

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

IN THE NAME OF ALLAH, THE ALL-MERCIFUL, THE ALL-COMPASSIONATE

ART AND MODEL DRAWING



Web Version of PCTB Textbook



**PUNJAB CURRICULUM AND
TEXTBOOK BOARD, LAHORE**

**This textbook is prepared according to the approved curriculum of
Punjab Curriculum and Textbook Board**

All rights are reserved with the Punjab Curriculum and Textbook Board, Lahore.

No part of this textbook can be copied, translated, reproduced or used for preparation of test papers, guidebooks, keynotes and helping books.

Author: © **Dr. Sadia Murtaza**
Lahore College for Women University, Lahore

Editor: © **Ms. Sidra Liaqat**
Lahore College for Women University, Lahore

Review Committee Members

- © **Ahmad Bilal**, Professor, University College of Art & Design, Punjab University, Lahore
- © **Saima Sharif**, Assistant Professor, Govt. Graduate College (W), Samanabad, Lahore
- © **Sadia Zaka**, Lecturer, Hazrat Ayesha Siddiqah Model Degree College, Nicholson Road, Lahore
- © **Rozina Mushtaq** (Language Expert), Lecturer, University of Education, Lahore

Subject Coordinator: Mrs. Anjum Wasif

Director (Manuscripts): Mst. Rehana Farhat

Supervised by: Mrs. Anjum Wasif

Deputy Director (Art & Design): Mrs. Anjum wasif

Layout and Design: Naveed Akmal, Instaprint 2-H, Commercial Area, DHA, Lahore

**Experimental
Edition**

Special thanks to Research Center for Art & Design, Institute of Design & Visual Arts,
Lahore College for Women University Lahore
for library books and support to do research work on this project.

ABOUT THIS BOOK

This book is prepared according to the approved curriculum of Punjab Curriculum and Textbook Board for the subject of Art and Model Drawing grade 9. The data presented in this book fulfills the requirement of practical utilization of the subject, its practice and relevant history of art, design and architecture in Pakistan. For better understanding of its aims and objectives this book can be divided into two parts. The first half (from chapter 1 to 4) is aimed to provide adequate knowledge and understanding of practical aspects of the subjects: like drawing and sketching, painting and design. The second half (from chapter 5 to 8) is aimed to enhance the knowledge about art, culture and ancient architectural edifices in or around Pakistan.

Following is presented a short description of each chapter:

Chapter 1 is an introduction which narrates the basic knowledge about elements and principle of art making.

Chapter 2 is about Drawing and Sketching. This chapter provides multiple exercises for practice of drawing and sketching in several different ways which can enhance the skills of the students and make them understand that how can they achieve the desired visuals through practice of drawing and sketching.

Chapter 3 is about painting practice. Students can enhance their knowledge about the kinds of paintings through it. This chapter also presents multiple exercises for practice of painting with different materials.

Chapter 4 is an introduction to graphic design along with a sound practice of two styles of calligraphy (the art of writing letters). It comprises multiple exercises of Urdu and English calligraphy, poster making and pattern making and pattern making of different kinds.

Chapter 5 presents the information about some of the very important historical building from ancient to the contemporary monuments in Pakistan.

Chapter 6 is a short review of history of painting in South Asia and notes on few selected painters of Pakistan.

Chapter 7 is focused to provide information about a few selected calligraphists in Pakistan.

Chapter 8 is narration of Pakistani craftsmanship. It provides general information about textiles, weaving, printings and embroidery.

CONTENTS

Chapter 1	Introduction to Art and Drawing	1-4
	1.1. What is Art?	
	1.2. Basic Elements of Art and Drawing	
	1.3. Basic Shapes and Forms	
	1.4. Principles of Art	
Chapter 2	Drawing and Sketching-I	5-43
	2.1 The Importance of Drawing and Its Usage	
	2.2 Tools and materials	
	2.3. Drawing Practice	
	Drawing Practice #1 Observe the basic shapes	
	Drawing Practice #2 Drawing of symmetrical objects-1	
	Drawing Practice #3 Drawing symmetrical objects-2	
	Drawing Practice #4 A Still Life Drawing	
	Drawing Practice #5 Still Life with Fruit	
	Drawing Practice #6 Still life with hard objects	
	Drawing Practice #7 Still life with garden tools	
	Drawing Practice #8 Fresh Flowers	
	Drawing Practice #9 Landscape	
Chapter 3	Painting Practice-I	44-75
	3.1. What is Painting?	
	3.2 Fresco painting	
	3.3 Tempera Painting	
	3.4 Oil Painting	
	3.5. Water color and Gouache	
	3.6. Acrylics	
	3.7. Pastels	
	3.8 Spray paints	
	3.9 Mix media	
	3.10 Digital painting	
	Painting Practice #1 Pen and Water Color Painting, Teapot and Cups	
	Painting Practice #2 Water color Painting, Terracotta Pots	
	Painting Practice #3 Landscape with Pastels on tinted sheet	
Chapter 4	An Introduction to Graphic Design	76-120
	4.1. Calligraphy the Art of Lettering	

	4.2. Urdu Calligraphy	
	4.3. English Calligraphy	
	4.4. Poster Making	
	4.5. Repeat Patterns	
Chapter 5	History of Architecture in Pakistan	121-140
	5.1. Great Bath at Mohenjodaro	
	5.2. Julian Monastery	
	5.3. Lahore Fort in Mughal Era	
	5.4. Badshahi Mosque (1673-74)	
	5.5. Mausoleum of Muhammad Ali Jinnah (رحمۃ اللہ علیہ)	
	5.6. Minar-e-Pakistan	
Chapter 6	History of Painting in South Asia	141-166
	6.1. The Ajanta Cave Paintings	
	6.2. Mughal Painting	
	6.3. Master Painters of Pakistan	
	i. Haji Muhammad Sharif	
	ii. Abdul Rahman Chughtai	
	iii. Allah Baksh	
	iv. Shakir Ali	
	v. Sadequain	
	vi. Zahoor-Ul-Akhlaq	
	vii. Anna Molka Ahmad	
Chapter 7	Master Calligraphists of Pakistan	167-175
	7.1. Sadequain	
	7.2. Shakir Ali	
	7.3. Khurshid Alam Gohar Qalam	
	7.4. Gulgee	
Chapter 8	Textiles: Weaving, Printing and Embroidery	176-196
	8.1. Weaving	
	8.2. Hand Loom	
	8.3. Carpet	
	8.4. Printing	
	8.5. Ajrak	
	8.6. Embroidery	
	8.7. Ralli Work	
	Bibliography	197-198
	Assessment/Examination instructions/Questions for theatrical Examination	199-211
	Glossary	212-220

Chapter # 1

INTRODUCTION TO ART AND DRAWING

1.1. What is Art?

Art is a subject dealing with human activities of many kinds. It expresses emotions, conceptual thinking, technical skills and imaginative power in the form of creative visuals or the art pieces.

Commonly the diversity of its nature can be divided into several categories like Visual Arts (painting, drawing, sculpture, ceramics, calligraphy and graphic designs etc.), performing arts (theater, dance, music, film and many other performing arts), interactive media arts (audio and video games, advertisements, animations, moving images, posters and digital media arts), literature, architecture, textile etc. Moreover the study of history, criticism, aesthetics and philosophies in art are also considered another range of art activities.

Till the 17th century art was not considered a different category from sciences and craft. But in modern world fine arts is regarded as distinguished and a separate field from decorative and applied arts because of its aesthetic consideration.

“Within this latter sense, the word art may refer to several things: (i) a study of a creative skill, (ii) a process of using the creative skill, (iii) a product of the creative skill, or (iv) the audience's experience with the creative skill. The creative arts (*art* as discipline) are a collection of disciplines which produce *artworks* (*art* as objects) that are compelled by a personal drive (*art* as activity) and convey a message, mood, or symbolism for the perceiver to interpret (*art* as experience). Art is something that stimulates an individual's thoughts, emotions, beliefs, or ideas through the senses. Works of art can be explicitly made for this purpose or interpreted on the basis of images or objects. For some scholars, such as Kant, the sciences and the arts could be distinguished by taking science as representing the domain of knowledge and the arts as representing the domain of the freedom of artistic expression”.¹

1.2 Basic Elements of Art and Drawing

i. Line: Most drawing materials or tools make linear marks much more easily than they make areas of tone; indeed the word “drawing” is immediately associated with line. In nature, lines do not exist; as made by the artist they are simply a graphic device to show the extent or shape of a thing. In other words, they indicate that position in space where one thing ends and another begins. Regardless of the drawing materials being used, a simple line can show a great deal more than just the shape of an object. Lines can be made thick or thin, heavy or feint, continuous or broken – all of which help to describe

¹*What is Art*, <https://www.gelonchviladegut.com/en/gelonch-viladegut-a-what-is-art/> (Accessed on July 20th 2018).

not only the shape of something but the quality and degree of light falling on it or its surface quality and texture. An illusion of the form or solidity of an object can be further enhanced and described by using a device known as contour lines. Unlike those lines which describe the external shape of a thing, contour lines show the internal shape by following and describing the direction or angle of a flat or curved surface.

ii. Colour/Hue: Colour is one of the most powerful of the elements. It has tremendous expressive qualities. Understanding the uses of colour is crucial to effective composition in design and the fine arts. The word colour or hue is the general term which applies to the whole subject - red, orange, yellow, green, blue, violet, black and white and all possible combinations. Any given colour can be described in terms of its value and hue.

Value is defined as the relative lightness or darkness of a colour tone. It is an important tool for the designer/artist, in the way that it defines form and creates spatial illusions.

Primary colours cannot be created through mixing of other colours. They are colours in their own right. The three primary colours are **RED**, **YELLOW** and **BLUE**.

Primary colours can be mixed together to produce secondary colours. The table below shows the combination required to produce secondary colours.

YELLOW	+	BLUE	=	GREEN
BLUE	+	RED	=	PURPLE
RED	+	YELLOW	=	ORANGE

Mixing of the secondary colours can produce more tones which can be seen below in the colour wheel.

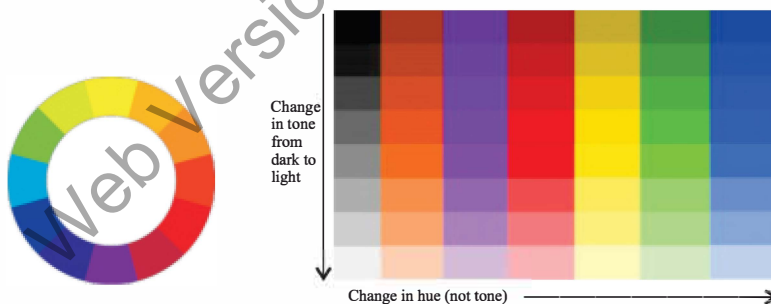


Figure 11 colours and shades

Every colour can produce a variety of tones. The variety of a single hue from its lighter shade to the darker range is called value.

iii. Tone/value: Tone or shading, indicates the form or shape of an object. It is important to learn how to convincingly represent tone in order to give two dimensional drawing the appearance of having three dimensions – height, width and depth. Tone is defined by the quality, quantity and direction of the light falling on an object. It is also influenced by the colour, texture and any pattern present on that object. The easiest way to understand tone is to look at a black and white photograph. You will see how everything can be given

what is known as tonal value. These values run from white, through all the shades of grey to black. (See the image below). Similar is the case with any monochromatic picture in red, blue or green. Tones can also convey mood and atmosphere. There are several different shading techniques and, whilst most of them can be used with several different media, some are best suited to specific media and it pays to match the technique with the drawing materials being used.

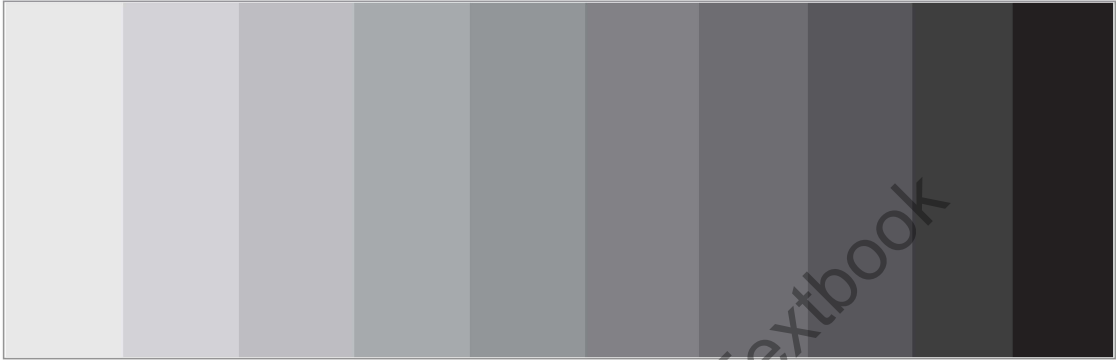


Figure 1.2 Tonal values

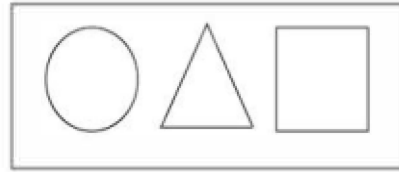
Graphite is perhaps one of the easiest materials to render tone with. By varying the pressure applied when using a soft pencil, a full range of tones – from very pale grey to dense black – can be made. You will find that a light tone is easier to make if you hold your pencil lightly, high up the shaft, whilst a dense, dark grey or black requires you to hold the pencil nearer the point. With practice, it is possible to vary your grip and the pressure applied without it being necessary to stop drawing. You can practice this on a piece of scrap paper. Remember that it is easier to make a tone darker than it is to make it lighter, so always build your tone from light to dark.

iv. Texture: Tone describes the shape or form of an object but it is a texture which describes the characteristics of an object's surface. Every surface has a texture – it can be smoothness of glass and ceramic, the roughness of wood or the weathered pitted surface of a stone.

The artist's problem is what marks to make in order to give convincing look to these surface textures, whilst using exactly the same drawing material to represent both rough and smooth surfaces. Representing texture gives the artist a chance to be inventive and dig deep into his or her repertoire of techniques in order to find one that matches the texture being drawn. An eraser is a useful tool when making textural marks as it enables the artist to work back into the graphite tone and create a range of marks, which would be difficult, if not possible, to create in any other way. The choice of paper or surface is an important consideration. For highly textured objects with rough, pitted surface choose a rough paper; for surface like glass or ceramic choose a smoother support. Think carefully what you are drawing and choose a support or paper which has a surface that is sympathetic to your subject.

1.3 Basic Shapes and Forms

The basic shapes are two dimensional shapes; these are circle, triangle, and a square. All other shapes can be viewed as variations and combinations of these shapes. Looking for the flat shapes is a great way to simplify the structure of the subject into its most basic of elements. This way one can capture the overall sense of the object and draw without worrying about volume.



The basic forms are the three dimensional equivalents to the basic shapes. In a sense the basic forms combine elements of the basic shapes to create form. For example, the cylinder combines a rectangle or square with the circle to get at its form.

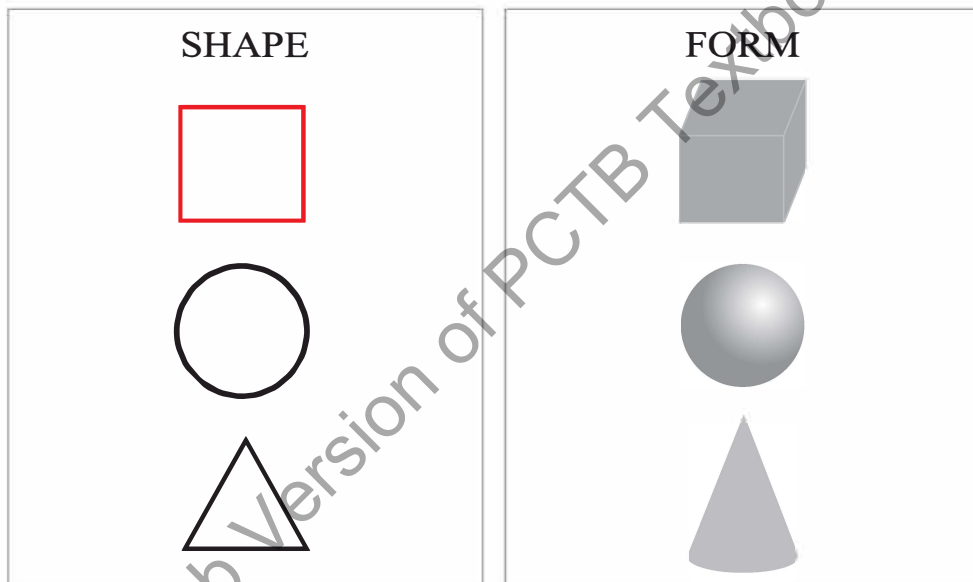


Figure 1.3 Shapes and Forms

Squares, rectangles, triangles, cones, cylinders, circles, ovals...these are the basic shapes that can help anybody in drawing objects more accurately. This information can be used when doing a still life, a landscape, and practically any object or a specific subject.

1.4 Principles of Art

Principles of art generally deal with the use of elements of art in an art work. It means that how an artist use all the elements like line, colour, tone, texture, shapes and forms to make art work. There are eight principles of art which are rhythm, balance, harmony, unity, proportions, variety, emphasis and movement. These principals are all about the way the artist use the elements of art.