

MODULE - 2

CREATING DIFFERENT COMPOSITION, POSTER AND TEXTURE

- 4. Creative Forms of Composition**
- 5. Poster Making**
- 6. Creating Texture and Printing**

CREATIVE FORMS OF COMPOSITION

Composition is of paramount importance in a picture. It is an aesthetic combination of shapes, colours, lines and the artist's imagination. Composition in a painting may consist of human figures, objects, geometrical shapes and natural scenes.

In his artistic expression, an artist does not render nature as it is seen, he renders it as he sees and experiences it. An artist is not a camera that would register nature as it presents itself; he renders his own response to a scene. He identifies himself with nature, becomes one with it, and interprets it for an audience and himself. In the form of a picture, he recreates the world of his imagination through his brush. Pictures are of two kinds - 1. True copy 2. Imaginary.

A **true copy** picture is painted after witnessing something and is an exact two-dimensional replica. An **imaginary picture** requires the painter to have knowledge of *lakshan* (quality/characteristics) and *praman* (correct perception, measure and structure); an artist ponders on these factors and, on the basis of them, paints different characters like a beggar, the bride, the king, the peasant, divine figures ...*Lakshan* and *Praman* are what enable the viewer to differentiate between the representation of the king and the representation of the beggar. Both, true copy and imaginary picture, rely on the following six limbs or key elements of Indian art:

1. *Rupabheda* or the knowledge of appearances.
2. *Pramana* or correct perception, measure and structure.
3. *Bhava* or action of feelings on forms.
4. *Lavanya Yojana* or infusion of grace, artistic representation.
5. *Sadrisya* or similitude.
6. *Varnikabhanga* or artistic manner of using the brush and colours.

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Creative Forms of Composition

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An artist's success lies in depicting the form in consonance with the theme. For example, representations of deities, Nagas, Yakshas and other celestial beings must express feelings of calmness, compassion and peace; similarly, representations of demons must be terrible of aspect. A lady pining for her lover is represented with an exhausted body, unkempt clothing and bereft of make-up. Artisans and labourers are shown with their tools. This formula is also used to indicate the social and geographical backgrounds of subjects. A depiction also indicates the atmosphere, effects of night, day, spring, the moonlight, etc. make a picture more expressive and effective.



OBJECTIVES

The learner will be able to:

- create composition in a picture;
- explain to do landscapes, seascapes and geometrical decorations;
- identify the key points in composition;
- explain the importance and use of the viewfinder and also describe how to make it;
- identify the six key elements of Indian art.

4.1 IMPORTANT ELEMENT

1. Subject
2. Format
3. Main point of focus
4. Figures being used in the composition
5. Placement of figures
6. Balance

Points to be considered during composition

1. Contemplating the scene or content and imagining the final depiction.
2. Selection of surface (board, canvas, paper) and medium (watercolour, oil colour, pastels).
3. Contemplating the content and preparation of format.
4. Sketch – preparing a rough sketch of the work.
5. Fair sketch- making a fair copy of a desired rough sketch.
6. Colouring – deciding the shades to be used.

7. Drawing the outline after colouring.

8. Finishing.

Keeping in view the above points, you may now start doing grey line sketches. Here are some grey-line sketches for your reference:



Notes



Fig. 4.1



Fig. 4.2

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Notes

After creating a grey line sketch, a student may review it and remove any errors or shortcomings. This will cut down on the use of the eraser and damage to the texture of the paper.

4.2 COMPLETE PAINTING

When should a Painting be considered completed?

A picture is considered completed when it has elements that add to the expression of the theme. For example, an ordinary painter might consider a rendering of a child at study complete when he has painted a boy with a book or notebook, but a good painter will also create the ambience by painting the table, a chair, a book shelf etc.



Incomplete picture



Complete picture

Fig. 4.3

EXERCISE 1

You could use on-the-spot sketching for your compositions. Start by sketching people in action - as a woman doing home chores, a tea stall at the railway station, a cowherd feeding the cows, the vegetable vendor, children playing at the park, relaxing mother and child, a woman washing clothes etc. Some examples are given below:



Notes



Fig. 4.4: Woman in contemplation



Fig. 4.5: Girl swabbing the floor

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Notes



Fig. 4.6: Woman washing clothes



Fig. 4.7: Relaxing mother and child

All these are grey-line sketches done on the spot. You too should practice on-the-spot-sketching every day.

EXERCISE 2

Draw a landscape

Any scene like a village, railway station, mountains, the river bank etc. could be used for a nature painting/ landscape.

First step

A hut, a tree, a boat, a path, a hillock. To compose all these elements and create a landscape; one example is given below step by step illustrations:



Notes



Fig. 4.8: Draw with pencil

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Notes

Second step

In this step, the illustrations are coloured with water colour or any other colours. Colouring begins with lighter tones.



Fig. 4.8(a)

Third step

In this final step the tone of colours must highlight the three-dimensional nature of objects/figures depicted. Finally, finish the work with black outlines.



Notes



Fig. 4.8(b)

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**Notes****EXERCISE 3****Draw a Village Scene**

There are different types of the village scenes. Choose one of them and draw in your sheet and start from light tones. While sketching, remember that one or two human figures and animal figures should be there. Always start with a soft line with light pressure, so use a 2B pencil. One example is given below:

First step

Start sketching with HB pencil on the paper. While sketching, keep in mind the softness of the drawing. Then use any hard pencil to complete the line drawing.

**Fig. 4.9**

Second step

Apply light tones of colours in the composition. While colouring keep in mind that colours should not be mixed with each other.



Notes



Fig. 4.9(a)

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Notes

Third step

In this final step, apply the dark tones of colours to create depth. Complete the work with black outlines.



Fig. 4.9(b)

4.3 HOW TO SELECT THEME FOR COMPOSITION

When you come across a fetching landscape and wish to paint it, remember that not everything that is seen or visible, makes for a pretty painting. There are limits to painting on paper or canvas. Just as you need to decide about what you want within the frame, in the same way, before you embark on doing a landscape, you need to observe the good works of a famous artist, after that, you decide exactly what you want to do on the canvas.



Notes

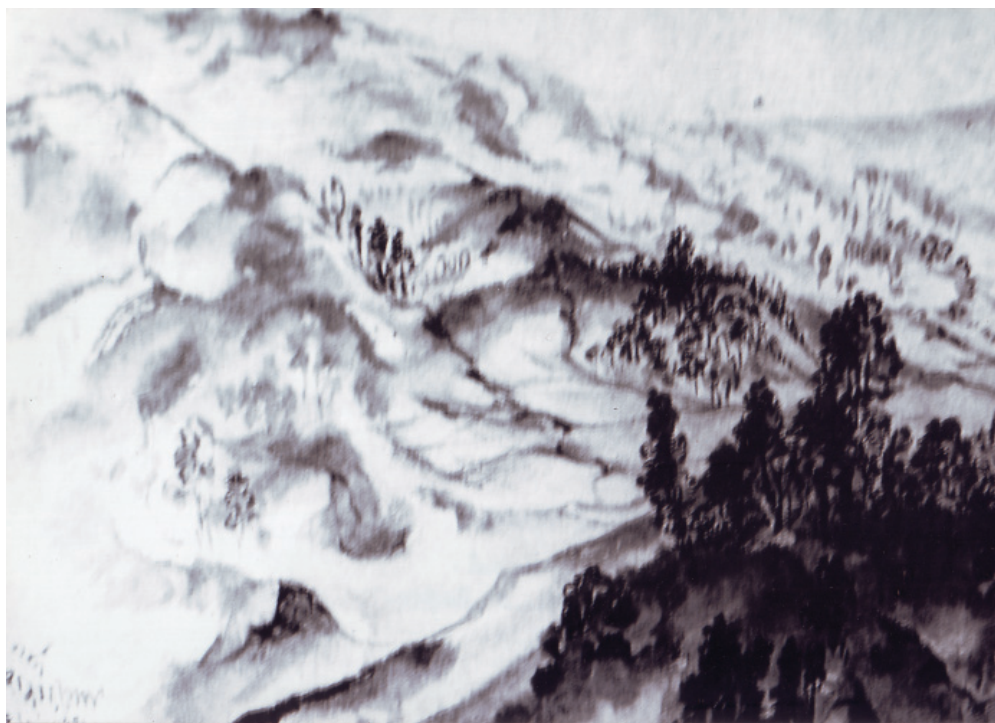


Fig. 4.10

This nature painting/ landscape consists of all elements named above.

Title – Landscape village scene

Size – 9.5 × 6.2

Artist – Nandalal Bose

Medium – Watercolour on paper

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4.4 VIEW FINDER

We will use a viewfinder to select a portion of a scene we want to paint. Take a 6 × 6-inch sheet of black pastel paper. In its centre, cut a 2 × 2 inch square hole. This sheet with the hole in the middle is your finder. Hold it against one eye, shut the other eye and find your desired view.

Here a picture is being seen through the viewfinder.



Fig. 4.11

4.5 GEOMETRIC ORNAMENTATION

Geometric ornamentation uses different geometric shapes – triangular, square, rectangular, circular, oval etc.

Geometrical design through coloured papers

Take a sheet of glazed paper in any colour. Cut different geometric shapes from it. Place these shapes on a sheet of white paper and create a composition. When

you achieve the desired composition, you may stick the pieces together to prepare ornamentalations. Similarly, you could draw different geometric shapes on paper and colour them to create beautiful patterns.

Geometric ornamentation could be used for textiles, sarees, shawls, sheets, wall panels and tiles.



Notes

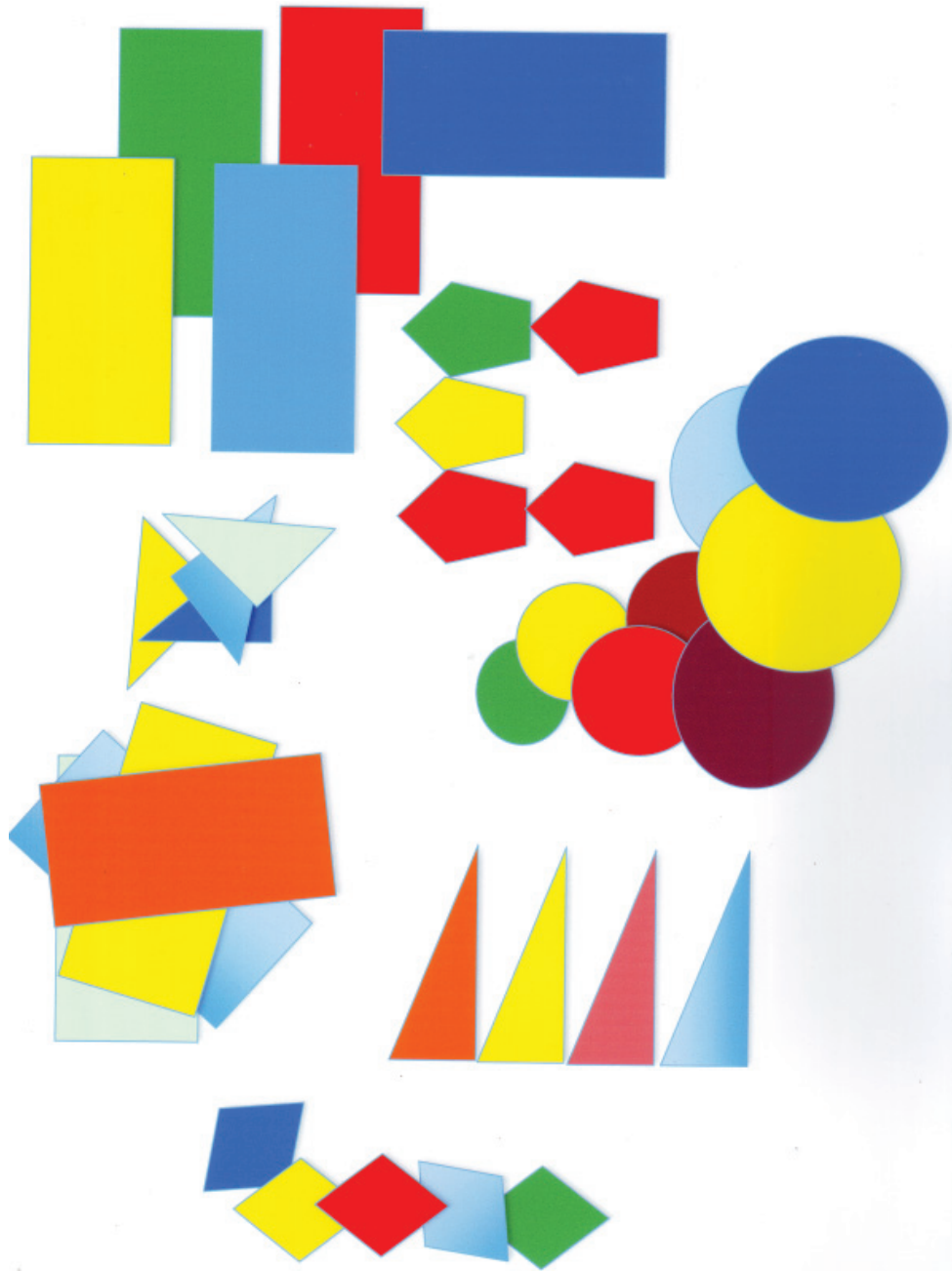


Fig. 4.12

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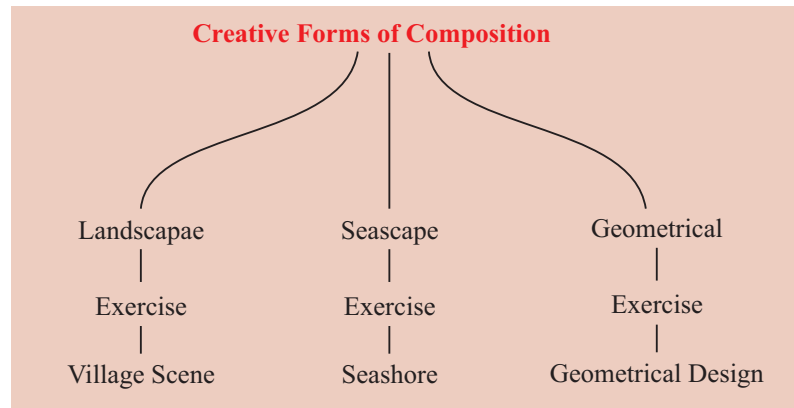
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WHAT YOU HAVE LEARNT



TERMINAL QUESTIONS

1. Based on observaing your surroundings, make two 4" x 6" paintings.
2. Make geometric ornamentation for a saree border.
3. Paint a landscape with a banyan tree, a hut and a waterfall.
4. On a six-inch diameter white paper disc, make a geometric design using coloured glazed paper.
5. On an A4 size sheet of paper, paint a landscape.

GLOSSARY

Viewfinder	to look through a format
Compose	to arrange different elements of art within a space.
Segment	division
Render	true info
Landscape	scenery
Cow-herd	a person who tends grazing cattle
Ambience	environment