

Perspectives of drawing

Drawing in the Arts Drawing is used to express one's creativity, and therefore has been prominent in the world of art.

Drawing Outside of the Arts: Although the use of drawing is extensive in the arts, Drawing has also been used extensively in the field of science, as a method of discovery, understanding and explanation. In 1616, astronomer Galileo Galilei explained the changing phases of the moon through his observational telescopic drawings. Additionally, in 1924, geophysicist Alfred Wegener used illustrations to visually demonstrate the origin of the continents.

PERSPECTIVES

Learning The Rules (3D grammar) Perspective "Perspective is nothing else than seeing a place behind a plane of glass, quite transparent, on the surface of which the object behind the glass are to be drawn". Leonardo Da Vinci

Perception - It has been suggested that an individual's ability to perceive an object they are drawing is the most important stage in the drawing process. This suggestion is supported by the discovery of a robust relationship between perception and drawing ability.

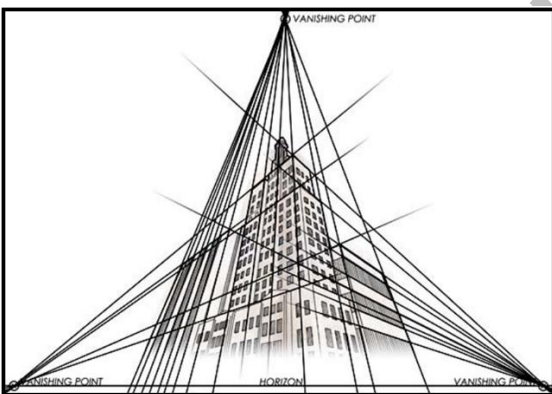
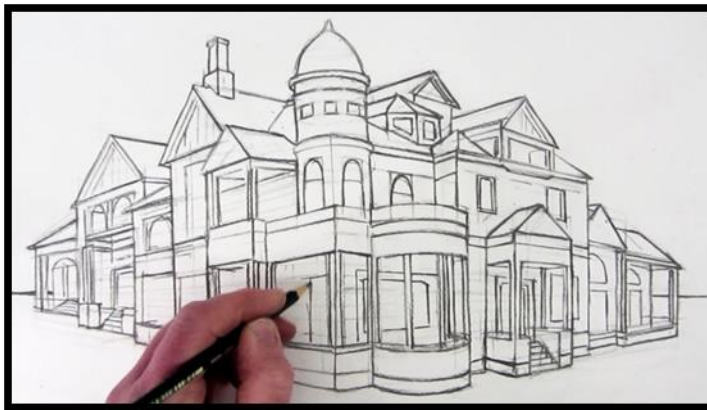
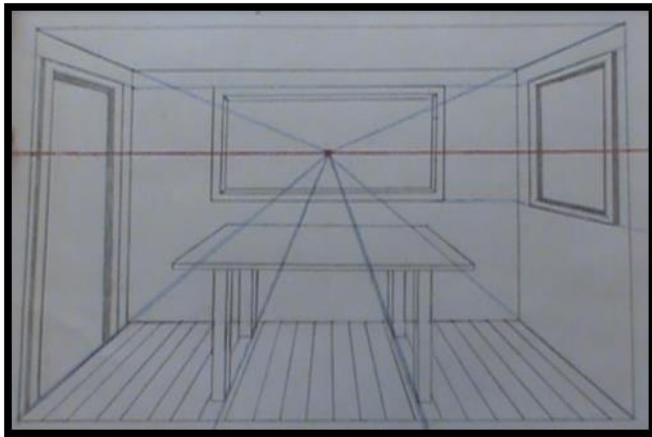
Perspective

Linear perspective is a method of portraying objects on a flat surface so that the dimensions shrink with distance. Each set of parallel, straight edges of any object, whether a building or a table, follows lines that eventually converge at a vanishing point.

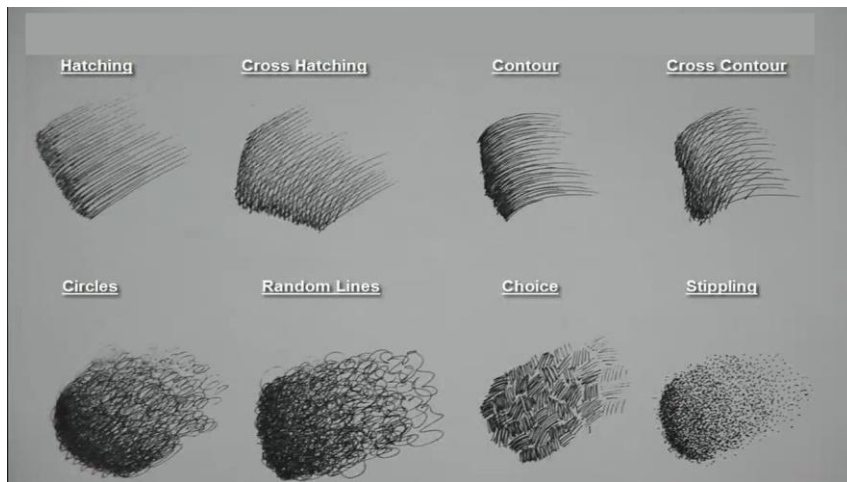
Two-point perspective drawing

When both the fronts and sides of a building are drawn, then the parallel lines forming a side converge at a second point along the horizon (which may be off the drawing paper.)

This is a two-point perspective. Converging the vertical lines to a third point above or below the horizon then produces a three-point perspective.



The configuration given to paint by contact with the bristles of a brush also : the paint left on a surface by a single application of a brush or palette knife —often used figuratively to describe the quality especially of a narrative or description a story told in broad brushstrokes.



A **sketch** (ultimately from [Greek](#) – *schēdios*, "done extempore") is a rapidly executed freehand [drawing](#) that is not usually intended as a finished work. A sketch may serve a number of purposes: it might record something that the artist sees, it might record or develop an idea for later use or it might be used as a quick way of graphically demonstrating an image, idea or principle.

Sketches can be made in any drawing medium. The term is most often applied to graphic work executed in a dry medium such as [silverpoint](#), [graphite](#), [pencil](#), [charcoal](#) or [pastel](#). It may also apply to drawings executed in pen and ink, digital input such as a [digital pen](#), ballpoint pen, [marker pen](#), [water colour](#) and [oil paint](#). The latter two are generally referred to as "water colour sketches" and "[oil sketches](#)". A sculptor might model three-dimensional sketches in [clay](#), [plasticine](#) or wax.

Applications of sketching

Sketching is generally a prescribed part of the studies of art students. This generally includes making sketches ([croquis](#)) from a live model whose pose changes every few minutes. A "sketch" usually implies a quick and loosely drawn work, while related terms such as [study](#), [modello](#) and "preparatory drawing" usually refer to more finished and careful works to be used as a basis for a final work, often in a different medium, but the distinction is imprecise. [Underdrawing](#) is drawing underneath the final work, which may sometimes still be visible, or can be viewed by modern scientific methods such as [X-rays](#).

Most visual artists use, to a greater or lesser degree, the sketch as a method of recording or working out ideas. The sketchbooks of some individual artists have become very well known, including those of [Leonardo da Vinci](#) and [Edgar Degas](#) which have become art objects in their own right, with many pages showing finished [studies](#) as well as sketches. The term "[sketchbook](#)" refers to a book of blank paper on which an artist can draw (or has already drawn) sketches.

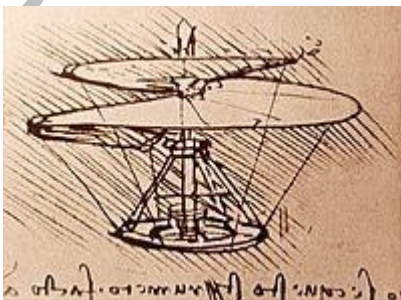
Sketching is also used as a form of communication in areas of [product design](#) such as [industrial design](#). It can be used to communicate design intent and is most widely used in ideation. It can be used to map out floor plans of homes.

The ability to quickly record impressions through sketching has found varied purposes in today's culture. [Courtroom sketches](#) record scenes and individuals in law courts. Sketches drawn to help authorities find or identify wanted people are called [composite sketches](#). [Street artists](#) in popular tourist areas sketch portraits within minutes.^[5]

- **Subjects, styles and media**



Three draft sketches in [sepia](#) for an equestrian monument, [Leonardo da Vinci](#) 1508–10



Sketch in pen and ink of an idea for a flying machine with a spiral rotor, Leonardo da Vinci.



Sketch of a head in a parade helmet, [Michelangelo](#), c. 1500



Figure sketch in ink of two women teaching a baby to walk, [Carel Fabritius](#), c. 1640

Painting media

Different types of paint are usually identified by the medium that the pigment is suspended or embedded in, which determines the general working characteristics of the paint, such as viscosity, solubility, drying time, etc.

Oil painting is the process of painting with pigments that are bound with a medium of drying oil, such as linseed oil, which was widely used in early modern Europe. Often the oil was boiled with a resin such as pine resin called 'varnishes' and were prized for their body and gloss.

Pastel is a painting medium in the form of a stick, consisting of pure powdered pigment and a binder.

Acrylic paint is fast drying paint that can be diluted with water, but become water-resistant when dry. Depending on how much the paint is diluted (with water) or modified with acrylic gels, media, or pastes, the finished acrylic painting can resemble a watercolor or an oil painting

Watercolor is a painting method in which the paints are made of pigments suspended in a water-soluble vehicle. The traditional and most common support for watercolor paintings is paper. In East Asia, watercolor painting with inks is referred to as brush painting or scroll painting. Finger-painting with watercolor paints originated in China. Watercolor pencils (water-soluble color pencils) may be used either wet or dry.

Ink paintings are done with a liquid that contains pigments and/or dyes and is used to color a surface to produce an image, text, or design. Ink is used for drawing with pen, brush, or quill.

Encaustic painting, also known as hot wax painting, involves using heated beeswax to which colored pigments are added. The liquid/paste is then applied to a surface—usually prepared wood, though canvas and other materials are often used.

Painting styles

Style is used in two senses: It can refer to the distinctive visual elements, techniques and methods that typify an *individual* artist's work. It can also refer to the movement or school that an artist is associated with.

Intensity

What enables painting is the perception and representation of intensity. Every point in space has different intensity, which can be represented in painting by black and white and all the gray shades between. In practice, painters can articulate shapes by juxtaposing surfaces of different intensity; by using just color (of the same intensity) one can only represent symbolic shapes. Thus, the basic means of painting are distinct from ideological means, such as geometrical figures, various points of view and organization (perspective), and symbols.

Color and tone

Color and tone are the essence of painting as pitch and rhythm are the essence of music. Color is highly subjective, but has observable psychological effects, although these can differ from one culture to the next. Black is associated with

mourning in the West, but in the East, white is. For a painter, color is not simply divided into basic (primary) and derived (complementary or mixed) colors (like red, blue, green, brown, etc.).

Painters deal practically with pigments, so "blue" for a painter can be any of the blues: Prussian blue, indigo, cobalt, ultramarine, and so on. Psychological and symbolical meanings of color are not, strictly speaking, means of painting. Colors only add to the potential, derived context of meanings, and because of this, the perception of a painting is highly subjective.

Non-traditional elements

Some modern painters incorporate different materials such as sand, cement, straw or wood for their texture. Examples of this are the works of Jean Dubuffet and Anselm Kiefer. There is a growing community of artists who use computers to "paint" color onto a digital "canvas" using programs such as Adobe Photoshop, Corel Painter, and many others. These images can be printed onto traditional canvas if required.

Rhythm

Rhythm is important in painting as it is in music. If one defines rhythm as "a pause incorporated into a sequence", then there can be rhythm in paintings. These pauses allow creative force to intervene and add new creations—form, melody, coloration.