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Object Drawing

1 INTRODUCTION

The art of the object drawing is the rediscovery and celebration of the familiar world. Subject matter is all around us—a tumbler, a cup, a book or different kinds of fruits and vegetables. We learn to know about the objects and environment through the practice of object drawing. It is human nature to imitate. Painters try to get the exactness of every natural and man made object in their work. If a learner wishes to develop the skill by which objects are represented, naturalistically or accurately, he must begin by describing the three-dimensional form, then developing textures, colours, light and shade, and proper composition.

1.1 OBJECTIVES

After studying and practicing this lesson, the learner should be able to:

- draw the object proportionately;
- differentiate between natural and geometrical forms;
- distinguish between light and dark objects;
- arrange and draw the given objects within the space using perspective while considering the background and foreground.

1.2 GENERAL DESCRIPTION

Perspective

Knowledge of perspective and proportion is essential in any object and naturalistic drawing. To understand perspective, take several of the same object and arrange them in a row, (look at a railway and fishplates) and you will notice the row at the back is higher than the one in the front. The two railway lines also appear to meet in the far distance, though these are parallel. All these are the illusions of perspective.

Perspective can be divided in three parts:

1. Linear Perspective
2. Circular Perspective
3. Colour Perspective

1.2.i. Linear perspective

Linear perspective is generally used in still life drawing. It is a perspective system in which forms get smaller as they recede in space, recording parallel lines converge at a vanishing point. Beside the varied contours and cross contour lines, on any other lines and live patterns have been developed to create shading effects. Shading defines the light and give the object solidity in the drawing darkness, width, and direction of line indicate, the depth of the space in drawing. Colours also help to bring depth in space. Some colours have inherent quality to project and to recede. A painter uses these colours according to his requirement.

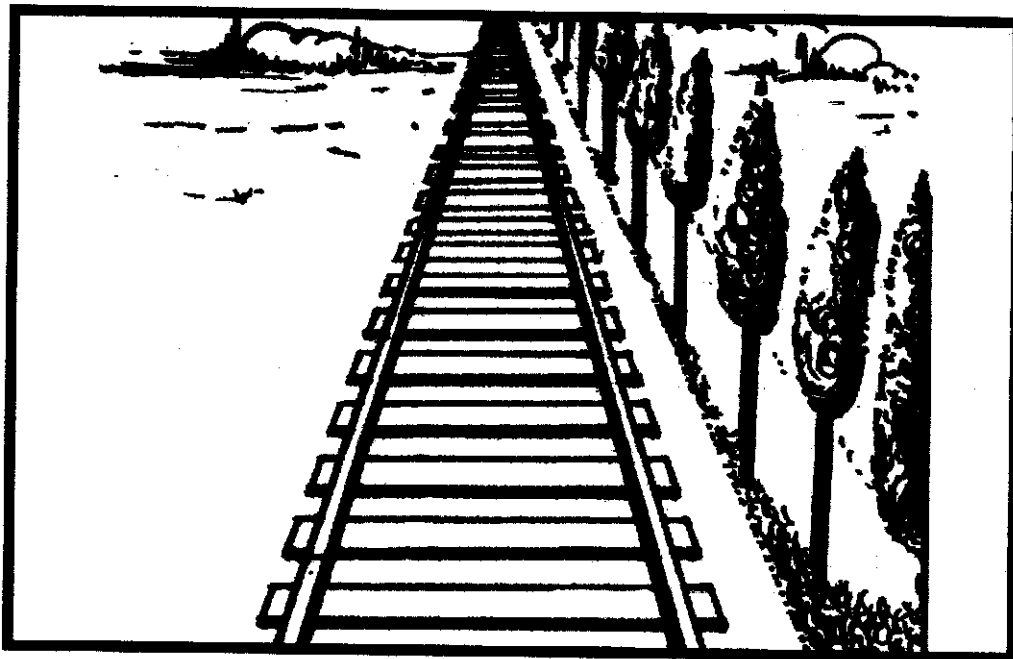


Fig. 1.1

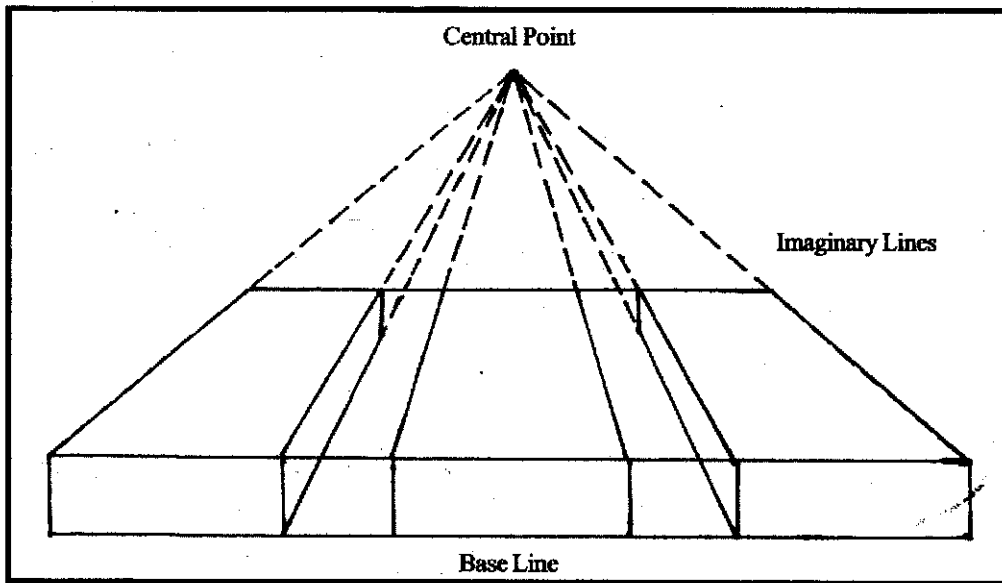


Fig. 1.2

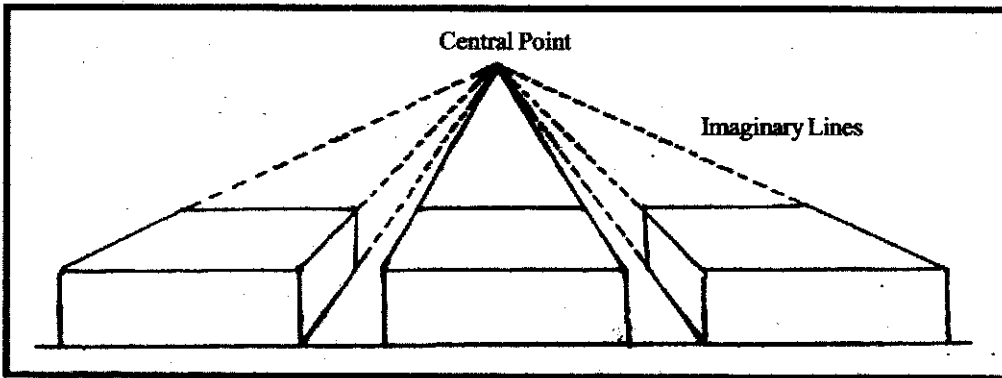


Fig. 1.3

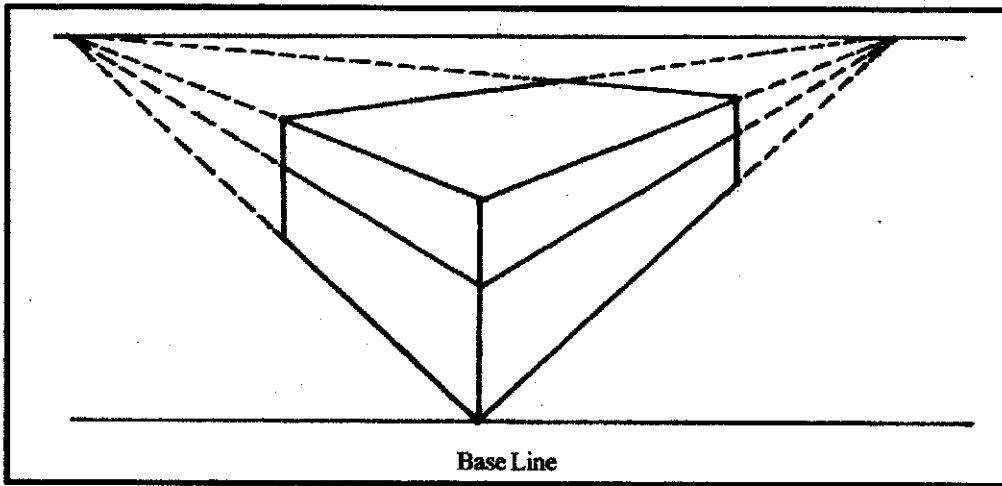


Fig. 1.4

1.2.ii Circular Perspective

It involves drawing a circle in perspective. A circle or any circular object would appear as a perfect circle when it is seen from the top view (bird's eye view) (Fig No 1.6A). It appears more and more ellipse (Fig No 1.6B) as the angle of view moves to the eye level. Ultimately the far side arc of the ellipse meets the front one and turn into a straight line (Fig No 1.6C).

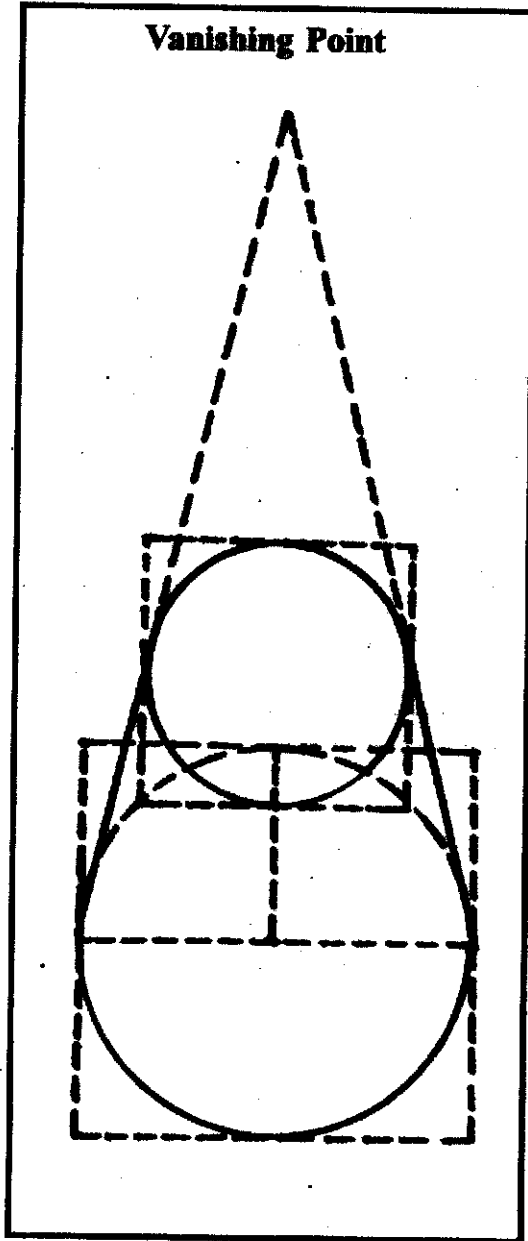


Fig. 1.5

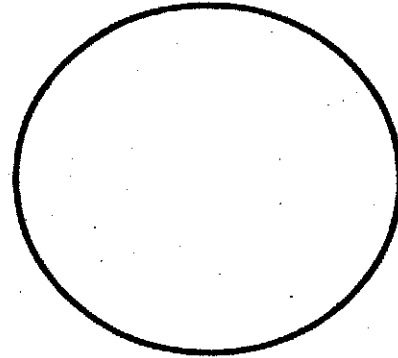


Fig. 1.6A

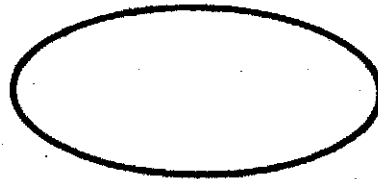


Fig. 1.6B



Fig. 1.6C

1.2.iii. Colour Perspective

It is very important to create an illusion of solidity of the object in an object drawing. Either a round object or a square cube should be three dimensional in appearance. All objects rest on space. The depth of these space could be achieved by the use of bright and warm colours in the foreground and softer blurring colour in the background. Define the shaded part of the object and mark the lighted part carefully. Use bright colours (yellow, white, red, etc.) for the lighted portion and darker shade (Brown, gray, blue etc.) for the shadows. (Fig. No. 1.7)

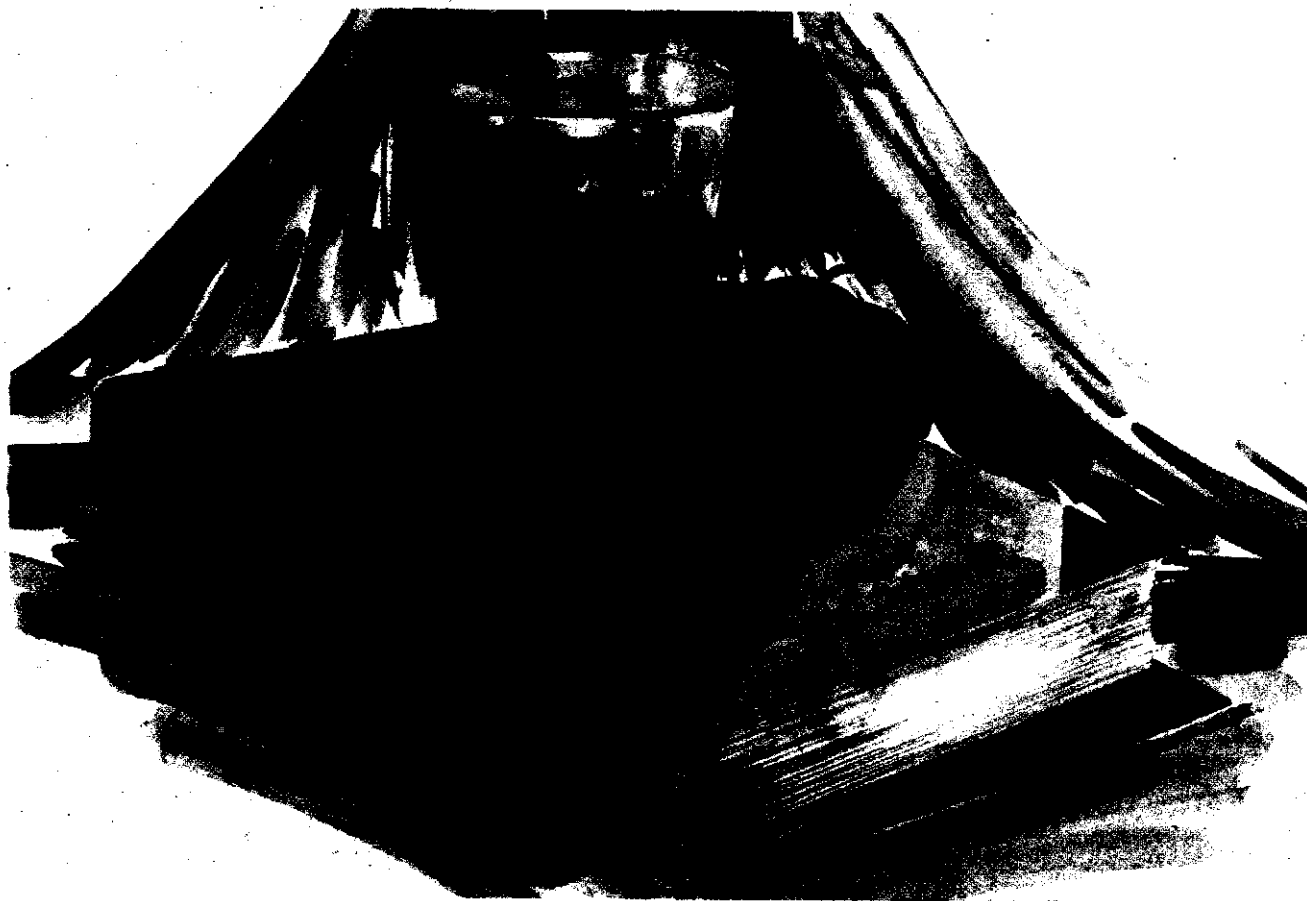


Fig. 1.7

1.3 MEASURING THE OBJECTS

You can measure the object from distance by holding a pencil vertically with your small finger at the bottom along with other three fingers and the thumb on the top to shuttle it up and down to measure the comparative proportion of the object. (see Fig. No. 1.8). Close one of your eyes and now you hold the pencil at arm's length. Measure from the point to your thumb to compare the sizes of other objects. Hold the pencil at arm's length to ensure a fixed distance between your eye and the pencil.

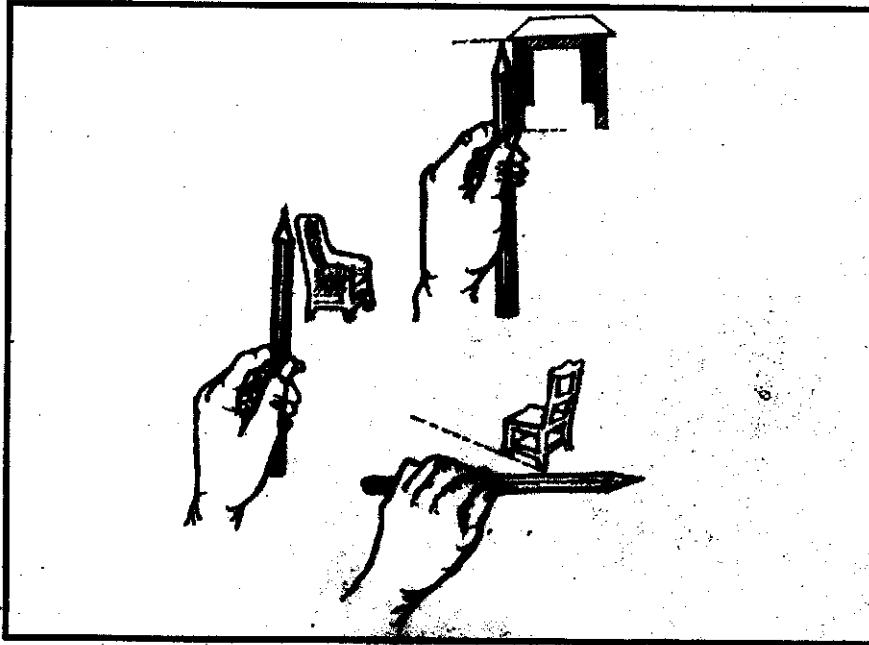


Fig.1.8

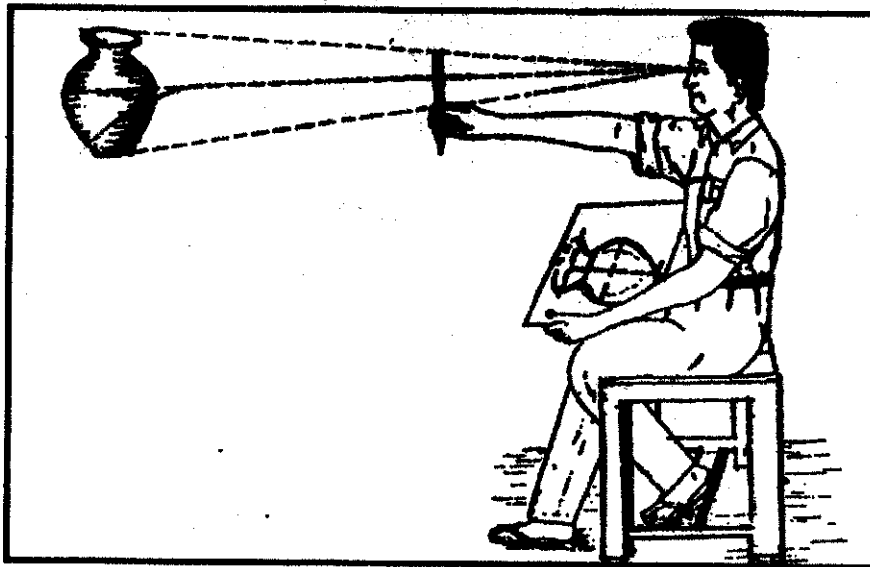


Fig.1.9

1.4 USE OF LIGHT AND SHADE

Since only the outline can not bring the solidity of the object, application of light and shade is required. Notice the source of light as it falls on the object. Other side of the object will be under shadow. Beside this basic flow of shadow and light, there are three other distinction that you should be aware of - highlight, reflected light and cast shadows. Highlight appear as a line or area of very bright light on the surface of the object, particularly on metal objects. (See Fig. No. 1.10)

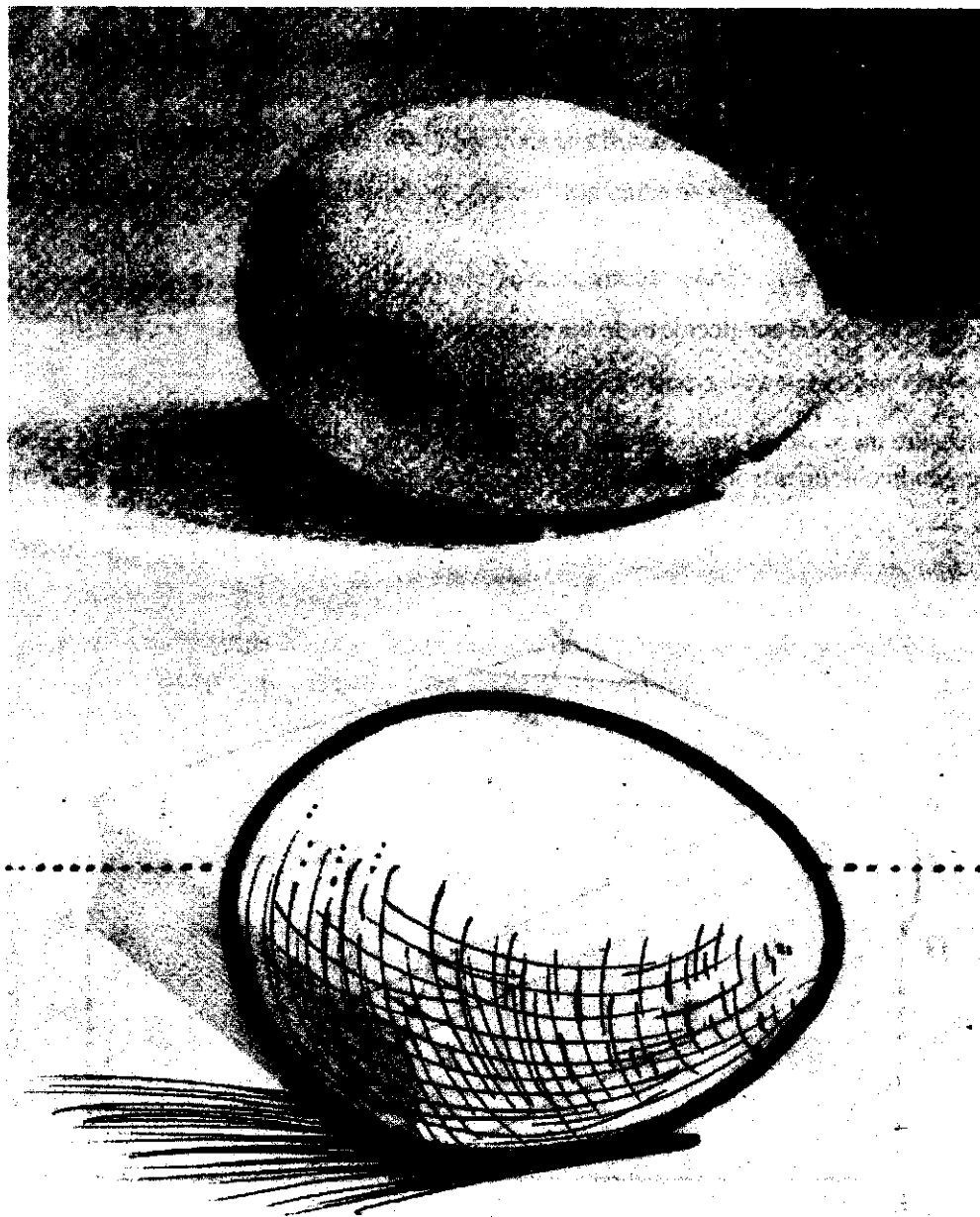


Fig. 1.10

1.5 PREPARATION FOR OBJECT DRAWING

1.5.i **Material** - You will need the materials such as pencils, colours, board pins, drawing board, brushes and paper. The choice of drawing material can be as important for the learner as it is for the professional artist. It is worth having a paper suited to the medium like pencil, charcoal etc. Standard drawing pencils are listed according to degree of softness, for example HB, 2B, 4B, 6B, and so on. A drawing board and board pins are needed. Avoid the use of geometrical instruments (Scale, compass etc.).

1.5.ii Placing of the model

Place any object or model little below the eye-level. Begin with pencil. Placing of the objects in a well composed manner is helpful.

Set the drawing sheet on the board and fix it with board pins in the four corners.

Make a decision to compose either horizontally or vertically according to the shape of the objects.

To begin your study, choose a form such as a book.

Look at the model and decide to do the composition either horizontally or vertically.

1.6 HOW TO DRAW A RECTANGULAR BOOK

Measure the width of the book and draw the base line 'B' to 'D' (Fig No. 1.11). Draw perpendicular lines from points B and D which should be half of B, and D, Mark the top

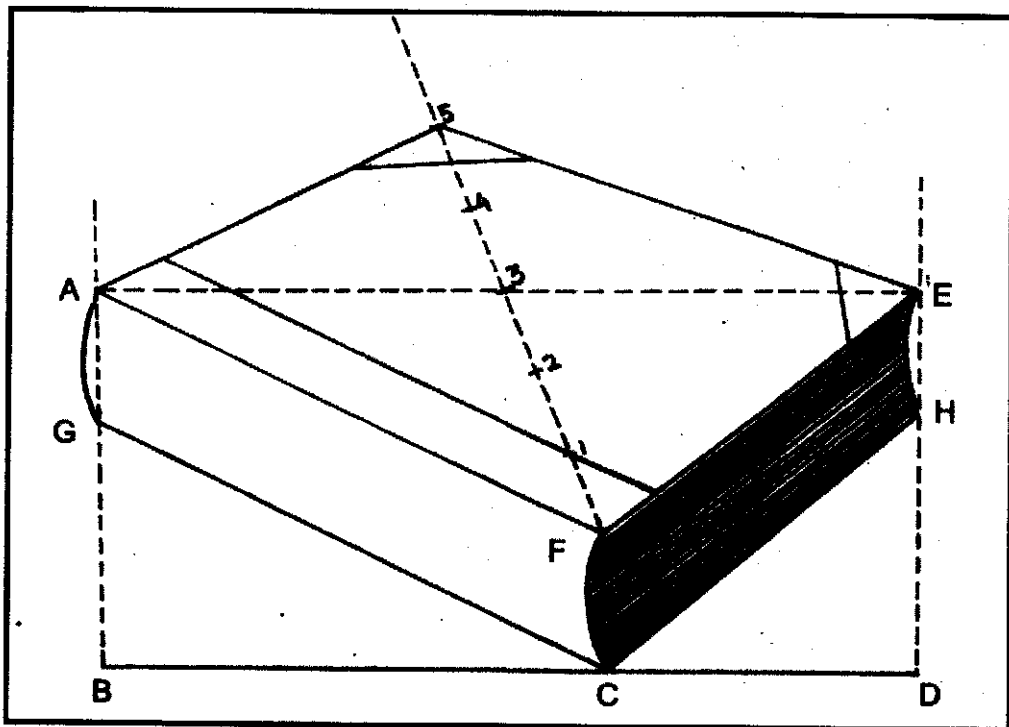


Fig. 1.11

points as A and E. Measure the length of the book and mark with 'C'. Put point F above point C according to the thickness of the book. Put point G under A, and H under E which should be little smaller than CF. Now join A and 'E' with F, and G and H with C. Join 'A' and 'E' and mark No. 3 in the middle of this line. Join this point with 'F' and divide into three equal parts. Extend the same division beyond point 3 to get point 4,5, and 6. Now join point No. 5 with A and E. Now your drawing is ready.

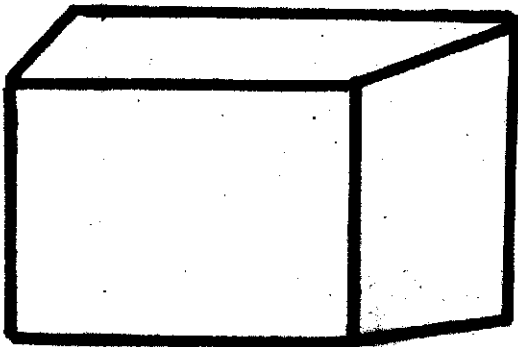
1.7 SUMMARY

Object drawing or still life as an art form came into its own in the 16thC and 17thC.A.D. Prior to that time the subject matter was studied primarily as preparation for use in figurative composition.

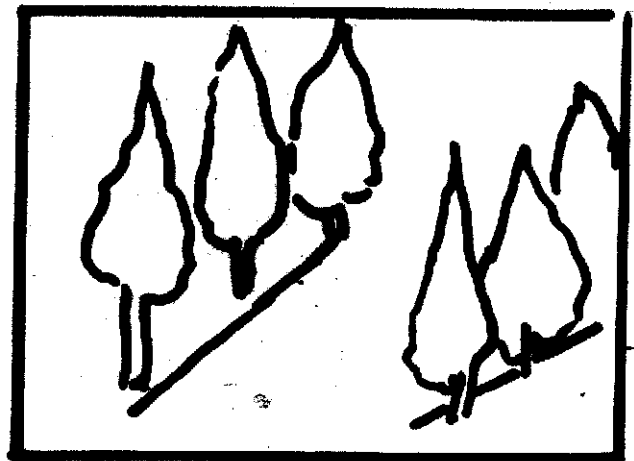
The subject matters found in object drawing are natural and men made objects of almost any shape and function. An art-student has to learn different aspects and technique of drawing like, perspective, sense of proportion, use of proper light and shade and most of all the sense of composition. One must begin by describing the three dimensional form, then developing texture and values. Lot of practice can only develop confidence.

1.8 INTEXT QUESTIONS

- (a) Find out the errors in perspective in drawing - No (1) and (2), and correct them.
- (b) Place a box on the table, draw it from the front from varying heights.
- (c) Put an apple on the box and draw it.
- (d) See the drawing of the apple on the book. Now put five onions on a table in the same way and draw them.
- (e) Place a ball by the side of a square box and put a lamp in one side. Study the light and shade in pencil. Study the same models in water colour.

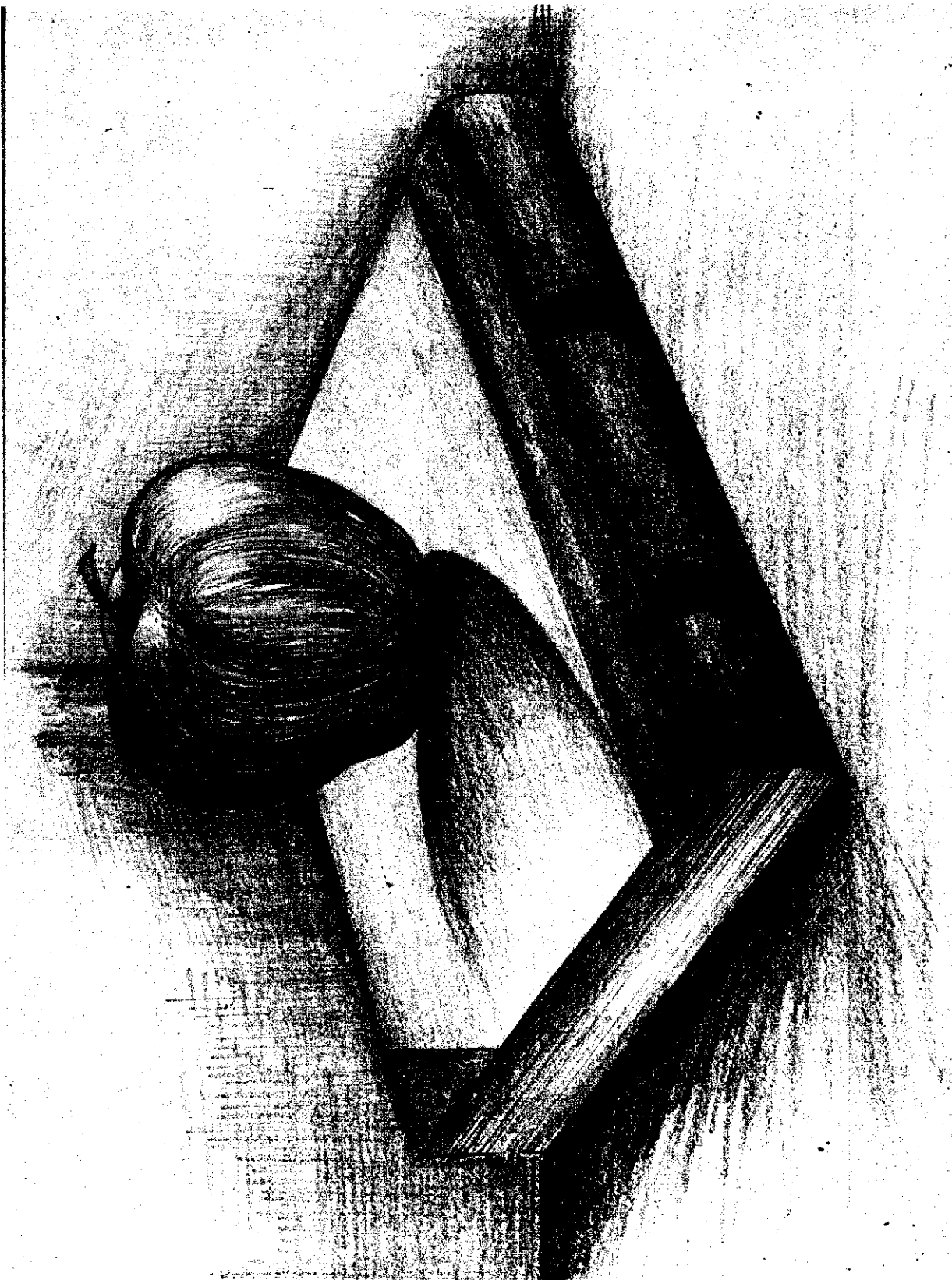


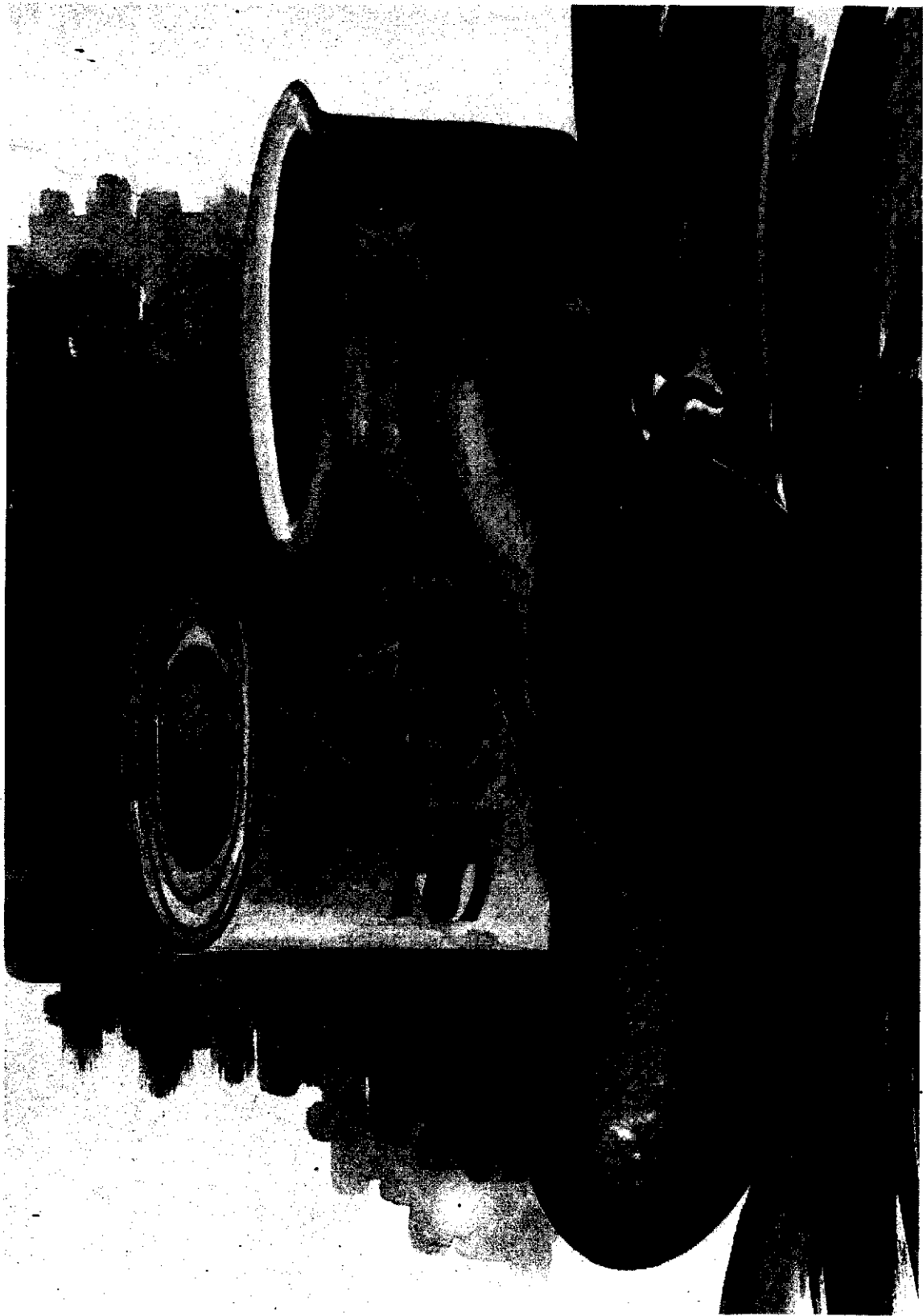
No. 1



No. 2

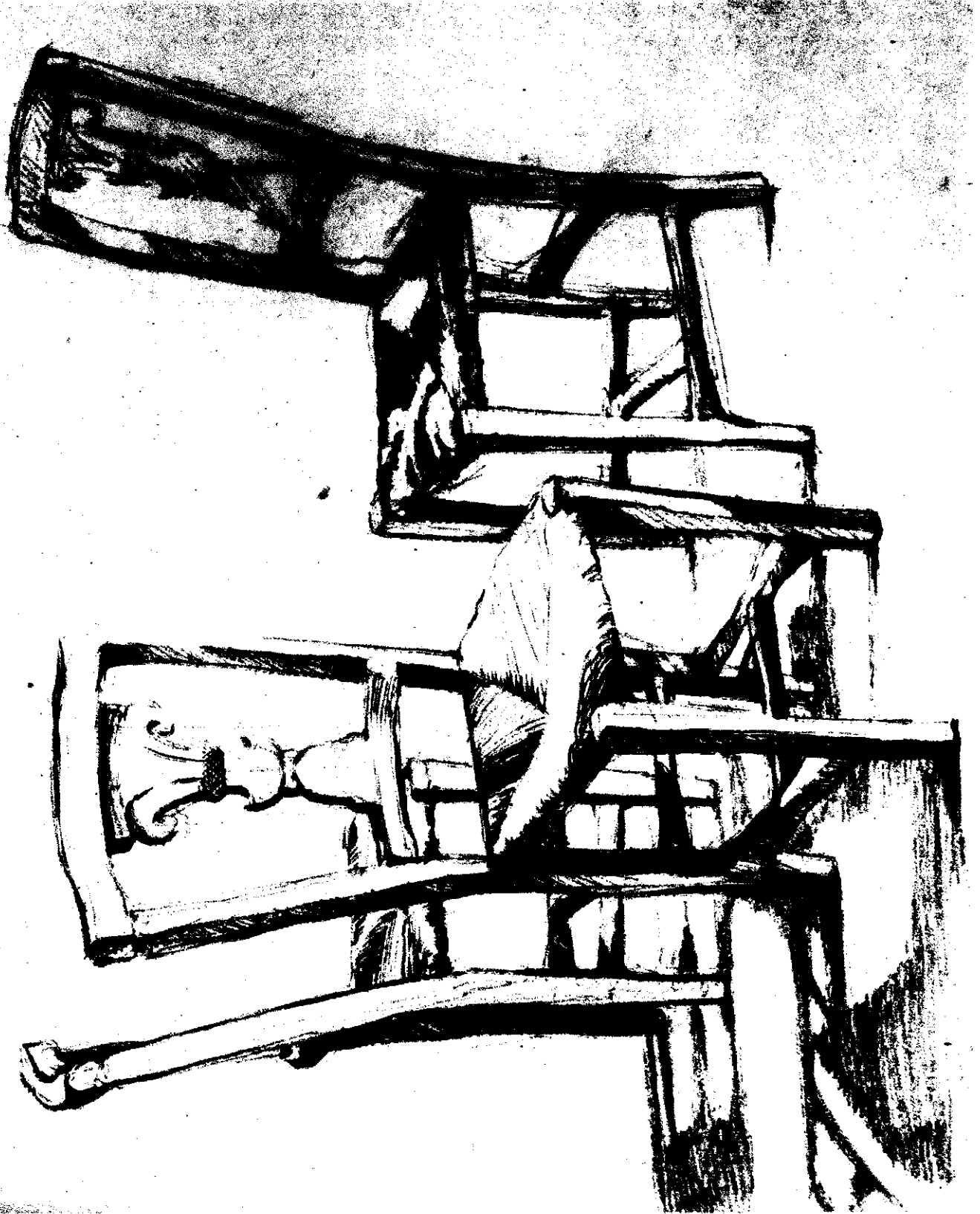














Artist : Chardin



Artist : Chardir