



NATURE STUDY WITH PENCIL AND COLOUR

The word 'Nature' is derived from the Latin word, '*Natura*' which means birth. Within the various uses of the word today nature' often refers to geology and wildlife; it is often taken to mean natural environment or wilderness. In nature study, it is important to find the essential forms and give it a visual shape on a picture. The purpose of nature study is to train the eye and mind see and comprehend the common things of life and capture the beauty of nature. Nature has every possible colour, texture, form, proportion, balance and a beautiful rhythm which synchronises these elements in a proper way. So it is merely impossible to put the vastness of nature on paper. But only an attempt to understand nature through elements of art practice.



OBJECTIVES

The learner will be able to:

- make free-hand drawings of objects like trees, flowers etc.;
- observe and compose different forms of nature;
- differentiate the right proportion, balance and rhythm when observing part of nature;
- identify the difference of colour and tones;
- paint the source of light through light and dark shades;
- explain the importance of the space, balance and perspective in the composition;
- differentiate the difference between decorative and natural forms.



Notes

1.1 PERSPECTIVE

It is a very important aspect of drawing. It creates an illusion of 3 dimensions on a 2-dimensional surface. In a simpler way, we can say as the distance from the observer increases, the object gets smaller, and also, the size of the object becomes smaller along the line of sight. We are going to take up three different types of perspectives and also going to see their application in nature study from the point of view of the artist.

- (a) One-point perspective
- (b) Two-point perspective
- (c) Three-point perspective

Before we start the exercise, we need to know line of sight, or eye level, or horizon. It is an imaginary axis where our eyes rest parallel to the ground, it depends upon a person's height, or we can say it is a point of reference to judge the scale and distance of objects in relation to the viewer..

1.1.1 One Point Perspective

Let's imagine an artist is standing in the middle of a straight road or railways track and is looking into the distance and tries to capture the nature on a piece of paper. You will notice that the edges of the road or the railways track appear to merge and disappear at a point the line of sight; not only that, the trees in



Fig. 1.1: Railway Track, One-point Perspective

both sides behave in the same manner, the farthest the smallest, the nearer the biggest. The point at which they appear to meet is called a vanishing point.

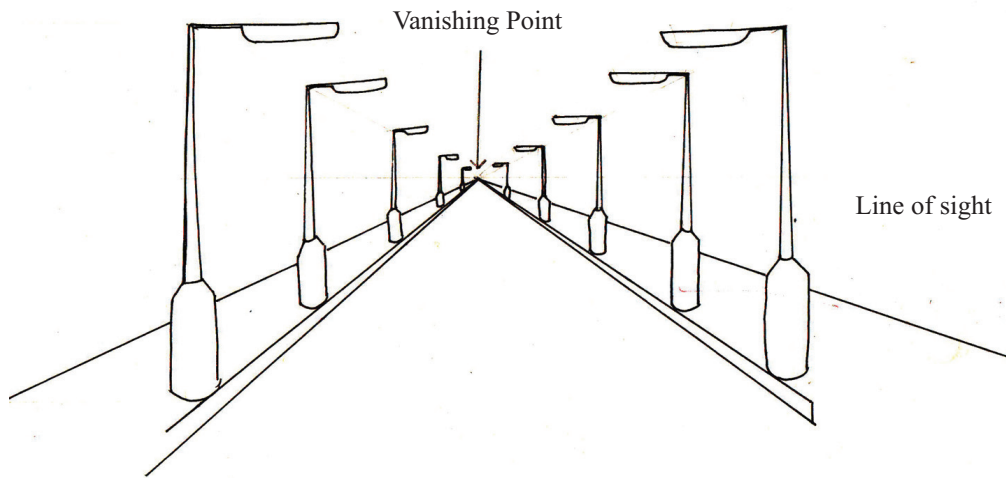


Fig. 1.1(a): Road, One-point Perspective

1.1.2 Two Point Perspective

For example, looking at the corner of a house or looking at two forked road shrinks into a distance it means if two sides of an object are visible the two vanishing points are necessary. This kind of perspective we will find while drawing a cityscape.



Fig. 1.2: Cityscape, Two-point Perspective



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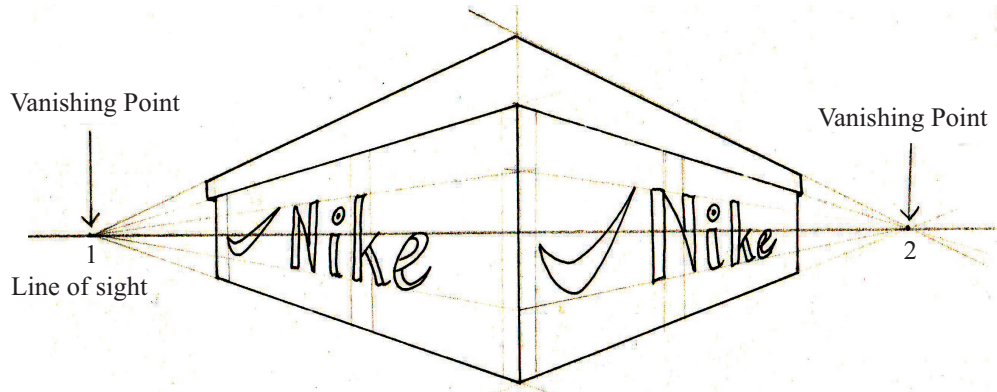


Fig. 1.2(a): Shoe-box, Two-point Perspective

1.1.3 Three-point Perspective

This kind of perspective is usually used for buildings seen from above or below. In addition to two vanishing points of each wall, there is now one for how those walls recede into the ground or space.

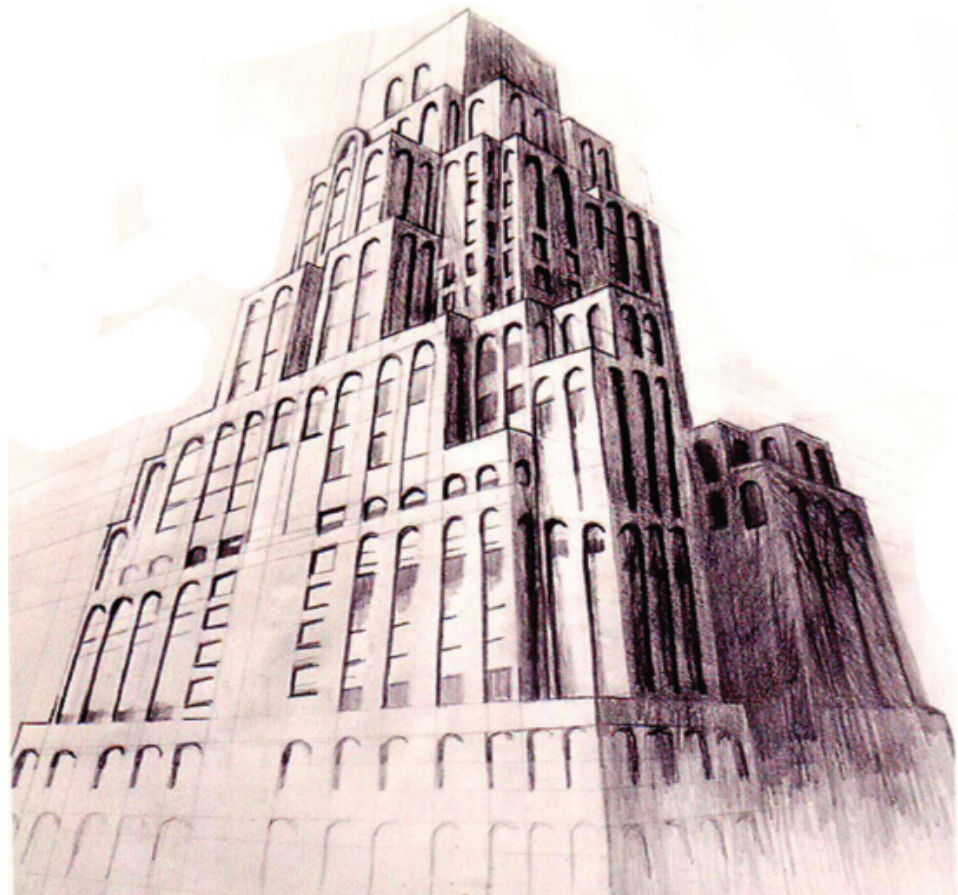


Fig. 1.3: Building, Three-point Perspective

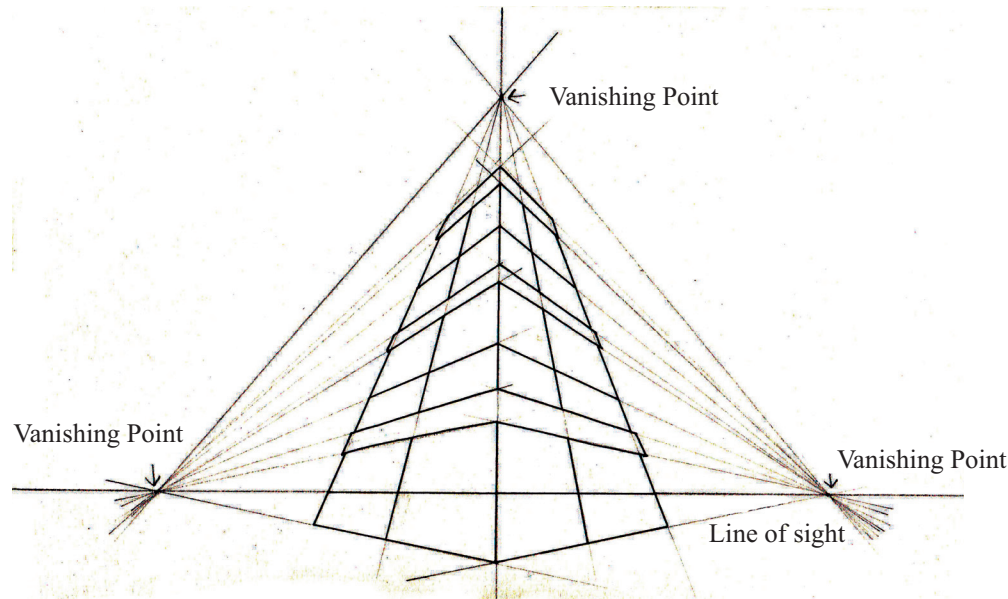


Fig. 1.3(a): Drawing of a Building, Three-point Perspective

1.2 BALANCE

A good composition depends on the balanced arrangement of forms in the given space with the correct proportion. Here the space refers to the area which will be used in the painting. How we are going to use the space depends on our mental calibre. For example, if we give space to ten different people, all will use space differently, which means their pictures will differ from each other. Look at the pictures given below; you will be able to understand the well-balanced and proportionate composition from the following.

In Fig. 1.4 you will see that the flower is much bigger according to the given space, and in Fig. 1.4(a), the flower is smaller than the given space but, in Fig. 1.4(b), the flower is proportionate and well balanced according to the given space.

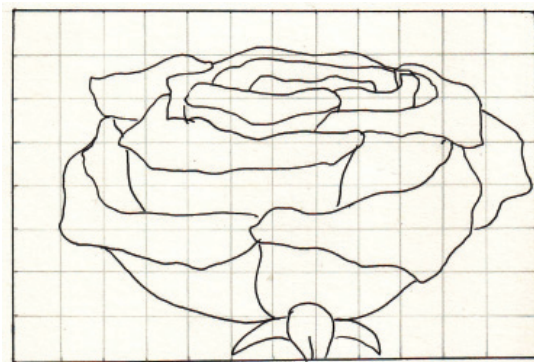


Fig. 1.4



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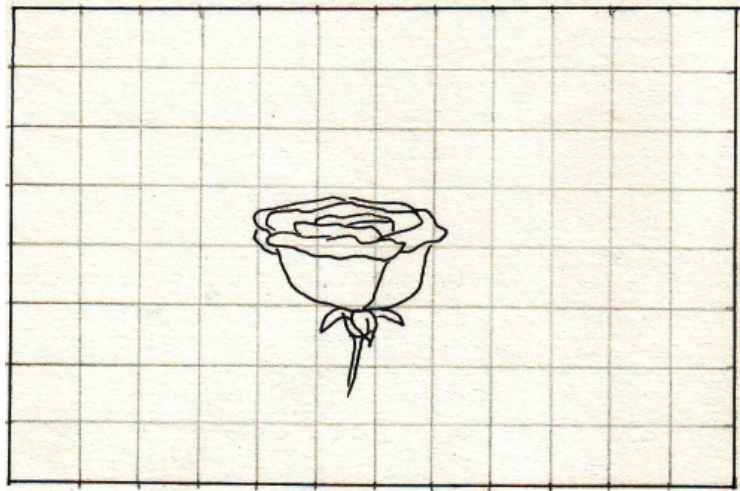


Fig. 1.4(a)

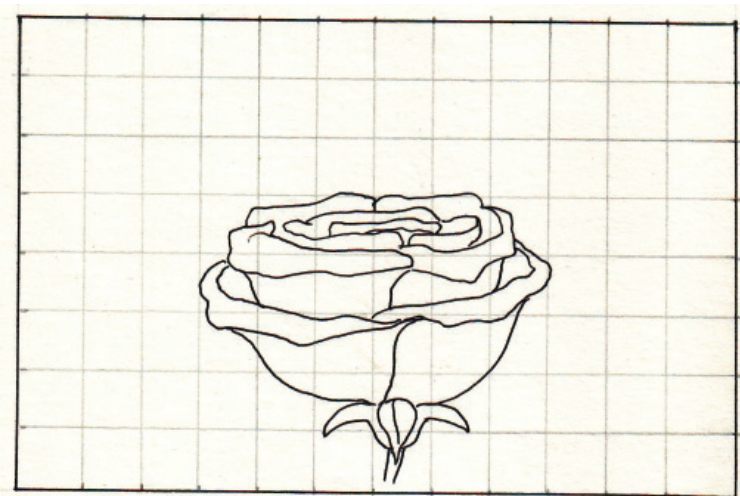


Fig. 1.4(b)

1.3 PENCIL SHADING

The most common and easily available drawing tools are lead pencils. There are colour pencils also available in the market. Graded from H (hard) to B (soft). The use of each pencil is based mostly on paper. The best drawing would combine the use of many different grades of pencils. But first, we need to understand that sketching and drawing are two different things. We start with sketching to observe the subject matter and try to understand the values, proportions, and structures, and slowly progress towards the more detailed drawing. Then we can shade accordingly as per the light source or colour the same. The technique is the same with lead pencils and colour pencils, but in colour pencils, the colour tones can be adequately seen which cannot be seen in the monochromatic drawing and shading of the lead pencils.

1.3.1 Materials Required for Plant Study

A student should have the following materials for plant study.

1. Drawing board or hardboard
2. Drawing paper
3. Drawing clips or thumb pins
4. Colour and lead pencils HB, 2B, 4B, 6B
5. Eraser
6. Pencil cutter or sharpener

EXERCISE 1

Plant study in black and white (lead-pencil shading)

There are different types of plants, flowers and leaves in nature. Choose any one plant, to begin with. Before sketching observe each and every detail minutely. Then start sketching, with HB pencil on the paper placed before you. While sketching, keep in mind the softness and the structure of the plant. Then with a 2B pencil, complete the line drawing with utmost detail.



Fig. 1.5

The outline only cannot bring the solidity of the object. Therefore the application of light and shade is required. For that, you need to understand the value i.e.



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the degree of light and darkness in the drawing. This will create additional depth and 3 dimensions in the drawing. Slowly this will enhance the form of the leaves and their impact.



Fig. 1.5(a)

Always begin with a soft line with light pressure on the fingers, which makes it easier to erase. Try to get different tones with a pencil on paper. Use your 2B pencil with light pressure on the paper to get soft tones. For darker tones, use a 4B pencil and put more pressure and to get a very dark tones, use 6B pencil.



Fig. 1.5(b)

EXERCISE 2

Flower study in colour (colour pencil and shading)

The beauty of flowers has always fascinated the artist. Let us draw a rose flower. Before sketching, observe every detail minutely. Then start sketching the flower with a red-colour pencil on the paper placed before you. Then with a green-colour pencil, complete the line drawing of the leaves with utmost detail.



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Fig. 1.6 (Rose)

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Nature Study with Pencil and Colour

Then try to understand the tonal values of red and green, try to shade the flower with the shades of red in the light and middle tone areas and do the same with the greens in the leaves.



Fig. 1.6(a)

In the final stage, apply the darker tones in flower and leaves to create depth and dimension.



Fig. 1.6(b)

All vegetation is green, but we have to create and use different tones of green for the maximum effect. There are many techniques of watercolour application but most common technique are opaque (poster colour) and transparent (watercolour).



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**Notes****Poster Colour (Opaque Technique)**

Poster colour is opaque. They conceal the colour over which they are applied on. White or light colour is used for tone variations. This technique is easier to handle because you can apply many coats or colour layers to it and rectify your mistakes. Since the poster colour is opaque, the colouring should start with lighter tones.

Watercolor (Transparent Technique)

There are numerous applications of watercolour techniques, many of which depend on moisture or lack of it. Add adequate water to the paint to create a thin, translucent layer of colours. When the second colour is spread over the first, the impression is clearly visible under it. Therefore after demarcating the white area, the lighter tone of colours should be used first.

Materials Required for Landscape Painting

A student should have the following materials for landscape painting

1. Drawing board or hardboard
2. Drawing paper
3. Drawing clips or thumb pins
4. Pencil HB
5. Eraser
6. Pencil cutter or sharpener
7. Watercolour tubes or cakes
8. Colour mixing tray
9. Watercolour brush no. 2,4,6,8,10,12
10. A cloth piece
11. A bowl full of water

EXERCISE 3**Landscape in Water Colour**

Complete the sketch with pencil and demarcate the white area (light) and keep in mind to keep the white area unstained.



Fig. 1.7 (landscape)

Apply light tones of colours and slowly apply the second layer of middle tones on semi-wet surfaces, keeping in mind the light and shade of the landscape.



Fig. 1.7(a)

In the final, stage apply the dark tones to create depth, i.e. more colour and less water, and then apply the lighter tones in the white area (highlighted part).



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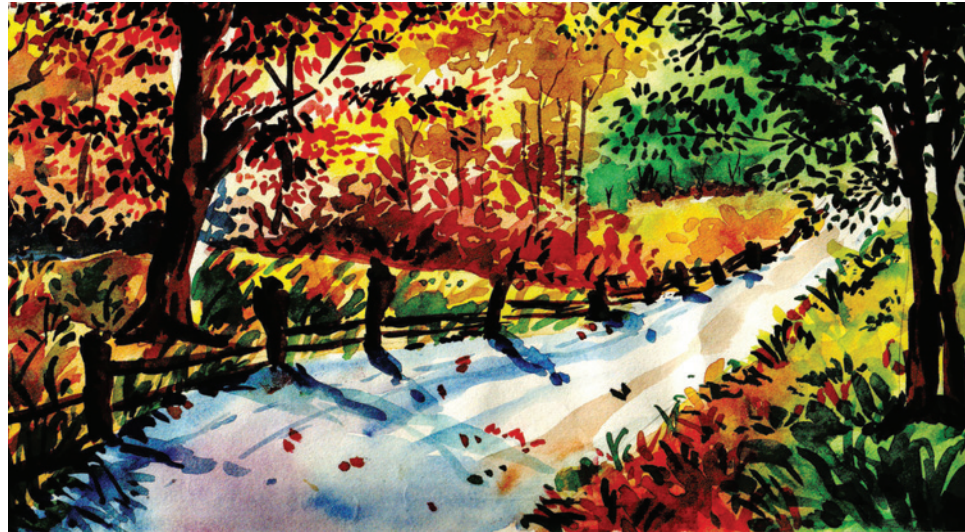
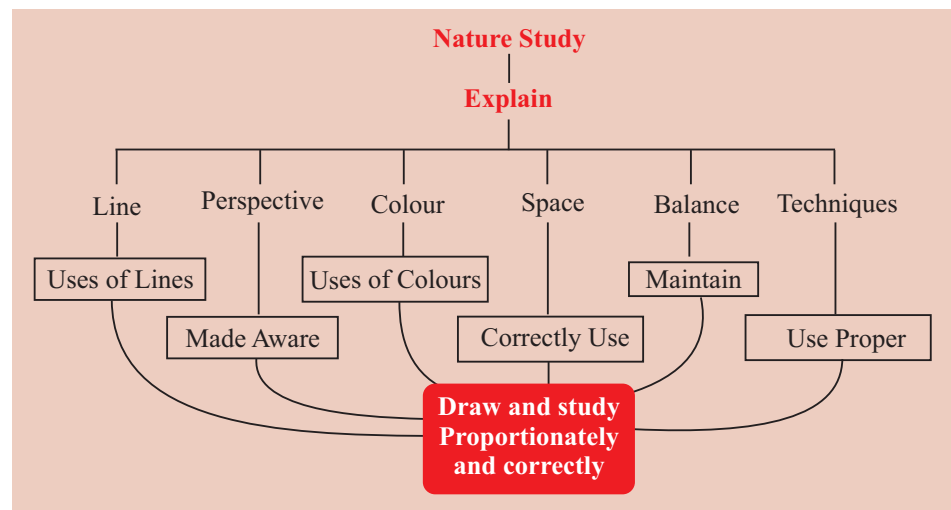


Fig. 1.7(b)



WHAT YOU HAVE LEARNT



TERMINAL QUESTIONS

1. Choose a simple potted plant and draw it on a sheet, keeping in mind the light and shade of the plant.
2. Create a composition of flowers and pencil shade it with the help of 2B, 4B and 6B.

3. Draw an imaginary landscape and paint it with poster paint in opaque technique.
4. Outdoor choose, or select a spot, draw the landscape and colour it with water colour (transparent technique).

GLOSSARY

| | |
|-----------------|--|
| Ancient | old |
| Wilderness | an area essentially undisturbed by humans |
| Illusion | Something that deceives or misleads visually |
| Vanishing point | a point at which receding parallel lines seem to meet or merge |
| Opaque | through which light cannot pass |
| Demarcate | define |
| Tones | shade of colour |



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