

## 10. Basics of Drawing

### Synopsis

This module is meant as an introduction to the basic elements in drawing.

### Lectures

10.1 Tools and Surfaces

10.2 Line

10.3 Tonalities

10.4 Perspective

10.5 Freehand Drawing

## 10.5 Freehand Drawing



Fig. 10.5.01a



Fig. 10.5.01b

The Chinese technique of ink and brush painting is remarkable in its ability to capture essences with great simplicity and minimal forms.



Fig. 10.5.02

Freehand drawing can have a quality which is leisurely and free-flowing; it can have a quality that suggests a deep understanding of the subject and command over the tool. Folk-art forms such as the work of Mithila painters privilege a raw spontaneity over the classical aesthetics of measured grace.



Fig. 10.5.03

A miniature painter in Rajasthan, uses a fine brush as he details out a face, Indian aesthetics has always emphasized the cultivation of an inner vision, just as Western aesthetics have drawn their sustenance from an intimate association with matter. Classical forms emerge over centuries of refinement but it is the spirit with which a work is imbued that raises it above labels of one kind or another.

## References

Betty Edwards, Drawing on the Right Side of the Brain, Penguin, 2012

Xiaoneng Yang (Ed), Tracing the Past, Drawing the Future: Master Ink Painters in Twentieth-Century China, 5 Continents Editions, 2010

## Exercises