

# Mapping the Process of Identification of Drawing in Subjects before Implementation: An Initial Process

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## ABSTRACT

Drawing is a prominent art form that has persisted from earlier times to the present and uses a variety of symbolic elements to represent storytelling. In general, drawing is used for a variety of purposes in various industries, but in visual contexts or visual arts, drawings reach a point where people are actively or passively involved in numerous fields. This study will discuss how to use visual arts for everything from subject identification through execution. However, the words "colour" and "forms" are often associated with the word "beautiful," but it is often overlooked how these two adjectives were included into the picture. The phrase "The form of the painting is magnificent," for instance, is rarely used without reference to art. John Berger made it apparent that "seeing precedes before the words" in his book "Ways of Seeing," since it is stated openly in that chapter. Before speaking, the youngster looks and recognizes. He also used a great phrase: "What we know or what we believe affects how we see things." Because in a work titled "The Key of Dreams," surrealist painter Magritte reflected on the constant gap between words and vision.

As you look for a single area of study that also explains the competencies. Even if chaotic patterns have become commonplace in many industries, we still prefer to look at orderly items and overlook disorganized ones. Someone once claimed that a rock's abstract pattern paintings make it look fantastic in the natural world.

**Keywords:** Storytelling, symbolic characteristics, color and forms, the key of dreams, abstract patterns.

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## INTRODUCTION

Many different art forms have been around since prehistoric times, which indicates that the human brain first developed the ability to sketch before it could write. In addition to drawing, it included a well-written description of futuristic aesthetics. The earliest known evidence of 'artistic behaviour' is of human body decoration, including skin colouring with ochre and the use of beads, although both may have had functional origins. Zig-zag and criss-cross patterns, nested curves and parallel

lines are the earliest known patterns to have been created separately from the body (Anat, 2010). However, it was obvious that people were using their imaginations to construct images by concentrating on their surroundings, whether they were in Bhimbetka or Altamira. It aims to make a drawing look appealing in an artistically expressive way. Although defining a subject in depth is difficult, once the technical aspects are understood, the difficulty will turn into an interest in drawing-related topics. The point of view is chosen to emphasise how important it is to identify the subject, something that can be done quickly and easily with the right understanding. If, for example, only one object on a table is the subject and is depicted in a drawing without maintaining perspective, the result will only be a recognisable, stiff object with a semi-realistic appeal, but if there are other objects or a group of objects that refer to skills, the subjects also have an aesthetic appeal. If it is determined to sketch an object, the area where the light falls for the inside study must be allowed. In order to achieve the desired outcome for research purposes about the colour harmony and rhythmic structures of those objects, the still life can also be set up with a minimal number of items and coloured objects. Later, breaking down the recurring subjects into manageable chunks will aid in abstracting. Even while studying figures, natural light helps to produce the depth of the topic where the details can be seen and are intended to look genuine. In the language of drawing, objects that change depending on the amount of light and shade are essentially categorised, catalogued, and given a value. Three values—light, half-ton, and shade—are considered to be all that one can keep track of. It is light and shade, and the classification, passage, and blending of these offer the suggestion of other values, but they become more elusive and difficult to define.

Handling light and shade can be done in a variety of ways. One is that light and shadow construct shape; there is no contour; instead, light and shade emphasise the object's edges. Another strategy holds that an outline drawing is solidified by light and shade, and that the outline should actually imply depth, volume, and bulk with just the right amount of shade to give it solidity. Values are relative and influenced by their environment. (Bridgeman, 1974).

### **Method and Subject representation**

Light and shadow management can be done in a variety of ways, but it also depends on the nearby items and their surroundings.

Consider the drawing of "Milkmaid" by Vermeer and "A Vase with Flower" by Jacobs Vosmaer. By analysing only the subjective content of this painting, the artist defined the angle of view as being slightly below the x-axis and the recent placement of a flower vase with a group of flowers in various shapes and a rhythmic flow of leaves.



(1) A Vase with Flowers by Jacobs Vosmaer

Image collected from-  
<https://www.metmuseum.org/art/collection/search/437920>



(2) A Vase with Flowers by Jacobs Vosmaer

Modified by Author



(3) A Vase with Flowers by Jacobs Vosmaer

Modified by Author

As the drawing is the essence of every form which takes shape as per the desired outcome.



(4) The Milkmaid by Johannes Vermeer

Image Collected From:  
[https://en.wikipedia.org/wiki/The\\_Milkmaid\\_\(Vermeer\)#/media/File:Johannes\\_Vermeer\\_-\\_Het\\_melkmeisje\\_-\\_Google\\_Art\\_Project.jpg](https://en.wikipedia.org/wiki/The_Milkmaid_(Vermeer)#/media/File:Johannes_Vermeer_-_Het_melkmeisje_-_Google_Art_Project.jpg)



(5) The Milkmaid by Johannes Vermeer

Modified by Author



(6) The Milkmaid by Johannes Vermeer

Modified by Author

The image (1) is showcasing the attributes of line where a still life has been played conceptually by the artist. The section has been explored in a way that it is representing the association of the environment of the selected object. Despite of its association the object is a simple still life but after the association it creates a connectivity with the space. Additionally, the connectivity with the life of human beings. This approach is almost inconceivable without the play of lines maintain perspective (Sorokina, 2020). As we can see movement with the flow of line, the image is indicating the same movement. Even, it is combination of multiple lines i.e. horizontal, vertical, and curious, round shapes and circle etc. is compositing a visual harmony with the help of lines. The line which denotes darkness is very thick and strong while the impression of light has been created through soft lines. The association of the object has also been created through the fusion of different lines. The very geometry which is everywhere is the major aspect of the still life and in the smaller shapes we can observe the Skelton of geometry. The association is giving a reminder to the viewer of the similar places there we usually place objects so the longevity of the object in a particular environments from a long period of time, is the dominant part of it.

And *The Milkmaid* is one of Vermeer's most famous works. Here the artist composed the subject with figures and objects both came to the tranquillity of the scene - the kitchen maid pours milk from jug is like a shot captured from moving image. Working in an interior of utter simplicity is completely absorbed by her task with the compelling realism of his depiction. Portrayals of robust kitchen maids surrounded by foodstuffs and cooking utensils had a long tradition in painting from Antwerp and Utrecht, as well as in Delft from the late sixteenth century. In almost all of these works there is an erotic element, and the sensual qualities of the maid seems to be essential to the painting's appeal. The footwarmer, seen in the lower right corner and a common symbol of passion and nurture, underlines this idea. The physical presence of the monumental figure is partly a result of how the scene has been provided a lighting the pronounced contrasts of light and shade accentuate the modelling of the maid's sturdy form and of the broad folds of her dress. At the same time the lighting effects reveal Vermeer's exceptional artistry. Rather than carefully describing the surface textures of the different objects with smoothly layered and blended brushstrokes as still-life painters like Balthasar van der Ast had done, Vermeer evokes the objects' surfaces by focusing on the highlights reflected off them. When seen from a certain distance the mass of loosely applied yellow and beige highlights suggests the irregular surface of the bread, the wicker of the basket and the earthenware vessels. This display of painterly bravura is probably one of the most spectacular in Dutch seventeenth-century art. A short while later Vermeer developed a new type of picture for which he must have drawn inspiration from works by Pieter de Hooch, such as *The Visit* and *A Woman Drinking with Two Men*, and *a Serving Woman* (Zuidervaart, 2018). And yet, the well balanced composition and colour scheme, the clarity of construction, the subtle light effects especially the contrast between the bright light coming in through the stained-glass window and the soft glow filtering through the curtain further back- and the carefully rendered details imbue the scene with a sense of calm beauty and refinement unprecedented in Delft painting. The reminder to the Newer that wine should be enjoyed in moderation is suggested subtly by the figure of Temperance in the stained-glass window.

## Conclusion

In this conversation over two references are ace instances of the choice of subject strategy in the two works, A Vase with not set in stone as has a place with extravagant and it is solid and calm, a brief look at blossoms variations in normal lights and the breaks of the walls specifying characterizing such a practical methodology which is ordinarily seen and The Milkmaid pouring milk quietly and discreetly without present seems like delivering a sound of fluid pouring in a holder is make a huge draw of attractions on the two compositions. The feeling has been portrayed in the above mentioned artworks and that is not possible without the significance of line. Line is the most important and most intricate part of any kind of artwork, even in the absence of line a flow or movement can be seen which the Skelton of any drawing is. Line is seen as the meeting point of two different poles as combining one through the joint, so in all the creative compositions, it is the dominant one and give shapes to the imagination and reality of the creative minds. The abstraction is multi-dimensional as it suggest the extraordinary approach to the created subjects. Spectator are more creative and can imagine multiple forums with the projection of abstract lines. These lines are the foundation of almost all the artworks. The artists actually visualise such forms and shapes with the help of lines and then he attached the same in the created objects. It is versatile and absolute in the context of representing the shape and forms with its association with the created subject. The application of tonal values, for shorting, perspective, lightness etc. all can be effectively represented in the process of line formation and identification. The above discussed artworks and mostly all the works are having this appropriate virtue of line whether it is abstract or figurative.

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