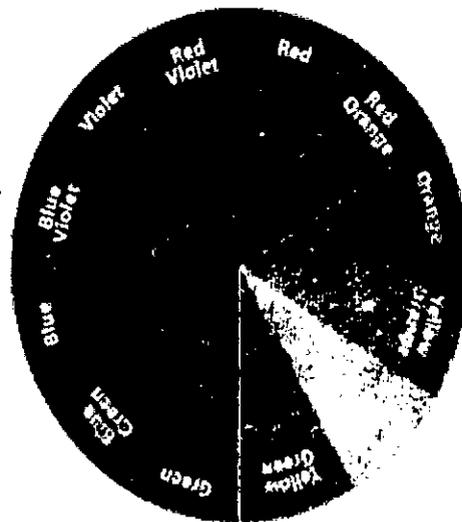


Fig. 22

**Monochrome-**

Here we can use only one hue and its intensity of low and high tones. It called monochrome because in it we can use only one color as – Blue, light blue and dark blue.



Fig. 23

## Activity 2

Primary, secondary and tertiary colors -----

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## 2.8 Psychological effects of colors

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According to taste we can study the emotional response of people to color. Many responses seem to be powerful and universal. Even our traditions are also linked with colors of mourning but in ester traditions white is the color of death. Besides it in western traditions white color especially wore by the brides. Colors have a great link with psychology as Red is color of love but when we have a hit and blood comes out it shows our sorrow and red becomes color of pain. Like this every color has its own impact.

**Red** has most high intensity and it attracts to all. Red is associated with blood, and with feelings that are energetic, exciting, passionate or erotic. Most colors carry both positive and negative implications. The downside of red evokes aggressive feeling, suggesting anger or violence, love and hate that's why it comes in the warm colors category.

**Orange** This color is the symbol of knowledge and bravery. Orange is the color of flesh, or the friendly warmth of the fire. The positive implications of this color suggest approachability, informality. The negative side might imply accessibility to the point of suggesting that anyone can approach—a lack of discrimination or quality. It comes also in warm colors.

**Yellow** is the color of sunshine. This color is optimistic, upbeat, and modern. The energy of yellow can become overwhelming. Therefore yellow is not a color that tends to dominate fashion for long periods of time. This is also comes in warm color's category.

**Green** In its positive mode, green suggests nature (plant life, forests), life, stability, restfulness. On the other hand, green in some tones or certain contexts (such as green skin) might instead suggest decay (fungus, mold), toxicity, and artificiality. It comes in the cool colors.

**Blue** suggests coolness, distance, spirituality, or perhaps reserved elegance. Some shade of blue is flattering to almost anyone. In its negative mode, we can think of the "blues" —the implication being one of sadness, passivity, alienation, or depression. This is also cool color.

**Violet** is the color of fantasy, playfulness, impulsiveness, and dream states. In its negative mode, it can suggest nightmares, or madness. It contains red hue so its impact is aggressiveness. And on blue it shown peace and coolness it is also comes in cool colors category.

**White** This color is the symbol of peace. Infact this is not be the part of colors. This hue is only used only for changing a hue's intensity. It is the symbol of holiness and purity.

**Black** This color is the state of lack of light it does not have any own color. Its impacts are as dullness & sorrow and have the feelings of depression, darkness, fear and evil etc.

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## 2.8 Tone

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Tone means to color a painting in light and dark form, rather than what the actual color or hue is. Every color can produce a variety of tones as how light and dark it depends on the color tones are relative as the dark and light tones depends on the subjects of painting and the feelings of artist. Atone which is light can be seen darker in another surrounding of color tones even they are also lighter. We can get range of tones that can produce also variety. Light hues such as yellows will produce a smaller range of tones than darker ones such as black.

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## 2.8 Tonality and value key

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As we can talk about tones depart from color but we can not imagine color without tone. As Picasso (father of western art) saying. "They'll sell you thousands of greens. Viridian green and emerald green a cadmium green any any short of green you like: but that particular green never". It is necessary to plan a color scheme in black white and middle tones.

### Pitch-

Pitch means lighter and darker tone of hue. Light tone is called High Pitch dark tones are called low pitch. Light tones can be used to depict happiness excitements and movement. Besides it dark tones are the symbol of dullness, weakness, deportation and laziness.

### Major

If tones have lot of middle tones its impact seems complimentary. Lots of complimentary tones in a painting are successful to attract viewer. This value becomes high. But this type of tones makes eyes restless. To put light and dark tones together it creates lots of comparison.

### Minor

At the time of composition if we apply tones without gaping this type of composition is called harmonious and dull which impact is sweet soft and peaceful.

### Activity 3

Types of tones -----  
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## 2.9 Classification of Tones

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Different types of tones can be divided into three tones 1. Light tones and tints 2. Middle tones 3. Dark tones and shades. These all types are basically between light and dark tones. The two extreme tones are black (very dark) and white (very light). For value of a color it is important to an artist to have tonal contrast in painting. When think tone as an element in painting a composition. The tonal contrast or range in a painting to arrange the light and dark tones. There is not a need of wide tonal range to make a painting successful. A limited range of tones can be very powerful if we use relative tone effectively.

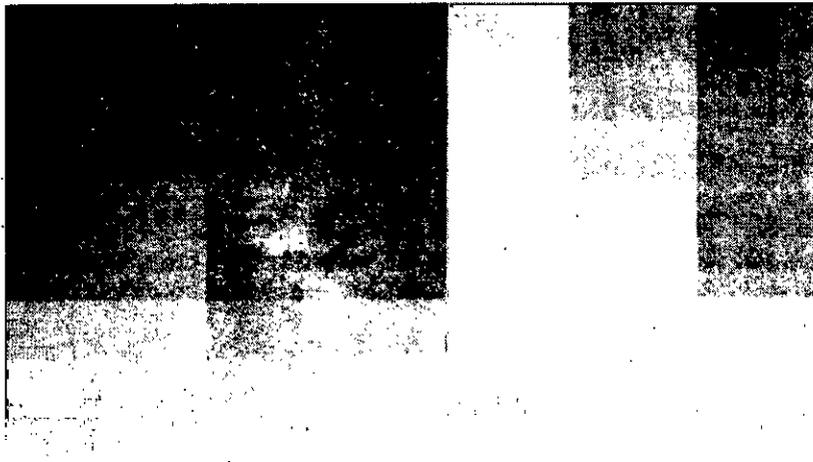


Fig. 24

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## 2.10 Importance of Tones in a Painting

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Tones are the main structure of paintings, they give us body, depth and three dimensional effect. The whole concept of dealing with tones and how they work is either brushed aside or momentarily forgotten in the excitement of producing a finished artwork. Failing to give some consideration to a tonal plan is necessary to starting a painting can result in either a washed out image or an overworked, dark and muddy picture. It is important to study use of tone effectively as it is tone, not color or line that well separates the features and objects in a painting. To simplifying the amount to tones as we see to about five main values, although confidently putting them into a painting is often quite a different story. To know the importance of tone we can make our painting tremendous. To convey the importance of tone and how, with a little thought, we can rally make a difference to in our artwork. In order to give our paintings depth and body we need to make sure that we are including the tonal extremes – that is a very light and a very dark tonal value. To begin with it is a good idea to obtain or make a tonal chart or value finder to assist us in judging the tonal strengths in our paintings.

**Harmony-** By using middle tones between in complementary tones we can state harmony. Like this we can create softness in tones. Where space is nil there creation of tones makes it active.

**Three dimensional effects-**

Through light and shade in a object crates the illusion of three dimensions on the two dimension surface. Because the hardness of object, its depth and roundness can be shown through light and shade. If we have to showing hardness in object on upper side and lower side between another object, we can show this only by light and shade and this technique is called as chiaroscuro in which CHIARO means light and OSCURO means darkness. In this method 3D effect are important.

**Balance-**

In a painting light and dark tones means all types of tones have to apply. Its versatility is shown that any side of a painting can not become heavy.

**Perspective-**

In perspective when we talks about Arial perspective then it is thought that tones are using for showing distance. So at a distance tones becomes change as well as the intensity of color is also changed as when we see a blue wall at our nearest point it seems dark in color and when we see same wall at a distance its color seems lighter in shade.

**Activity 4**

Role of tone in a painting -----  
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**2.10 SUMMING UP**

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Color is the most emotional of art. Our awareness of color is conditioned by our environment, our culture and our retinal physiology. But color also effects us intuitively, arousing our most primitive instincts. It effects our emotions directly, conditioning our moods, thoughts, actions and even our health. In previous

centuries color was termed the sensual part of art because it attacked emotions directly and had no boundaries or rules. Today terms like "seeing red" and "feeling blue" are part of contemporary language. Sir Isaac Newton, the British scientist who discovered the color spectrum in the 17<sup>th</sup> century, turned it into the color wheel. This circular color spectrum best describes our perception of and the continuous flow of colors, while it establishes opposites across the diameters. Through the various tones of colors we can create a new or ideal painting.

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## **2.12 AIDS TO ANSWERS**

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### **Activity 1**

Colors have the power of temperature as we know it warm and cool feelings. It is depending on the wavelength of light which is reflected by the colors. Infrared is called as warm colors and ultraviolet is based on cool colors. Instead of it if we parted color wheel in two sides we can easily get warm and cool colors.

### **Activity 2**

Primary colors are red, yellow and blue. These colors can not be getting by mixing other colors. Besides it other colors can be get by mixing primary colors. The secondary colors are orange, green and violet. These colors can be getting by mixing primary colors. Tertiary colors are such as red- orange, red -violet, yellow- green etc. These colors can be getting mixing primary and secondary colors.

### **Activity 3**

Different types of tones can be divided into three part light tone and tint, middle tones and dark tones.

### **Activity 4**

Tones give a painting depth and body and also the illusionary effect of three dimensions on 2D surface which is the true combination of light and dark areas informs.

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## **UNIT 3    TEXTURE AND SPACE**

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### **Structure**

- 3.0    Aims
- 3.1    Introduction
- 3.2    Texture
- 3.3    Definition of Texture
- 3.4    Classification of Texture
- 3.5    Importance of texture in painting
- 3.6    Space
- 3.7    Division of space as 2D or 3D
- 3.8    Types of Space
- 3.9    Summing Up
- 3.10   Aids to Answers

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### **3.0    AIMS**

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After reading this unit you will be able to:

- Recognize all the difference between textures.
- Verities of textures.
- The main thing of a painting in the form of space.
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### **3.1    INTRODUCTION**

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Textures are the main thing in our life. We can recognize things through its textures. Texture gives depth to a space. Space are the quality product in which an artist can express its feeling a builder can stands long buildings on a ground it is a builders space as for artist wall, ground or paper is space in which he express his feelings and with the help of texture his expression becomes marvelous.

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### **3.2    Texture**

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Texture is a valuable element because it engages another sense besides sight. Texture is "tactile" that means, it appeals to our sense of touch. Artists know this element can appeal to viewers and may try to recreate the illusion of texture, or add real texture to stimulate our tactile nature.

Texture is also related to value, in that it's created by modifying the light on a surface. We don't need to touch a shiny silver bowl to know its surface is hard, smooth, and polished. But we can "sense" a crumpled piece of paper's texture because of the hundreds of broken, which makes changes in it. In sculpture, hammering, carving, embossing or molding the surface of the material adds texture. Texture is a powerful art element because it can quickly evoke memories and emotions more aware of textures we have to look all things around us the carpet, in the clothes you're wearing, and the fur on your dog etc.

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### **3.3 DIFINATION OF TEXTURE**

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The surface quality of an object that we sense through touch is called texture. All objects have a physical texture. Artists can also convey texture visually in two dimensions, and three dimensions. In a two dimension painting, texture gives a visual sense of how an object depicted and would fell in real life if we touched: hard, soft, smooth, hairy, leathery, sharp, etc. In three-dimension works, artists use actual texture to add a tactile quality to the work.

Visual Texture is the illusion of a three-dimensional surface. We use our hands to feel real Texture. When we run our hands over the bark of a tree, the surface of a piece of sandpaper feels like these objects have real Texture, texture you can feel as well as see. Artists work very hard to imitate the look and feel of real Texture in painting. Perhaps an artist can't "make" the bark of a tree in his landscape as it "feel" like real bark, but the viewer will "see" the Texture and be able to associate it with the rough feel of actual bark. Artists are masters of depict on. In some works, the viewer is tempted to actually reach out and touch a work of art because it looks like it has a Texture. They are surprised to feel only brushstrokes or a flat surface. Our eye is tricked into seeing a "real" Texture. Other artists purposefully add a "felt" texture to the surface of their work. It allows the viewer to see actual Texture and appreciate the interest Texture gives to paintings.

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### **3.4 Classification of Texture**

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The surface of every object in this world inspires to create texture and also dominance it. So according to the structure of texture and availability, it can be divided in to three parts.

1. Visual Texture
2. Artificial Texture
3. True Texture

Visual texture can be divided into three relative categories:

1. Patterns
2. Photographic
3. Illustrated

### Patterns as visual Texture

Patterns are the most common type of texture that you encounter on the web. In many cases they are tile able images that are rendered as background images in a page, or appear as textured design accents. Patterns can range from illustrated elements that can repeat endlessly, or as three dimensional (often photographic) textures that can evoke a sense of depth and dimension.

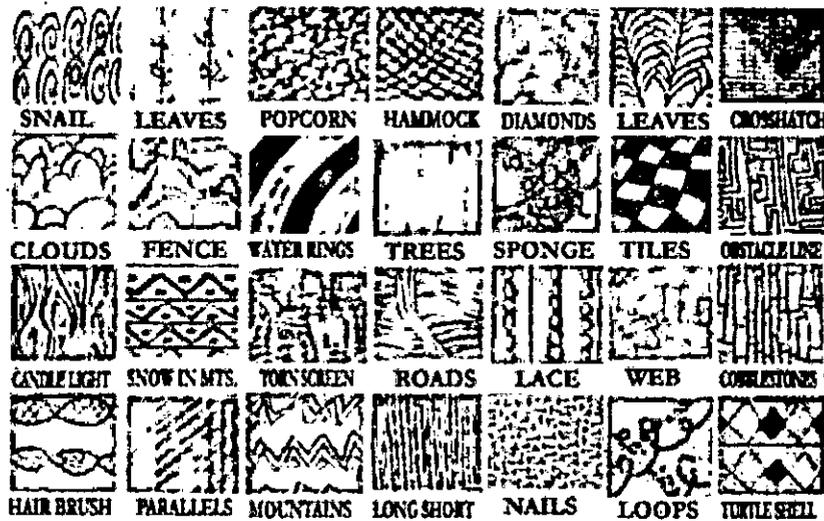


Fig. 25

### Photographs as visual Texture

It would be more appropriate to consider photographic texture as singular instances of texture applied to the design, rather than something that is explicitly tiled as in the case of patterns. Photographic textures tend to range in subject matter, but the most common example of photographic texture are images that can be used as backgrounds, such as walls (brick, cement, etc).

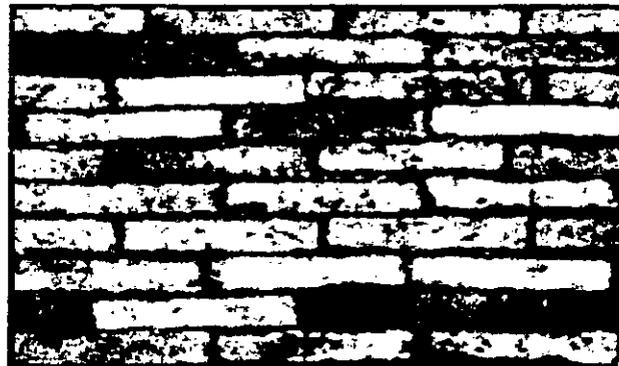


Fig. 26

## **Illustration as visual Texture**

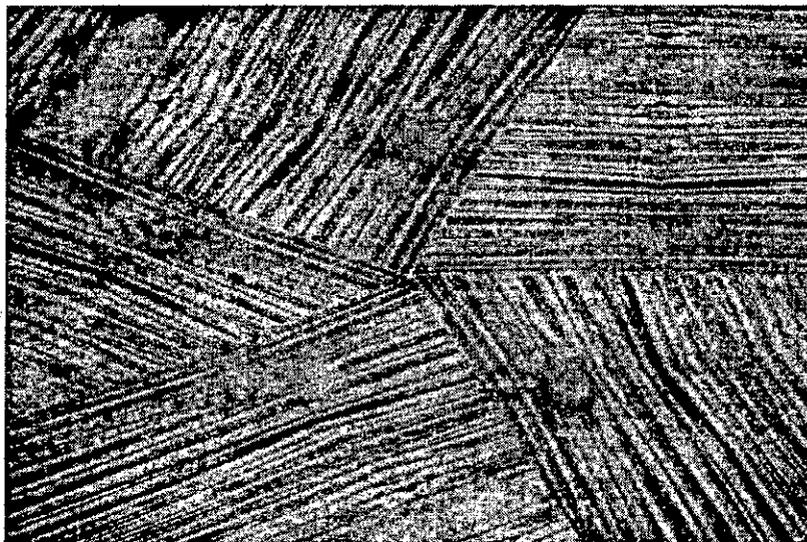
Illustrated texture is something of a trend over the past few years, where artists and designers mix various sources such as photographs, tile able patterns, and light to create unique textures.



**Fig. 27**

## **Natural Texture**

We can find an infinite variety of textures in nature: tree bark, mountain rocks, fruit peel, the surface of leaves, etc. All have different natural textures which help us recognize their form and use. Colors also help us distinguish objects of a similar texture: an orange peel from a lemon peel pine tree bark from cork tree bark, etc. Color also helps us distinguish a wide range of textures: smooth, rough, shiny, dull. Light can highlight the texture of an object, evening light before sunset creates small shadows that enrich the textures of tree, lawn, sand on the beach etc.



**Fig. 29**

## Artificial Textures

Artificial textures are man-made. We often create objects that imitate nature and natural textures, for example, artificial plants, artificial firewood, etc. Some times we use natural materials to make artificial objects, for example, furniture made from wood; pots from mud clay...fabrics are made more of less attractive when we change their weave and colors. Some household objects use textures for a specific purpose: a rough texture on a handle or on a pen helps us grip the objects better. Artists use texture to add beauty to shapes. The texture of surfaces helps us identify objects that appear in a work of art.



Fig. 29

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### 3.5 Importance of Texture in Painting

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Texture in painting is a difficult element to define. Texture is not just refer to the roughness of smoothness of a work of art, but also of surface difference, from the quality of the brushstrokes to the addition of foreign element into the work of art. The most exciting aspect of texture is that, when used carefully, it adds to the meaning and depth of an artwork. On the other hand, if texture is used inharmoniously, then it can become a negative factor.

The way in which you paint involves texture. For example, if your brush strokes are gentle and smooth the overall texture in the painting will be smooth and even. Painting in a more "expressionistic" fashion, with broad and impulse strokes, creates a different texture that is rougher and more dynamic to the eye. A good painting will involve both these extremes. The best way to understand texture in painting is to experiment. Take a board or spare canvas and use this as a area on which to practice. Try different brushstrokes using varying amounts of paint. It is a good idea to build up a reference library of different textural effects. If you are using oil paints then you will have to experiment with different strokes of your brush on each sheet and in this way you will acquire an understanding of direct textural effects in painting. The texture of the painting surface.

The surface that you use becomes an important factor in the creation of textures. For example, a rough canvas will produce a very different textural finish to a painting than would a smooth board. It is very important that you take into account the type of texture that you are working on. Plan your painting in relation to the background. In order to expand your understanding of texture you will need to experiment with materials. There are lots of techniques that you could apply in this area.

At first, you have to use different tools when applying paint to a paper or canvas surface. Experiment with painting knives and other materials. Use different objects for example, steel mesh and glass to apply paint to your surface. The famous German artist Max Ernst used steel mesh to produce a background to some of his paintings. He did this by applying paint to the steel mesh and then placing the canvas firmly on the sheet of painted steel. The impression of the painted mesh was retained on the canvas surface and was used as a textural background to the painting.

Another method that is more adventurous, and also uncertain, is to experiment with different elements that are actually integrated into the painting rather than applied to the surface externally. One of the most interesting textural elements to use is fabric. Try this experiment on a piece of board or canvas. Search for odds and ends of old fabric? A piece of a shirt, curtain fabric etc. Once you have an assortment of interesting material textures, integrate them into your painting in the following ways. If you are painting with acrylic the process is very easy. Acrylic paint is itself a very good adhesive and you can simply coat one side of the material with acrylic paint and paste it on the surface. In other words, you apply the material directly to the painting in progress. Another method would be to first apply textural elements to the surface before beginning the painting.

The same method can be used when working with oil paints? But remember that oil is not as strong and adhesive as acrylic and that it takes a much longer period of time to dry. Apply a thick layer of paint to the area covered with fabric. Then scrape back the paint with a cloth or painting knife. Some of the paint remains and parts of the underlying fabric are visible. As you apply further layers of paint, the texture will almost disappear, leaving only a subtle trace and impression under the surface. In this way it is possible to build up a painting with many layers of interesting texture.

## Activity 1

Implication of texture in a painting -----

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### 3.6 Space

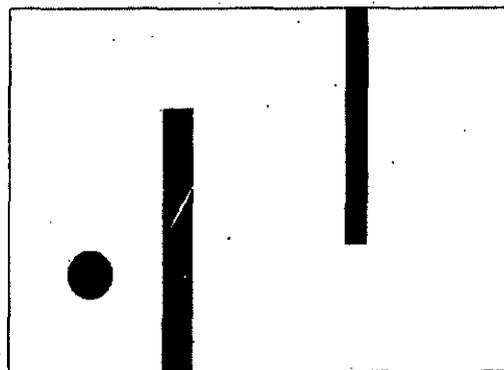
The creation of a visual perspective, which gives the illusion of depth is another Element of Art called Space. Form to be seen clearly, need space around them to create sense of edge that defines their shape. Shape is working area within which we compose a picture. The right use of Space is an art in itself. Space can be classified as Positive and Negative. Positive Space is the space taken by an object and Negative Space is the space between the objects (White Space). The right way of using both these kinds of Spaces affects the totality of the artist's composition. Based on the volume of space, it can be either two dimensional or three dimensional to give pictures an illusion of depths and distance on a flat surface. The management of Space can be ensured by the following ways: - Linear perspective, where distant object are made proportionally smaller than the closer ones. Horizon Lines and Vanishing Points are the scales on which linear perspective is determined. Objects placed at a distance are rendered less details, clarity, and intensity than the close ones. Three dimensional Space work is done with the help of shading, which gives it a feeling of depth. Space can also be created with the overlapping of objects.

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### 3.7 Division of space as two dimension or three dimension

An element of art, Space refers to distances or areas around, between or within components of a piece. Shape can be positive or negative open or closed, shallow or deep and two-dimensional or three-dimensional. The space in **two dimensional artworks** such as paintings, drawing, prints and photographs (flat space) is essentially limited to height and width. While there is no actual depth or distance in such works, artists have crated techniques to crate the illusion of depth or distance on these flat surfaces. The following represents some of those techniques:

1. The most prominent of these techniques is the application of linear perspective. Through this application distant objects are rendered proportionately smaller than closer ones. The determining factors of this space depends upon the horizon line and vanishing points.
2. Other one more prominent technique is known as atmospheric perspective. This application renders distant objects and spaces with less detail and intensity than closer objects. For example, the
3. use of dull colors for distant shapes can suggest space between the viewer and the shapes.
4. The placement of subjects can give the illusion of space. Distant shapes are higher and closer shapes are lower in the picture plane.
5. Overlapping the rendering of the picture plane can suggest space.
6. Through the rendering of these techniques, the artist appears to destroy the flatness of the picture place, transporting the viewer into what appears to be a world of actual space.



**Fig. 30**

Three dimensional spaces are recognized as having height, width, depth, and are referred to as actual space. This would include sculpture, furniture, architecture, ceramics and jewelry. In the setting of a three dimensional work of art the viewer can freely move around and (in the case of architecture) through it. Three dimensional arts may use both positive and negative space as a means of revealing content and meaning. For example, in sculpture the space in and around the form can be described as negative space. Another way to consider distinctions of positive and negative space. Can be equated as the presence of physical material = positive; or in the absence of it = negative. The consideration of how the artist uses both positive and negative space in the articulation of their expression is an important factor.



### 3.8 Types of Space

Space is the area provided for a particular purpose. It may have two dimensions (length and width), such as square, or it may have three dimensions (length, width, and height). Space includes the background, foreground and middle ground. Space refers to the distances or areas around, between or within components of a piece. There are two type of space: positive and negative space. Positive space refers to the space of a shape representing the subject matter. Negative space refers to the open space around the subject matter. Negative space, is the space around and between the subject(s) of an image. Negative space may be most evident when the space around a subject, and not the subject itself, forms an interesting or artistically relevant shape, and such space is occasionally used to artistic effect as the "real" subject of an image. The use of negative space is a key element of artistic composition.



Fig. 32

In a two-tone, black and white image, a subject is normally depicted in black and the space around it is left blank (white), thereby forming an outline of the subject. However, reversing the tones so that the space around the subject is printed black and the subject itself is left blank causes the negative space to be apparent as it forms shapes around the subject, called figure-ground reversal.

The use of equal negative space, as a balance to positive space, in a composition is considered by a many as good design. This basic and often overlooked principle of design gives the eye a "place to rest," increasing the appeal of a composition through subtle means. The term is also used by musicians to indicate silence within a piece.

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### **3.9 Summing Up**

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These fundamental elements are compulsory to all those who wants to create a masterpiece. Now by the modern time, this is not compulsory to use every element together. This is an introduction to all those starts to study in fine Arts. In modern time artists are free to use the elements as they want and as their need some artist were used to apply colors only not with brush or knife directly through the tubes and gives their expression. Some of then are only use to line drawing or sketching in their paintings, some are using all these elements together as our ancient minute line, form, color, tone, texture and space.

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### **3.10 Aids to answers**

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#### **Activity 1**

1. Texture is the way to know the surface of an object in the sense as what actually feels of fabrics, colors, and everything in this world. There are three types of texture of textures as – visual texture. Artificial texture and true texture. It is based on totally experiments on a surface and gives a new look, new body and new impact to us.

# **CHAPTER 2**

## **Principals of Art**

**UNIT 4 : Balance and rhythm**

**UNIT 5 : Proportion, Dominance and perspective**

**UNIT 6 : Harmony and unity**

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## **UNIT 4    BALANCE AND RHYTHM**

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### **Structure**

- 4.0    Aims
- 4.1    Introduction
- 4.2    Balance
- 4.3    Types of balance
- 4.4    Rhythm
- 4.5    Meaning of rhythm
- 4.6    Importance of rhythm
- 4.7    Types of rhythm
- 4.8    Summing up
- 4.9    Aids to answers

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### **4.0    AIMS**

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After reading this unit, you should be able to:

- Define the concepts of art principal
- Identity the right uses of all elements in proper way
- Discuss the basic concepts of traditional art relation of elements and principals.

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### **4.1    INTRODUCTION**

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There are many basic concepts that underlay the field of Art. They are often work categorized differently depending on the user who used them their work. The first thing we need to do is organize them, so that we have a framework for this discussion.

We can group all of the basic of Art into two categories: principles and elements. For the study the principles of Art are the overarching truths of the profession. They represent the basic assumptions of the world that guide the Art practice, and effect the arrangement of elements within a composition. By comparison the elements of are the components of Art themselves, to be arranged.

The principles of art are the set of rules or guidelines of art that are to be considered when considering the impact of a piece of artwork. They are combined with the elements of art in the production of art. Here we are discussing the principles - Balance and Rhythm.

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## 4.2 BALANCE

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Balance is the consideration of visual weight and importance. It is a way to compare the right and left side of a composition. If we see a see-saw with a long board across a wooden sawhorse. Two weights, one on either end of the board. Only problem was if one weight was a lot heavier than the other, she got the short end of the board. That meant the lighter weight kid got a higher ride. We knew instinctively that the seesaw wouldn't balance if we didn't adjust the location of the board according to the difference in the weights.

When we're dealing with asymmetrical balance in our painting we've got the same problem as weight on a seesaw. So we are we talking about? What makes visual weight and what is visual balance?

In composition making, we've got horizontal balance, vertical balance (the kind we experience when we're standing straight up) and radial balance (that's like a bicycle wheel where the outward forces pull toward the center and vice versa). All these are a part of the visual balance we deal with in painting. They're put into play by where we place the looking, their sizes, proportions, physical characteristics and directions.



Fig. 33

At this painting .

First, we'll draw a line down the middle so we can see how the images are placed in relation to the center.

Notice how most of the man's image appears on the left side of the painting, yet it feels balanced. Why? With the man's face turned towards the left and with most of the content of the painting on the left, we should feel slightly topsy-turvy, but we don't. Why is that?

Notice the picture on the wall placed at the top right corner, most of which is outside of the painting? And look at those interesting edges on the man's sleeve. We are going to take away these two things and let you see what happens to the balance.



Fig. 34

Now, see how our eyes go to the man's face and either shoot off to the left of the painting or hang around with the man's face and the newspaper.

It appears that an artist was playing with horizontal balance. The man's face turned toward the side of the newspaper closest to the left edge gives a visual pull in that direction, but the strong light on his hand makes a counter pull toward the right. The interested edges along the sleeve do the same, then the picture at the top going off the upper right hand side gives that final additional visual weight to balance the whole piece.

### Activity 1

Balance means-----  
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### 4.3 TYPES OF BALANCE

**Symmetrical balance**-The butterfly below by itself is essentially **symmetrical**. Both sides are similar in visual weight and almost mirrored. Because symmetrical balance often looks more stiff and formal, sometimes it is called **formal balance**.

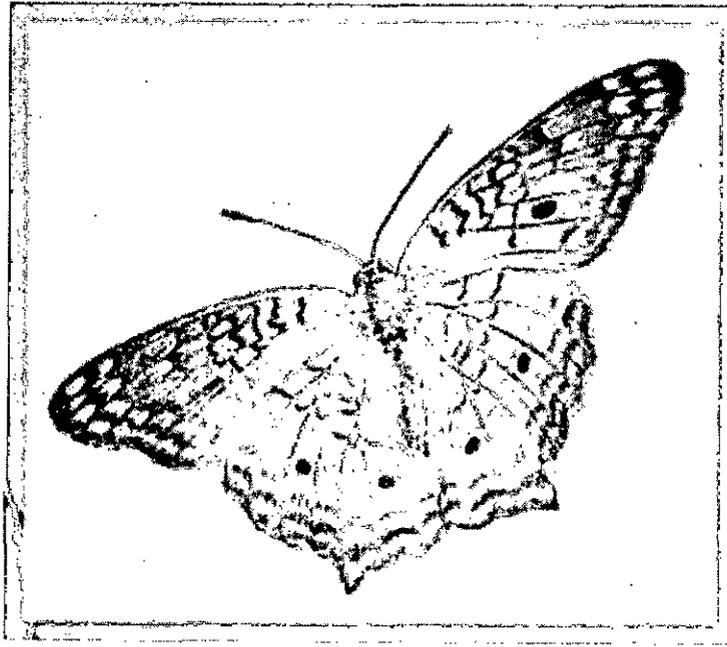


Fig. 35

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

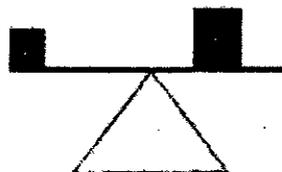
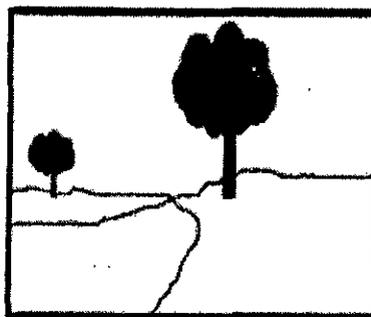


Fig. 36

Radial balance is not very common in artist's compositions, but it is like a daisy or sunflower with everything arranged around a center. Rose of course a butterfly, even though it is window of cathedrals uses this design system. Symmetrical, doesn't look stiff and formal because we think of fluttering butterflies as metaphors for freedom and spontaneity. It is a overpowering formal design effects.

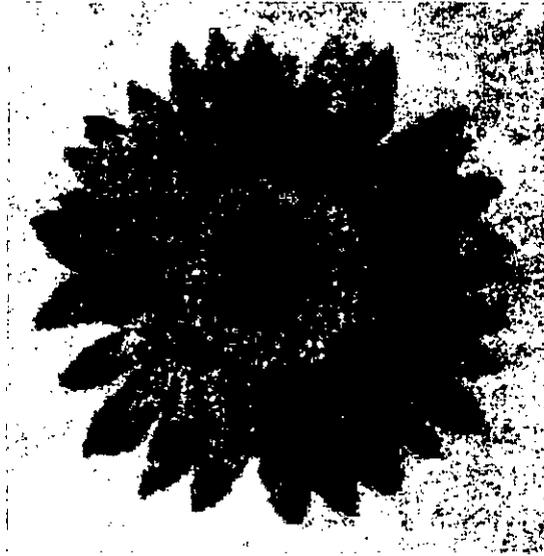


Fig. 37

Of course a sunflower can have many meanings and feelings beyond its "radiant" feeling. Farmers might hate it as weed cutting into their corn production. On the other hand, many of us can't help thinking about Vincent Van Gogh's extraordinarily textured painted sunflowers. Once we have contemplated those thickly expressed colors and textures with their luscious painterly surface, every sunflower we see becomes an aesthetic experience filled with spiritual sensations.

Variety – we 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- effects of depth, space, projection toward the viewer add interest. Linear perspective in the real world makes things look smaller in the distance. Some artists try to avoid depth by making large things duller and small things brighter, and so on to make the objects contradict realism. Many artists don't believe in realism even though they could do it if they wanted to. It seems too boring to them. Realism wouldn't be art for some artists.



Fig. 38

Repetition- Some ways to use Repetition of the Visual Elements are:

**Size Variation** can apply to shape, form, etc. Notice how size can effect how close or far something can appear to be from the viewer. Here the same butterfly is shown twice. Which one appears closer? Note how size relationship creates depth or space in a composition. We can already recognize closer and farther based on size even though they wouldn't typically use this in their pictures unless they were motivated to do so.

Repetition can be used on all of the Visual Elements without any change they can Quickly get boring.



Fig. 39

Radial balance is not very common in artist's compositions, but it is like a daisy or sunflower with everything arranged around a center. Rose of course a butterfly, even though it is window of cathedrals uses this design system. Symmetrical, doesn't look stiff and formal because we think of fluttering butterflies as metaphors for freedom and spontaneity. It is a overpowering formal design effects.

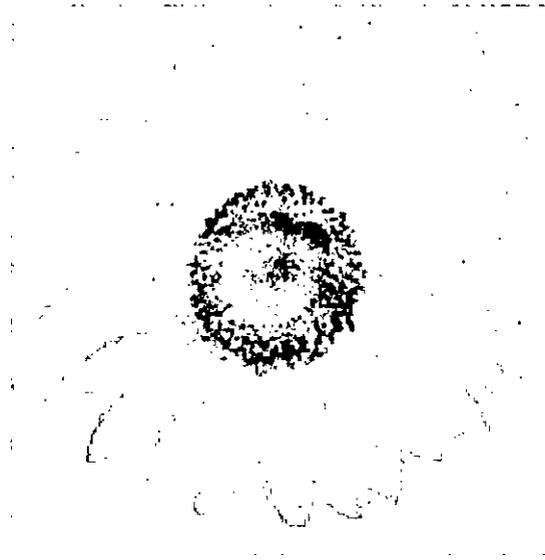


Fig. 40

However, repetition with variation can be both interesting and comfortably familiar. Repetition gives motion.

**Variation** can be used with all of the visual elements. See "Variety" above. You can do this with all the elements. Artists do this all the time.

Color saturation sometimes called "color intensity" or brightness can also give a feeling of depth and space. Which of these butterflies are farther away? Most second graders can see this effect when they are asked to look for it. These butterflies create the illusion of depth even though they are all the same size.



Fig. 41

We can reproduce effects like this as observe in nature if the artist has them observe these effects in the landscape. A foggy importing is an excellent time for a lesson in "atmospheric perspective". Atmospheric perspective causes colors and shapes to get blurrier and foggier in the distance.

**Overlapping** is often used by artists to create depth. Young children try to avoid overlapping their work.

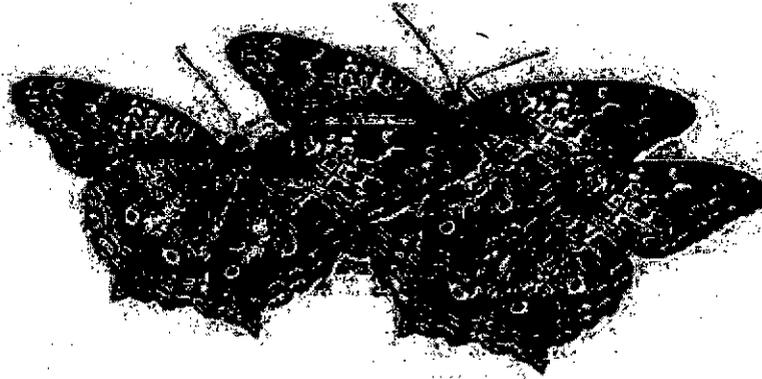


Fig. 42

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#### 4.4 RHYTHM

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**Rhythm** - A visual tempo or beat. The principle of art that refers to a regular repetition of elements of art to produce the look and feel of movement. It is often achieved through the careful placement of repeated components which invite the viewer's eye to jump rapidly or glide smoothly from one to the next.

In any artwork, it is possible to distinguish between rhythm of color, line, and form. In the continuity of the three comes the whole rhythm of that work.

Rhythm unites the visual culture with music, but in visual culture, rhythm is more evident in the applied arts than in the fine arts. In the former, it is often the foremost means of aesthetic expression.

---

#### 4.5 MEANING OF RHYTHM

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Rhythm originated in the Greek word *rhythmus*, meaning measured flow, which they passed into Latin as *rhythmus*, meaning movement in time. Its first uses in English were literary, in reference to the metrical rhyming of verses. English speakers began to use rhythm concerning repetition of musical beats in the late 18th century, and about visual elements in the same period.

Each artist, every period, every culture produces a characteristic sort of rhythm. Recognizing a work's rhythmical peculiarities often aids in identify the culture or time in which it was produced, if not the individual artist who produced it.

---

## 4.6 IMPORTANCE OF RHYTHM

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Rhythm's importance can be demonstrated by noting how many important rhythmic cycles we observe in nature — consider the alternating tension and relaxation in the heart's beating or in the ocean's waves, the revolutions of the earth around the sun, the comings and goings of generations. Each of us has personal rhythms to our days, weeks, and years. Life, indeed, would be chaotic without rhythm. Participating in the tempo of this flow gives us excitement and calm, yearning and contentment, yin and yang. It is natural that we would employ rhythms to organize and unify our works, much as they do the rest of our experience.

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## 4.7 TYPES OF RHYTHM

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There are several types of visual rhythm. These include:

**Regular rhythms** - The background design behind this text has a regular rhythm. (In the following examples, let the letters A, B, etc. stand for visual elements of any sort)

AB-AB-AB is the most common type. Picture alternating stripes of two colors, for instance. (In English prosody, a student of poetry might read this as either "iamb" or "trochee". An iamb is a metrical foot consisting of two syllables, the first syllable accented, the second unaccented, as in AB-AB-AB. It becomes trochaic meter if the accenting is reversed, as in AB-AB-AB.)

Some more examples:

ABC-ABC-ABC (In English prosody, a student of poetry might read this as "anapest" or "dactyl". An anapest is a metrical foot consisting of three syllables, the first two syllables unaccented, the third accented, as in ABC-DEF-GHI-JKL. A dactyl consists of three syllables, the first accented, the second and third unaccented, as in ABC-DEF-GHI-JKL.)

ABBB-ABBB-ABBB

ABCB-ABCB-ABCB

ABCDCDA-ABCDCDA-ABCDCDA

### **Alternating rhythms -**

Some examples:

ABA-CDC-ABA-EFE-ABA-CDC-ABA-EFE-

ABC-ABC-ABC-DEF-DEF-DEF-ABC-ABC-ABC-DEF-DEF-DEF-

ABCD-DCCBBA-ABCD-DCCBBA

**Progressive rhythms -** Progression occurs when there is a gradual increase or decrease in the size, number, color, or some other quality of the elements repeated.

Some examples:

AB-AABB-AAABBB-AAAABBBB

AB-AB-AB-AB-AB-AB

AB-AB-AB-AB-AB-AB-

ABC-ABD-ABE-ABF-ABG-ABH-ABI

**Flowing and random rhythms - Music**

Each of these types of rhythm might be altered periodically. theory might be defined as the study of rhythms and their periodic alterations.



Fig.43

## Activity 2

Role of rhythm-----  
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## 4.8 SUMMING UP

This unit has largely been an overview of the balance and rhythm as its importance in the art field. These principals are the most important among all. The both principals are known as ideal of painting. We can easily see the impact of balance and rhythm in our cultural Indian painting of Ajanta, Ellora etc.

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## 4.9AIDSTOANSWERS

### Activity1

Balance is the perception of visual equilibrium, and relates to our physical sense of balance. It is an appeasement of opposing forces in a composition that results in visual stability. Most successful compositions attain balance in one of two ways: symmetrically or asymmetrically. Balance in a three dimensional object is simple to understand. If balance isn't achieved, the object tips over. To understand balance in a two dimensional structure, we must use our imaginations to carry this three dimensional analogy forward to the flat surface.

### Activity 2

Rhythm can be created in a number of ways. The characteristic flow of the individual line is referred as linear rhythm. Accomplished artists have a common manner of putting down the lines of their drawings that is a direct result of the characteristic gesture used to make those lines, which, if observed, can be seen to have a rhythm of its own. Linear rhythm is not as dependent on pattern, but is more dependent on timed movement of the viewer's eye.

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## UNIT 5 PROPORTION, DOMINANCE AND PERSPECTIVE

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### Structure

- 5.0 Aims
- 5.1 Introduction
- 5.2 Proportion
- 5.3 Good proportion
- 5.4 Dominance
- 5.5 Perspective
- 5.6 Types of perspective
- 5.7 Summing up
- 5.8 Aids to answers

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### 5.0 AIMS

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After reading this unit, you should be able to:

- Identify the right uses of proportion and dominance elements in proper way
- Get the knowledge of sizing and proper way of composing a art piece.

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### 5.1 INTRODUCTION

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It can be justifiable that the world of art is now free form all the rules and regulations but these principals are the basics for a binger. Every artist has to know about it after become awareness you can develop your own style.

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### 5.2 Proportion

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**Proportion in art** is the comparative harmonious relationship between two or more elements in a composition with respect to size, color, quantity, degree, setting, etc. ratio. A relationship is created when two or more elements are put together in a painting. This relationship is said to be harmonious when a correct or desirable relationship exists between the elements. This refers to the correct sizing and distribution of an element or object which creates good proportion. Good proportion adds harmony and symmetry or balance among the parts of a design as a whole.

When the principle of proportion is applied to a work of art it is usually in the relationship of size. That is, the size of one element of the composition as compared to the size of another related element. In the instance of a relationship of size a comparison is made between the:

- height, width and depth of one element to that of another
- size of one area to the size of another area
- size of one element to the size of another element
- amount of space between two or more elements

Proportion is usually not even noticed until something is out of proportion. When the relative size of two elements being compared seems wrong or out of balance it is said to be "out of proportion". For example if a person has a head larger than their entire body, then we would say that they were out of proportion.

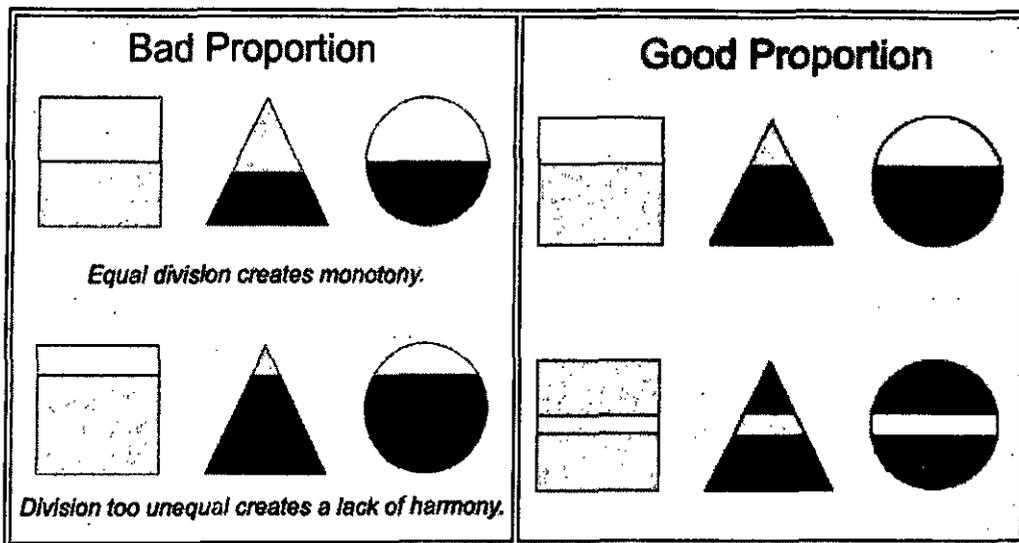


Fig. 44

### 5.3 Good Proportion

There are several ways for achieving good proportion:

1. Place together elements which are similar in character or have some feature in common.
2. Create major and minor areas in the design, as equal parts can quickly become monotonous and boring. However, the differences in size must not be so great as to make the parts appear unrelated and therefore, out of harmony with each other.
3. Arrangement of space should be in such a way that the eye does not perceive a standard mathematical relationship. Dividing up the composition in halves, quarters and thirds should be avoided. A subtle relationship creates a more dynamic design.

4. Create harmony in the art work. Harmony is an agreement between the shapes that stresses the similarities of all parts. In other words, the shape of one part should "fit" the shape of the adjoining elements. Shapes should "fit" properly in their positions and spaces.

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## 5.4 Dominance

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Dominance relates to important degrees of emphasis in Art. It determines the visual weight of a composition, establishes space and perspective, and often resolves where the eye goes first when looking at a design. There are three stages of dominance, each relating to the weight of a particular object within a composition.

- Dominant: The object given the most visual weight, the element of primary emphasis that advances to the foreground in the composition.
- Sub-dominant: The element of secondary emphasis, the elements in the middle ground of the composition.
- Subordinate: The object given the least visual weight, the element of tertiary emphasis that recedes to the background of the composition.

In the below example, the trees act as the dominant element, the house and hills as the secondary element, and mountains as the tertiary element.

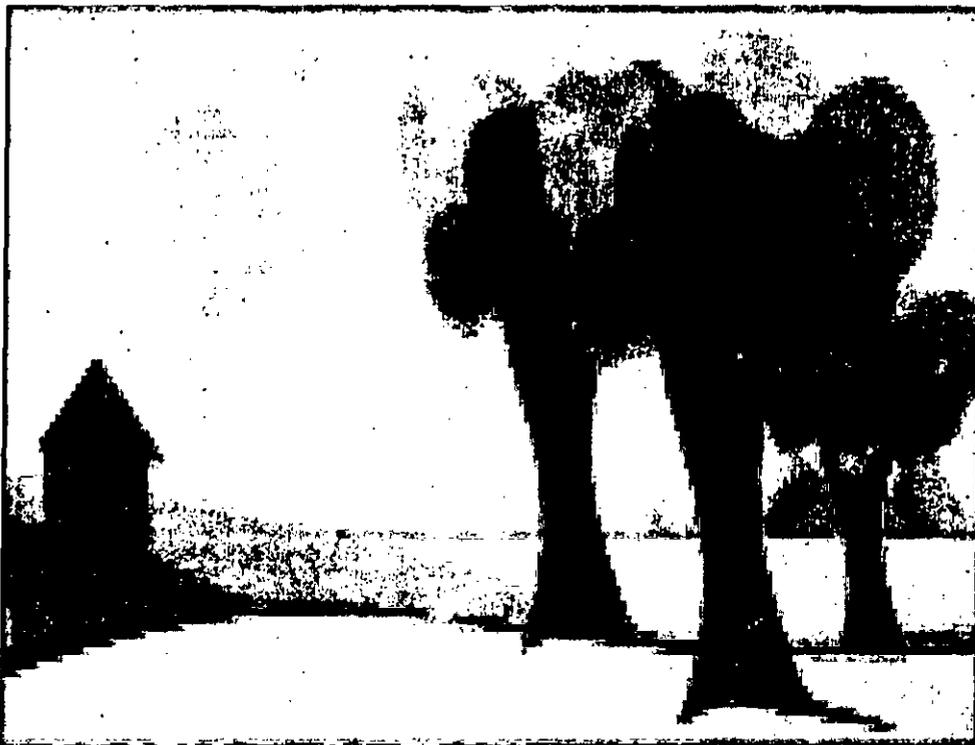


Fig. 45

## Activity 1

Dominance means -----  
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## 5.5 Perspective

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An artist starts with a two-dimensional surface; it may be a wall, a canvas, a board, paper or a pavement. By the use of paint or other media he must make the viewer enter his world and share his vision. But the actual world isn't two-dimensional and the artist can't create a three dimensional world on the surface.

The system of perspective we take for granted today is a relatively recent discovery in artistic history. Before the 14th Century little to no attempts were made to realistically depict the three dimensional world in art in the way in which we are now accustomed to seeing it.

**Perspective** (from Latin *perspire*, to see through) in the arts, such as drawing, is an approximate representation, on a flat surface (such as paper), of an image as it is seen by the eye. The two most characteristic features of perspective are that objects are drawn:

- Smaller as their distance from the observer increases
- Foreshortened: the size of an object's dimensions along the line of sight is relatively shorter than dimensions across the line of sight (see later).

---

## 5.6 Types of perspective

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There are many types of perspective drawings; the most common categorizations of artificial perspective are one-, two- and three-point. The names of these categories refer to the number of vanishing points in the perspective drawing.

### One-point perspective

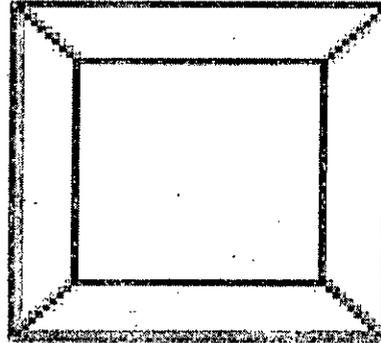


Fig. 46

One vanishing point is typically used for roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective.

One-point perspective exists when the painting plate (also known as the picture plane) is parallel to two axes of a rectilinear (or Cartesian) scene — a scene which is composed entirely of linear elements that intersect only at right angles. If one axis is parallel with the picture plane, then all elements are either parallel to the painting plate (either horizontally or vertically) or perpendicular to it. All elements that are parallel to the painting plate are drawn as parallel lines. All elements that are perpendicular to the painting plate converge at a single point (a vanishing point) on the horizon.

Some examples:

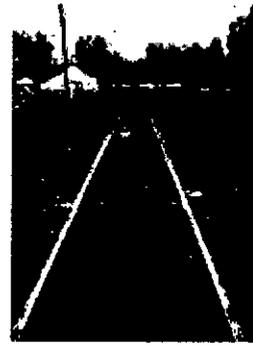
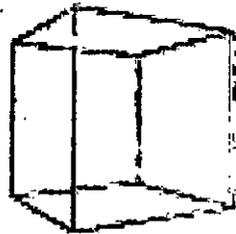


Fig. 47

## Two-point perspective



Two Point  
Perspective

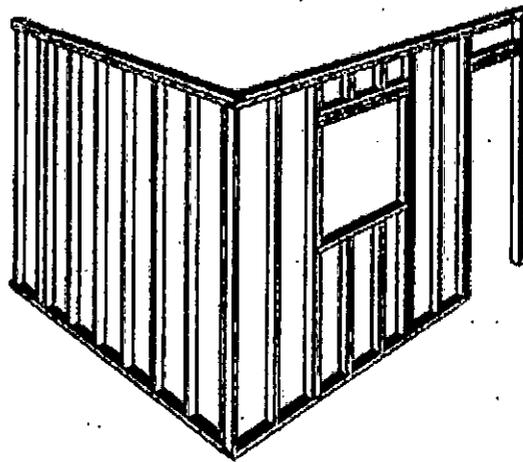


Fig. 48

Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or looking at two forked roads shrink into the distance, for example. One point represents one set of parallel lines; the other point represents the other. Looking at a house from the corner, one wall would recede towards one vanishing point; the other wall would recede towards the opposite vanishing point.

Two-point perspective exists when the painting plate is parallel to a Cartesian scene in one axis (usually the z-axis) but not to the other two axes. If the scene being viewed consists solely of a cylinder sitting on a horizontal plane, no difference exists in the image of the cylinder between a one-point and two-point perspective. Two-point perspective has one set of lines parallel to the picture plane and two sets oblique to it. Parallel lines oblique to the picture plane converge to a vanishing point, which means that this set-up will require two vanishing points.

## Three-point perspective

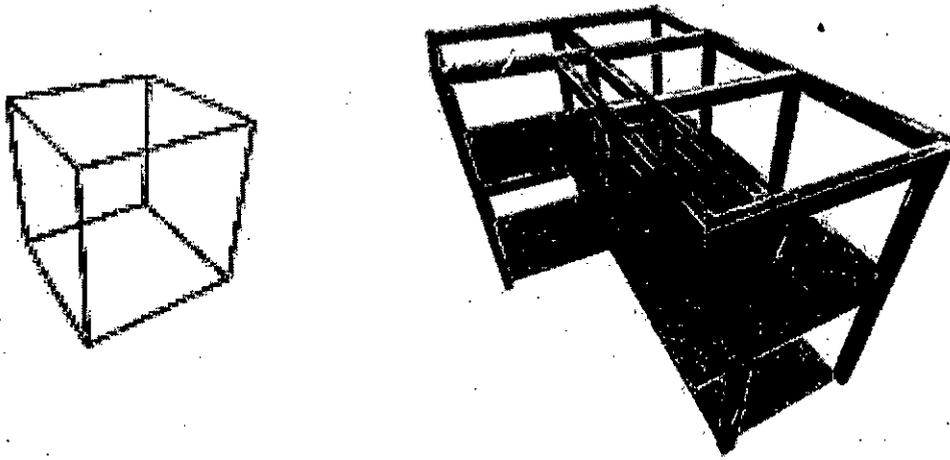


Fig. 49

Three-point perspective is usually used for buildings seen from above (or below). In addition to the two vanishing points from before, one for each wall, there is now one for how those walls recede into the ground. This third vanishing point will be below the ground. Looking up at a tall building is another common example of the third vanishing point. This time the third vanishing point is high in space.

Three-point perspective exists when the perspective is a view of a Cartesian scene where the picture plane is not parallel to any of the scene's three axes.

Each of the three vanishing points corresponds with one of the three axes of the scene. Image constructed using multiple vanishing points. One-point, two-point, and three-point perspectives appear to embody different forms of calculated perspective. The methods required to generate these perspectives by hand are different. Mathematically, however, all three are identical: The difference is simply in the relative orientation of the rectilinear scene to the viewer.

### **Zero-point perspective**

Due to the fact that vanishing points exist only when parallel lines are present in the scene, a perspective without any vanishing points ("zero-point" perspective) occurs if the viewer is observing a nonlinear scene. The most common example of a nonlinear scene is a natural scene (e.g., a mountain range) which frequently does not contain any parallel lines. A perspective without vanishing points can still create a sense of "depth," as is clearly

apparent in a photograph of a mountain range (more distant mountains have smaller scale features).

### Other varieties of linear perspective

One-point, two-point, and three-point perspective are dependent on the structure of the scene being viewed. These only exist for strict Cartesian (rectilinear) scenes. By inserting into a Cartesian scene a set of parallel lines that are not parallel to any of the three axes of the scene, a new distinct vanishing point is created. Therefore, it is possible to have an infinite-point perspective if the scene being viewed is not a Cartesian scene but instead consists of infinite pairs of parallel lines, where each pair is not parallel to any other pair.

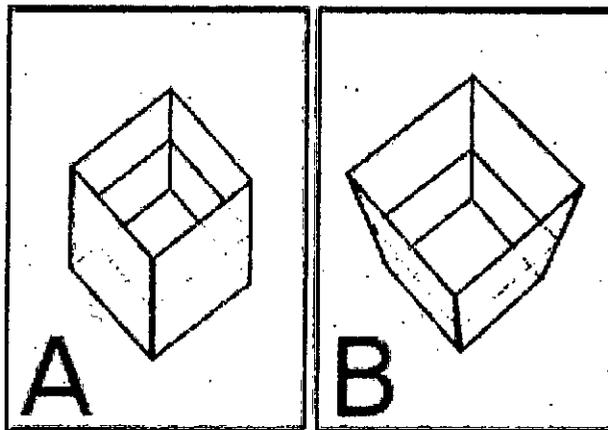


Fig. 50

**A:** Non-perspective foreshortening, and **B:** Perspective foreshortening  
**Foreshortening** Foreshortening refers to the visual effect or optical illusion that an object or distance appears shorter than it actually is because it is angled toward the viewer. Although foreshortening is an important element in art where visual perspective is being depicted, foreshortening occurs in other types of two-dimensional representations of three-dimensional scenes. Some other types where foreshortening can occur include oblique parallel projection drawings.

**Atmosphere perspective** Aerial perspective or atmospheric perspective refers to the effect the atmosphere has on the appearance of an object as it is viewed from a distance. As the distance between an object and a viewer increases, the contrast between the object and its background decreases, and the contrast of any markings or details within the object also decreases. The colors of the object also become less saturated and shift towards the background color, which is usually blue, but under some conditions may be some other color (for example, at sunrise or sunset distant colors may shift towards red).

## Activity 2

Types of perspective-----  
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### **5.7 SUMMING UP**

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In this unit we told you about proportion dominance and perspective – what they are, and the importance of them. Proportion means the right use of any area in composition and forms. Dominance is the main character as to night lights the main subject matter of a creation. As perspective is the life of any object, through it you can give the body to any object it is basically depends on our eye as we see thus we have to done.

### **5.8 AIDS TO ANSWERS**

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#### **Activity 1**

Dominance usually means that some aspect of a composition influences the entire composition more strongly all other aspects often called the center of interest. Dominance as size, color, location, symbolic value or any combination of these. When they act as a point of visual emphasis or rest, give a sense of order and stability to the composition.

#### **Activity 2**

There are three basic types of perspective: one-point, two-point, and three-point. The one/two/three refers to the number of vanishing points used to create the perspective illusion. Two-point perspective is the most commonly used.

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## UNIT 6 HARMONY AND UNITY

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### Structure

- 6.0 Aims
- 6.1 Introduction
- 6.2 Harmony
- 6.3 Unity
- 6.4 Summing up
- 6.5 Aids to answers

---

### 6.0 AIMS

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After reading this unit, you should be able to:

- Define the concepts of art principal harmony and unity.
- Discuss the basic concepts of harmony relation with unity.

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### 6.1 INTRODUCTION

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Harmony and unity, we see the words *harmony* and *unity* talked about like a chef discusses salt and spices, but often we see the two words used interchangeably and they shouldn't be. Each is a distinctive result of something which has been accomplished by the artist during the process of composing and painting.

---

### 6.2 HARMONY

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Harmony happens when all the elements in the painting's are in tune with one another. In an orchestra, if one of the violins is out of tune it throws an unpleasant dissonance into the piece being played. One of the worst ear-assaults is a piano out of tune. No matter how masterful the pianist, if the instrument is not tuned, the music can be never wrecking.

The major element in a painting that creates harmony is color. And the major tuning has to do with the temperature of light. In representational painting, if we perceive all the colors to be illuminated by the same light, we instinctively feel the painting to be in tune.



Fig. 51

Look at this watercolor painting by artist. He has used all the primary colors-- yellows, blues and reds-- but all are tuned to the overall cool light coming from the overcast sky. He's managed this by sharp observation, by simply painting what he sees and by doing that he has given us a painting very much in tune with itself. We see yellows and reds cooled by having been neutralized thus harmonizing with the blues.

A similar type of harmony is found with this painting below.

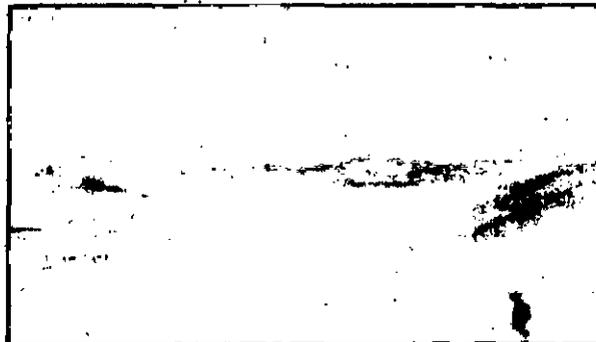


Fig. 52

Artist has actually used complementary colors--orange/blue--as her major color scheme, yet even these complements feel in tune with one another because the oranges have been slightly cooled and neutralized toward blue. We feel the same light illuminating all the colors. Once again, artist achieved this by looking, perceiving and responding to the colors in front of his eyes.



Fig. 53

If you scan the piece, you'll find yellow, purple, orange and blue or two sets of complementary colors, yet we are not aware of the contrasts, only the freshness and vibrancy of color. Karen was painting what she saw. She got the color in tune because she responded to each of the colors she saw and how they related to one another.

As you move from bloc to bloc, website to website, and gallery to gallery, if something about a painting bothers you, look first to see if it feels out of tune. Keep in mind, though, that a painting can have many color contrasts and still be in tune. It is when those colors get out of harmony with one another that we feel a sense of visual irritation.

So what does the artist do to achieve harmony? Observe! And respond to what's being seen rather than to guess what one is looking out.

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### 6.3 UNITY

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Unity means belonging together or a oneness. A family might be made up of diverse personalities, various sizes of people, different eye colors and skin shades, but if the family agrees upon one strong attitude, that manner of thinking can give it unity. In an art work, when many diverse parts are made to fit together, then piece has unity.

Unity means that all the parts fit together. In music, we designate a piece for a key such as Beethoven's Violin Concerto in D Major. The title of the piece suggests that whatever goes on in the violin concerto fits somehow with the key of D. It might fit by contrast or by similarity. The same principle works in visual art--parts all need to belong either by contrast or by similarity.

The opposite of unity is fragmentation. In life and in art, to fragment is to fall apart, to break away from the whole, and the result is incompleteness. So how do we know if our painting is fragmenting and what can we do about it? Here is where I would like very much to do the unkind thing and show some examples of fragmented art, but it would be best to try to use another approach for explain:

Generally an art work will not fragment if it has...

1. a strong connecting pattern of darks and lights that hold it together
2. a good balance so that we don't feel one-sidedness
3. a visual path to avoid aimlessness



Fig. 54

Look at how the lights connect to other lights and darks connect to other darks. Let's throw it into a not an so you can see this better. That's what we mean by point number 1



Fig. 55

Let's look for balance in point number 2. The strong vertical of the galaxy and two figures is counter-balanced by the horizontal ornate rail in the background as well as the horizontal surface on which the woman is specified. Nothing feels topsy-turvy.

And what about point number 3? A good visual path is as necessary to unity as a plot is to a novel. Without it, the eye just doesn't know where to go. Look at this wonderful path



Fig. 56

On the other organizing methods can help prevent fragmentation, but I contend that if these three are working, the chances are better than average that the piece will have unity. And I believe that when a work has unity, it will stand the test of time.

### **Activity 1**

Unity and harmony-----

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## **6.4 SUMMING UP**

As we need all the elements to give the image of our creation and with the help of principals of art we can apply all the elements in proper way so that a composition becomes and ideal painting. If the figures are not balanced and there is no rhythm, no correct proportion of objects and figures, lack of dominance, unity and harmony a painting seems useless and it can never attract the viewer. So for a new starter in Art has to learn about its elements and Principals.

---

## **6.5 AIDS TO ANSWERS**

### **Activity 1**

Unity and harmony is the quality of wholeness or oneness that is achieved through the effective use of the elements and principles of art. The arrangement of elements and principles to crate a feeling of completeness.

**Chapter-3**  
**VARITIES OF MEADIUM APPLICABLE**  
**IN ART**

**UNIT 7: Tempera**

**UNIT 8: Water Color**

**UNIT 9: Oil Color**

**UNIT 10: Acrylic and Mix Media**

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## **UNIT 7 TEMPERA**

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### **Structure**

- 7.0 Objectives
- 7.1 Introduction
- 7.2 Tempera
- 7.3 summing up
- 7.4 aids to answers

---

### **7.0 OBJECTIVES**

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After reading this unit, you will be able to:

- Create your own technique;
- Get the full knowledge of applying material of tempera mediums.

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### **7.1 INTRODUCTION**

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According to our art history man is always become slave of art means dependable on art. Curiosity and invention able nature of man made him to choose an artist, scientist, engineer, doctor, poet and philosopher etc. as his own creative field. Man is very clever creature of god and he uses his brain cleverly. A creation is the picture of feelings in which feelings and imagination can be expressed. Then why all man is not or can not be artist? Because an artist has the gift of god in the form of vision power. Artist can see through his eyes, vision and experience but an ordinary man uses his eyes only. That's why there is a huge gap or difference between ordinary man and in Artist. And for an Artist it is necessary to get the knowledge about his field. Just like a poet have the knowledge of words power, vocabulary and deepness of Words. Same in art artist has the vision or imagination but he has to knowledge about the proper material and its uses until his view becomes Unexpressed. So for Art work we have to know about all the material and its uses. In this unit we are trying to describe about ancient technique of tempera.

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### **7.2 Tempera**

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It is the first medium which is literally used by in traditional fresco's paintings eastern and western both. Tempera (egg-tempera) is generally known, in painting which is made by blending pure color pigment with yolk of egg

(yellow portion of egg) it can be made thin or its medium is pure distilled water, when water becomes evaporates once it makes color harder which can not be used again. Tempera is one of the most permanent medium. It is basically an emulsion made up with oil and water constituents. Once paint becomes dry it can not be used again.

Tempera is used only in dry color. In modern period it can possible to purchase egg-tempera ready-mixed in tubes. But mostly that artist who adopting this medium they prefer to mix their own colors. The colored pigment is first ground with water into a soft paste (the colored paste can be stored in airtight containers). Mix the tempera immediately before use in an equal quantity of pigment to egg yolk. The white of the egg should be removed. Egg is first of all cracked over a bowl, preferably with a knife so that it breaks evenly. Allow the white of the egg to run into the bowl, holding the yolk back. After it started to pass the yolk from one half of the shell to other several times so that it coved be gets rid of the remaining white. The yolk can then be punctured and poured into a cup. Then add three spoonfuls of cold distill water and stir. The mixture is then poured into a Stoppard container and thoroughly shaken to emulsion yolk and water. Then mix equal parts with the colored pigment paste to make the tempera. As with gouache the paint is thinned for use with water.

There are other methods for tempera, using either linseed oil and glue and wax. Many early manuscripts were decorated with illustrations drawn with egg tempera and it is worth noting that not only have they survived well, but in many cases they look fresh as the day they were painted. Artist of Ajanta used tempera for fresco painting. Today modern artists were painted with readymade tempera color. Today modern artist were use to a gesso ground. Instead of direct wall. Hardboard can be a most suitable support some artists prefer to paste cotton or linen on to hardboard before priming with gesso. Gesso primer can be bought ready-mixed or made from gilder's white mixed with size. At least four coats of primer are required, allowing approximately after it. Half an hour drying-time between each coat. After it the surface can be smoothed with a damp sponge and when dry rubbed with a fine sand paper.

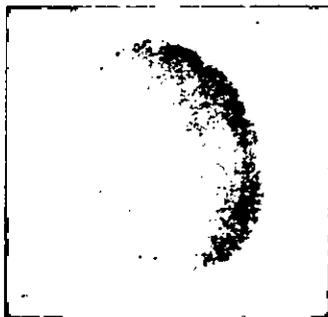


Fig. 57

### Activity 1

How can you prepare egg-Tempera?-----  
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### Activity 2

What are the other mediums that we can mix in tempera technique?-----  
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## 7.3 SUMMING UP

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We have given to you here the method of tempera. Any variation will depend on you about the development of this technique. For success of a technique. You have to done it in practically. We have tried to explain what is the process of tempera and its various forms. This information should serve as the basis for understanding tempera.

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## 7.4 AIDS TO ANSWERS

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### Activity 1.

Tempera painting is the processes or medium in which emulsion of oil and water are involving. Normally refers to an egg emulsion. In which egg yolk playing the main role. It is the most permanent media and basically used in traditional art. Many early manuscripts were decorated with illustrations completed by egg tempera.

### Activity 2

Instead of egg yolks for tempera technique we cab use lanced oil, glue and wax.

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## UNIT 8 WATER COLOR

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### Structure

- 8.0 Objectives
- 8.1 Introduction
- 8.2 Water color
- 8.3 Masking
- 8.4 Dry Brush and Textural Methods
- 8.5 Washes
- 8.6 Gouache
- 8.7 summing up
- 8.8 aids to answers

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### 8.0 OBJECTIVES

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After reading this unit, you will be able to:

- Create your own technique;
- Get the full knowledge of applying material of all mediums.

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### 8.1 INTRODUCTION

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India is the major art lover's country. Before centuries we can easily get the proofs of art in the form of our culture. Prehistoric paintings and Ajanta paintings can prove that art flows in our ancestors' veins. Artists were used to make colors from nature or carbonic forms as green color got from the leaves of trees, black from kajal, white from Chalk etc.

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### 8.2 Water color

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Gum Arabic water added to the water used for mixing paint will give a denser color and a firmer texture. Ox gall (literally the gall of an ox – now happily available in prepared form) reduces surface tension and allows the paint to spread freely.

Slightly wetter paint, worked into a wash before it is dry, will spread into random shapes with hard, serrated edges. It is a distinct characteristic of watercolor. Back runs can also be created and manipulated with a hairdryer by blowing the paint in various directions, and also by tipping the painting board and allowing the paint to flow back over itself. It can be a most useful device in flower painting-blown trickles of paint can create leaves and petals.

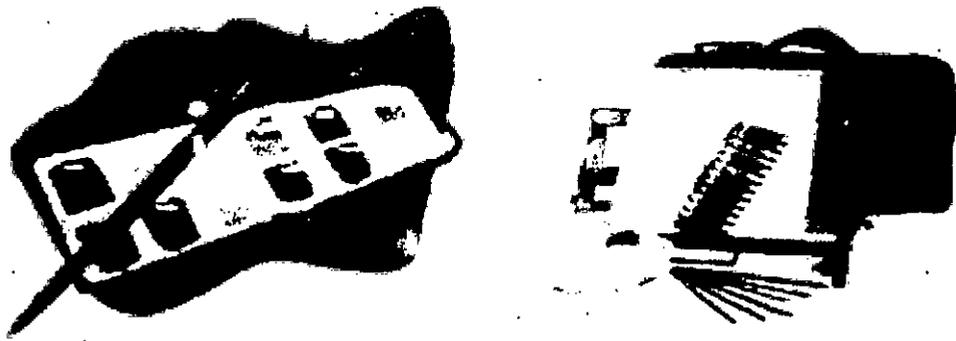


Fig. 58

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### 8.3 Masking

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For some people masking fluid is the greatest innovation, removing the need for careful painting around stamens and tiny florets and adding sparkle to a painting. For others it is an instantly recognizable painting trick and they avoid using it.

It is available as a colorless fluid or with a yellow tint, which is easier to see as the painting builds up and it is applied by splattering with a toothbrush or painted in with a brush. However, this can be a disaster for bristles unless the brush is thoroughly and instantly washed in warm, soapy water. When the masking fluid is dry it can be painted over. Paint settling round masked areas tends to create sharp edges, and more paint can be dropped in to heighten the sharpness of contrast. When the painting is finished the masking fluid can be removed easily with a finger or soft eraser.



Fig. 59

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## 8.4 Dry Brush

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Painting with a small amount of paint on a fine brush which is almost dry is a method most frequently used for the fine details of a painting, but dry brush is also technique in its own right and can be used very effectively for large areas, either over a wash which has already been laid down or straight on to plane surface. For landscape work it can be used to suggest the texture of grass, trees rocks, and stone walls. For portraits and still-life's it can model forms more easily than washes of wet paint. Like all water color techniques dry-brush requires practice it is much. If the paint is too wet it will go on as a solid wash; if too dry it will not go on at all. The brush normally used for large areas with the bristles straightly splayed to produce a series of fine lines, rather like hatching and cross hatching in drawing. One color and tone can be laid over another, and the brush strokes can be put on in different directions as the shape suggests.

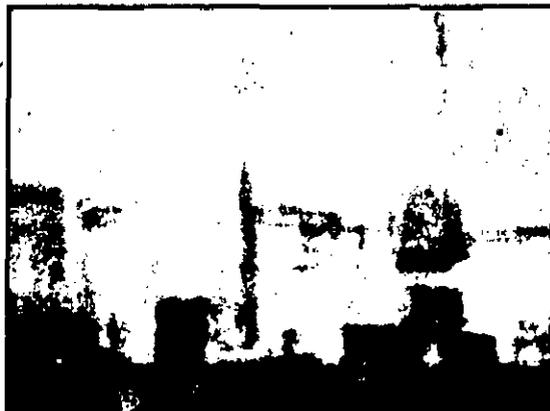


Fig. 59

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## 8.5 Washes

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The most basic watercolor technique is the flat wash. It is produced by first wetting the area of paper to be covered by the wash, then mixing sufficient pigment to easily fill the entire area. The pigment is applied to a sloping surface in slightly overlapping horizontal bands from the top down. Once complete the wash should be left to dry and even itself out don't be tempted to work back into a drying wash, the result are usually disastrous!

A variation on the basic wash is the graded wash. This technique requires the pigment to be diluted slightly with more water for each horizontal strode. The result is a wash that fades out gradually and evenly.

### **Wet-on-wet**

Heavy or stretched paper, dampened but not soaked, is the best surface for the random and unpredictable technique of wet-on-wet. As a liberating

component of a painting it needs to be controlled. It can establish an atmospheric background or mass of color but requires the sharpening effect of strong brushwork to add form and substance. It is a technique that repays experimentation. The basic wash should be damp but not wet. Paint dropped or painted in will spread. As the paper dries slightly, more paint can be fed in and manipulated into the planned pattern. See the step sequence on page 60 which demonstrates the technique. The hazy edged result is invaluable for backgrounds and for the mass of a multifloral head, later sharpened with detail. For landscape, gardens and multitudes of flowers, the wet-on-wet technique can describe dense areas of color without diverting the eye from the focus.

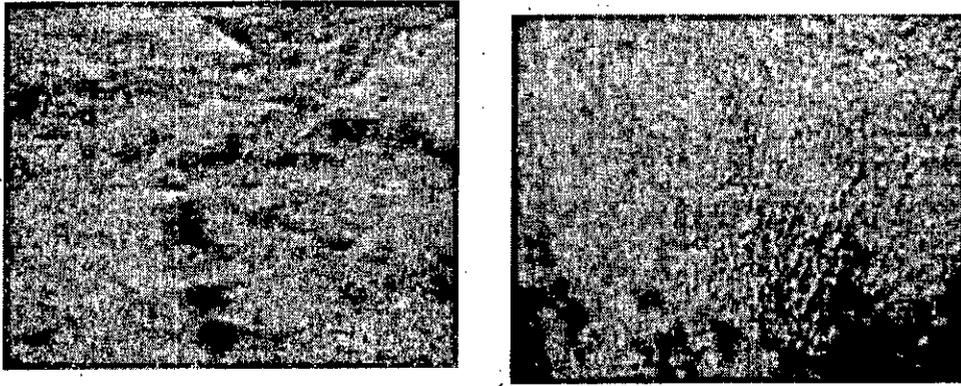


Fig. 61

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## 8.6 Gouache

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Since gouache is watercolor with added body, most watercolor techniques can be used easily. The thicker consistency of gouache also lends itself to other techniques.

When glue added gouache gives it shine. Adding paste makes a thick, malleable paint that lends itself to interesting textures.



Fig.62  
Activity2

In which medium Gouache can be used properly.-----

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**Activity 3**

What is the main out look of water medium?-----

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**8.7 SUMMING UP**

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In this unit we have tried, to give the detail of all the techniques of water colors. Many people, who are not aware of what are the techniques of water colors, do not understand that it has many methods of applying a medium in various styles. Water color is most suitable for those who want to work outside because water colors can carry easily. The unit tries to give an understanding of water color technique in art field.

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**8.8 AIDS TO ANSWERS**

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**Activity 1**

1. Dry brush – In this technique dry paint is dragged across the surface of a painting, so that it adheres to the raised areas, creating broken areas of colors.

Wet into wet –The application of fresh paint to a surface which is still wet, which allows a subtle blending and fusion of colors. Water color artists often prefer to lay washes wet over dry so that a series of overlapping shapes creates the impression of structured form.

## **Activity 2**

In Gouache water based paint made opaque by mixing white with the pigments. Gouache can be used, like watercolor, to lay thin washes of paint, but because of its opacity it is possible to work light colors over dark and apply the paint thickly.

## **Activity 3**

A quality of paint which means that it stains or modifies the color of the surface on which it is laid, rather than obliterating it. Water color is the transparent medium and color mixing gain intensity through successive layers of thinly washed paint. So transparency is the main out look of water medium.

# UNIT 9 OIL

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## Structure

- 9.0 Objectives
  - 9.1 Introduction
  - 9.2 Oil color
  - 9.3 Dry Brush
  - 9.4 Washes
  - 9.5 Gouache
  - 9.6 summing up
  - 9.7 aids to answers
- 

## 9.0 OBJECTIVES

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After reading this unit, you will be able to:

- Create your own technique;
  - Get the full knowledge of applying material of all mediums.
- 

## 9.1 INTRODUCTION

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Whenever a work is created, we shall assume it is a art piece. There are possibilities that it may be made accessible to many views or scenes. A painting can be transformed in to a world, scene or imagination. Even under such circumstances the original creator of the painting has some intellectual feelings emotions or imagination. The world of oil color is huge most of the artists in art field love this mediums and likes to work in it. Oil is only the medium in which you can do work after 10 or 15 days latter becomes it can dry soon. So after a week or 10 days you can correct your work in this medium.

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## 9.2 Oil

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Oil painting techniques have been practiced by countless artists for hundreds of years.

Centuries ago, only the most dedicated professionals- or those with money and time to spare in abundance – used oil paints. Until the nineteenth century, if you wanted to develop your oil painting techniques, you have to earn about it. Oil paints or colors is a most versatile, easily manipulated and ling-lasting medium. There are two basic methods of applying paint.

Alla prima is a simple and direct method of applying paint. It is usually completed in a single session using the spontaneous application of thick color, generally on a white ground, without later manipulation. This was the technique that was used by the impressionists, who painted mainly out of doors, often in full sunlight using pure color on a white ground besides it other if the traditional one the more carefully conceived method by which layers or strokes of paint built up slowly. "Lean to fat" - starting with every thin layers of and gradually applying it more thickly either adding more oil or using paint straight from the tins. The following -

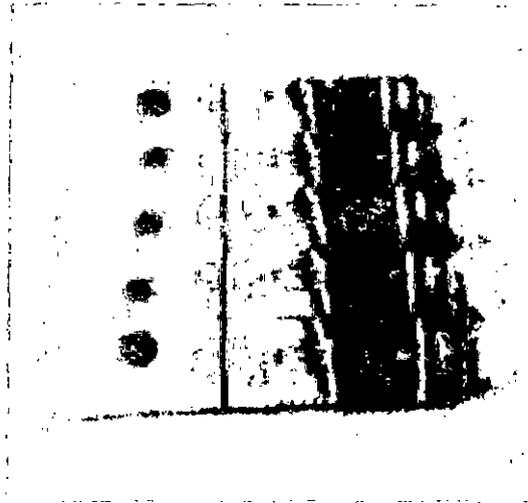


Fig. 63

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### 9.3 Frottage

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Non-absorbent paper, either smooth or crumpled pressed into the surface of the paint will have a rich, patterned texture.



Fig. 64

This is the oldest technique used by the old Masters. Paint with little body color, thinly applied in many layer, builds up a subtle variation of color and a rich sheen. This gives a luminous quality to the surface because light is reflected out of the painting from the opaque pigment below the glaze.

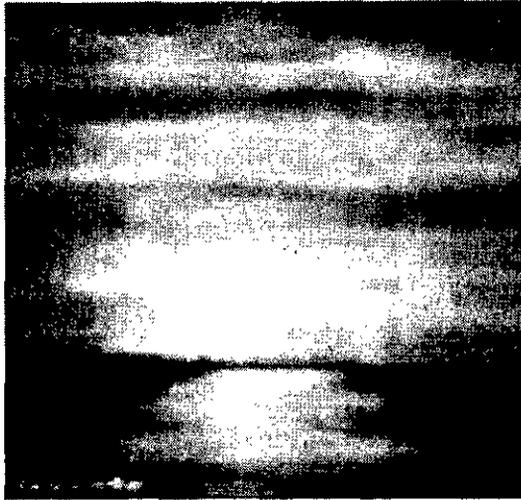


Fig.65

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### 9.5 Oil bars

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Oil paint is now available as thick or thin sticks. They can be dipped in turpentine and used for drawing, or used in conjunction with back conventional paint.



Fig. 66

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## 9.6 Scumbling

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A layer of opaque color laid over a layer of dry paint of another color or tone, in such a way that some of the lower layer can easily show through. The paint can be applied with brush, rag, palette knife, crumpled paper or any method that ensures that the paint is uneven and lying a thick impact.



Fig. 67

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## 9.7 Impasto

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In this technique paint is laid on the area of the surface or on entire canvas very thickly, enough that the brushes or painting knife strokes are visible. It can be mixed or applied directly with the tubes of color and the main effect of rough surface is looking like coming out from the canvas.



Fig. 68

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## 9.8 Broken color

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This technique basically invented by the impressionist's artists, in it strokes of colors laying in gapes. And the whole composition is depends only by eyes mixing of a viewer.



Fig. 69

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## 9.9 Encaustic

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This technique is also known as hot wax painting. In it a mixture will be made with bee wax and color pigment on a heater then it will apply on chosen surface.



Fig. 70

### Activity 1

How can you use will oil colors in transparency? -----

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### Activity 2

Describe the method in which colors were applying thickly?-----

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## 9.10 SUMMING UP

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In oil you can do the broadest range of creative works. In the modern world of creative world full of techniques and styles has assumed most significance medium. At one time, only the original works are done in this medium.

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## 9.11 AIDS TO ANSWERS

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### Activity 1

By the Glazing technique we can show the transparency in oil medium. The application of much oil and less color over a lighter opaque color. It is some times used to modify darker colors.

### Activity 2

Through impasto paint we can apply thick layer of colors so that it retains the mark of the brush or the knife. Initially impasto was used only in small area of the painting.

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# UNIT 10 Acrylic And Mix Media

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## Structure

- 10.0 aims
- 10.1 Introduction
- 10.2 Acrylic
- 10.3 Glazing
- 10.4 Hard edges
- 10.5 Mixing media
- 10.6 summing up
- 10.7 aids to answers

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## 10.0 Aims

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After reading this unit, you will be able to:

- Create your own technique;
- Get the knowledge of acrylic and mix media.

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## 10.1 INTRODUCTION

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There are many ways of creating a masterpiece. Usually artists choose the medium in which he becomes comfortable and then for a suitable creation. Acrylic has the power of two mediums water or oil both if you use acrylic with water it creates the look of tempera and with oil it creates the look of plasticity acrylic is the revolution among all the mediums. In mix media acrylic plays the important role. Though mix media is not a new invention yet it is the collection of all mediums on one surface.

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## 10.2 Acrylic

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Acrylic paint is a supremely adaptable medium, developed early this century by a group of Mexican artists seeking a more versatile, durable and quick-drying medium for murals, frescoes and restoration. Ground pigment is dispersed and suspended in acrylic resin, a polymerized resin binder, and can be manipulated thickly like oil or diluted with water or a special medium and used as watercolor. It dries quickly to a waterproof, luminous, matt or gloss finish. The speed of drying is both an advantage.

Acrylics are extremely versatile, fast-drying paints, and can be used straight from the tube like oils or thinned with water or a medium and used like watercolors. And a lot in-between. When we use this medium we have to complete the work fast because acrylics dry so fast, squeezing only a little paint out of a tube. If you're using a normal plastic palette invest in a spray bottle so you can spray a fine mist over the paint regularly to keep it moist. Stay wet palettes- where the paint sits on a sheet of wax paper placed on top of a damp piece of water color paper - eliminate the need to do this, but generally don't have a hole for your thumb so are awkward to hold in your hand. For cleanliness deep a piece of paper towel or cloth next to your water far and get into the habit of wiping your brushes on it after you raise them. This prevents water drops running down the ferrule and onto your painting, making blotches. When we are applied thickly - either straight from the tube or with very little water added - or if mixed with a little white, all acrylic colors can be opaque. If diluted, they can be used like watercolors or for airbrushing. When an acrylic wash dries, it's permanent and, unlike a watercolor wash, is insoluble and can be over-painted without fear of disturbing the existing wash. The colors of subsequent washes mix optically with the earlier ones. A watercolor glaze can be lifted out using water and a cloth. And if you want transparent glazes these should be built up in thin layers; a heavy layer will produce a glossy surface.

The substance of acrylic is more akin to watercolor and gouache, and many of the techniques already mentioned can be used. By diluting the paint with water or acrylic medium it can be manipulated in similar ways. Acrylic paint dries rapidly to an insoluble film, and this speed of drying is one of its principle assets.

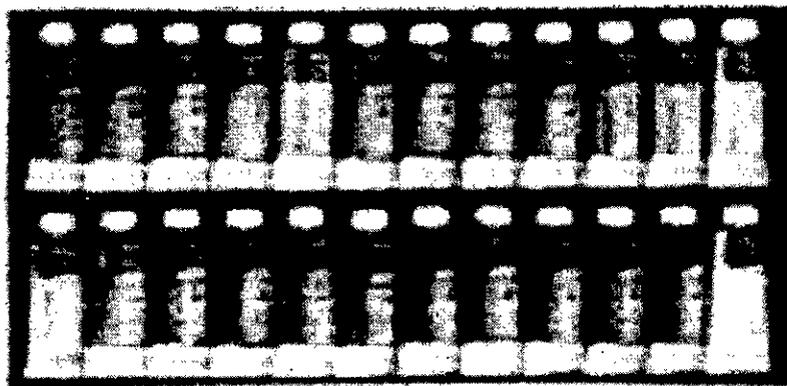


Fig. 71

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### 10.3 Glazing

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Acrylic paint is ideally suited to glazing. Because it dries rapidly, thin washes of color can be laid over each other in rapid succession producing a subtle translucency. It is particularly effective in the initial stages of a painting, and a combination of glazes and thicker opaque areas will produce a lively surface with depth and body.

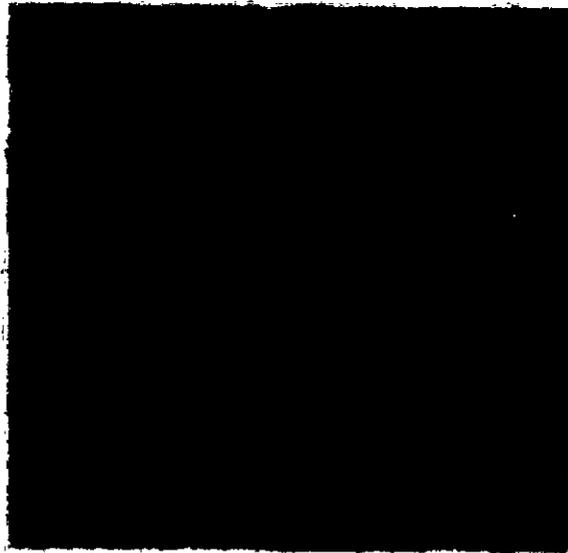


Fig.72

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### 10.4 Hard edges

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Because of its body and speed of drying, acrylic paint makes crisp edges, either butting up against other color, or by using tape or paper mask. It is ideal for fine lines such as stamens, hairs, feathery or thin stems.



Fig. 73

## Activity 1

How can you apply Acrylic colors?-----

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### 10.5 Mixing media

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Many other media can be used in combination with water color; indeed. The mixing of media is now commonplace, where as in the past mix media is regarding as applying all the mediums together on one of surface is called. mixed media just as water color can used with other medium charcoal or pastels. Breaking the rules. Watercolor, used with pen and ink has a long history. In the days before watercolor became recognized as a medium in its own right, it was used mainly to give touches of color to drawings or to tint black and white engravings. Today there are many other media that can be used with watercolor to good effect.

One traditional way to change the nature of paint by thickening it is to mix it with a little gum which gives it both texture and long lasting effect.

Watercolor can be drawn into with pens, pencils, crayons or pastels, and areas can be stressed or lightened with gouache or wash. Watercolor pencils and crayons becomes new invention, are particularly suitable for this purpose. When dry they behave like crayons or hard pastels, but if dipped in water or used on wet paper they will dissolve forming a wash. Using these, or ordinary pastels, on top of watercolor can turn a painting which has gone wrong and become dull and lifeless into something quite new and different. It is always worth experimenting with such media on a painting that you are less than happy with; you may evolve a wash, as can treating the paper, or parts of it with white spirit before painting, which has a similar effect. The possibilities are almost endless, and experimentation is sure to reward you with interesting discoveries.



Fig. 74

## Activity 2

What is the medium?-----  
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## 10.6 SUMMING UP

Before 20th century artists were used these colors and techniques in their subjects matter. At that time subject was important then the technique. But now in modern trends artist first priority is technique and their own techniques make their style different. They create their painting by flowing color, using different impacts of rough and smoothness of mixing colors in their palate. They can not Waite fir a creation for long time. There imagination and mood becomes change by the time so they applying colors through hands or quick impacts. Now medium and techniques are the main demand of very artist. So that they can create something new in the art world. In this unit we have introduced you to some of the techniques of acrylic and mix media. A bigner need to be learn. The artist for creating the work in these mediums has to learn about it acrylic is the modern medium and mix media shows the creativity among all the mediums.

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## 10.7 AIDS TO ANSWERS

### Activity 1

Acrylics are water soluble and dry very rapidly acrylics can be used in thin washes of color or as a thicker impasto. They are ideal for use on a large scale and are especially suitable for mural painting.

### Activity 2

The material used for painting or drawing, such as water color, pencil or oil paint. The term is also used to describe a blinding substance which is added in to pigment to make paint for example the binding medium for water color is glue or water and for oil colors it is lanced oil.