

Elements of Visual Representation
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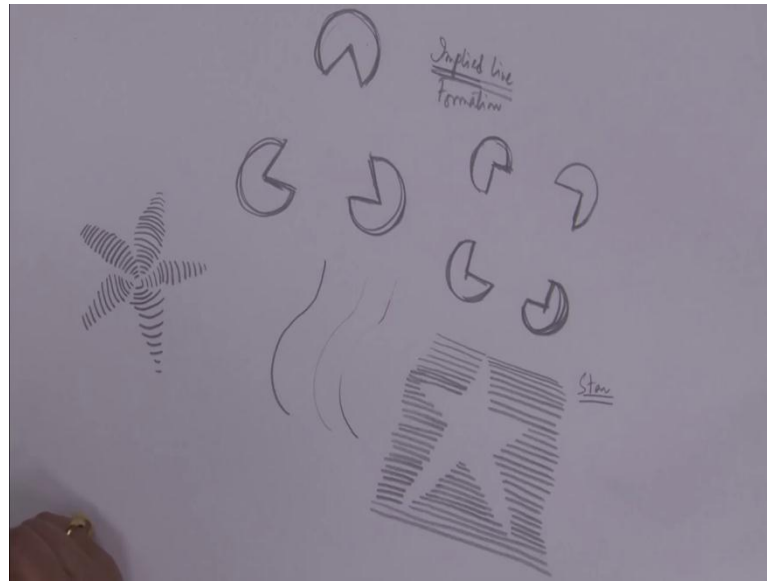
Lecture – 27

We are going to talk about different types of lines that we need explore in a visual composition. There are different ways of applying line on paper with the help of same pencils, brushes or anything else. But there are different ways to handle them. So, not every time, we put it in a very explicit manner, there are ways to put them in a tricky manner or we keep on experimenting them with that.

The most common of all are the implied applications of line that we make the lines by combining us the series of points, but it does not show, but the form gets revealed. So, we will see how to get that, another formation that only talked about, we are going to realize that some examples. That is the formation of a cyclic line, it is more like a cyclic formation, most of the time, we go by the eye direction.

So, without making the lines, we get a feel of a line and it directs us towards one point where the artist wants the viewer to look at. So, we will see how to solve those problems by making them and also checking how effective they are. So, the most common examples of the implied lines are, when we are not drawing a shape, but we are getting the lines accordingly.

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So, we draw these three shapes in three different directions on the paper, but we also get another shape in between with the connection; that is a triangular shape, which is not drawn at all. So, this is perhaps one example of an implied line. So, here the line; that is formed here to delineate the shape of a triangle, it is of course implied. It can also happen in a same manner, maybe another variation of the same thing must be and to results in to a square shape which is implied.

So, that is one formation, we can see that in more serious compositions. Like in some instances, if it works this way that there are figures, which are maybe a bright white in color and we do not want a contour line to come there. If you go by our earlier knowledge that the moment we make a contour line that gives us the sense of the surface.

If the line is this thick, we will know never mind that this is not a glossy surface, we can have a line maybe thinner; that is a shiny surface, it can be even more shinier, when we leave some part; that will almost glow So, in that sense, if we try to create certain things, which is not as abstract or clear as this, but what if you take an early example of making a flower in white.

So, a white or a very high value can be also shown in a very interesting way, let us take example of a shape, which is like a star. So, instead of making that shape, we can apply lines. So, we have drawn many lines that give us a sense of shape, but we have decided not to use a contour line. So, we get the formation of a shape; that is a shape; that is also

can be associated with a star. So, star is the shape that is coming in the focal attention at the same time, there is no contour line. So, this is another example of an implied line formation, let us realize that in the reverse manner.

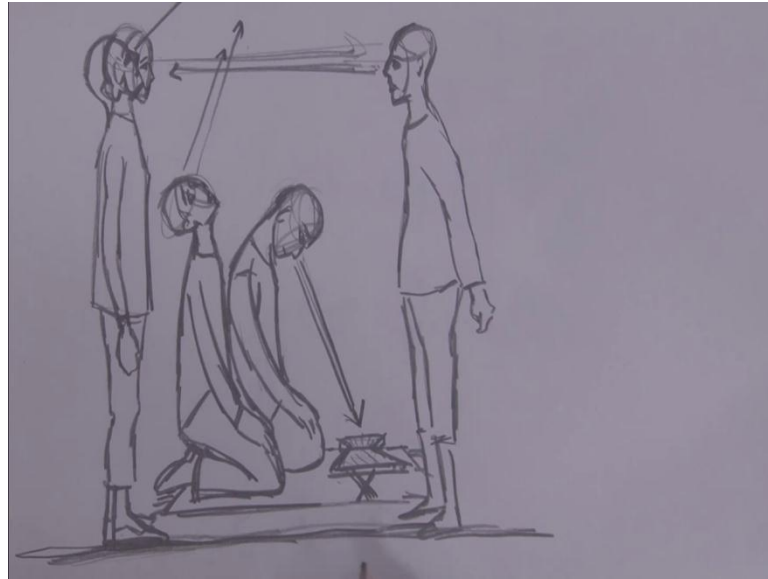
So, we make the same star. So, this is another formation which also gives us a shape of a star, let us solve the problem at the centre also by either putting them here. So, we have many lines, but no contour line as such; that is another example of an implied line formation. And then we are free to think of many other ways, many other tricks to get the implied lines to serve our purpose.

So, when we position a series of line or a series of points or dots together, then our eye automatically tend to connect them and that gives us the sense of some implicit line; that is otherwise known as implied lines. But, the cyclic formation is slightly different from that. So, in a cyclic line the real or physical line is not existing, none of the lines are existing, either there in the foreground or middle ground, we get to see that is in fact no lines; that exist there.

But, a mental connection between the two elements that are present in a composition, there can be 2 or more than 2, but they has to be necessarily more than one object or you know, maybe a space which is as effective to work like an objects. So, it is like a connection between two objects that occurs, when something points in a direction. So, one I direction will go to the next level and the eye will follow that. So, in that condition, the cyclic line formation may take place.

So, let us see, how we can create a situation like that, will try to solve that with some of the known examples and some of the known way to solve that. But, there are the many ways to use cyclic line formation in a composition and they can result into high effectivity. So, let us try and make some human forms to realize that factor.

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So, in a composition, if we decide our eye to move in different directions, we can make that happen with the help of human eye sites. So, this character is look in one direction and our eye will tend to follow the same direction. So, that is one way of creating a linear formation; that if we have an object here, for example, another figure. So, we will know that they has to be a common ground of standing; that is also another line formation without drawing this line, we can see that, it has to be put down a little bit.

So, that this two characters can face each other, even we will put the eye direction in such a way that is two characters face each other. So, without drawing a line here, we can give it a sense of a line, it will also happen that the moment, the eye direction changes. For example, if the person looks up, instead of looking there, it will immediately go in a different direction.

So, the line formation will come from this side to this side for sure, because this person is looking at this person. But, the line that earlier was created in both direction that will disappear then and will see another line formation in a different direction that will go up. So, let us see that in a different order that there is one person; that is add another character, who may sit there in a look up and another direction. It will create another linier formation, there can be another person on the same place looking at another side.

So, we can afford to have another place, whether eye will go and you can also place an object here, maybe a book that is reading, maybe some other things. So, to direct the

viewers attention towards one object is possible by eye direction. Let us see that without much complication and with just a single option, because for this composition, we had too many options, somebody is looking up, somebody is looking down. So, let us see how we solve the problem in another way.

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We may place a character, so we have one character here. So, in this composition, we only get to see two figures, one is a human figure, a sitting human figure and another one is a bird. Now, there is no connection between the two, we can divide the space into 2 halves by cutting them, splitting them from somewhere in the middle, because the distance between the two objects are quite a lot.

So, that way, it is very difficult to connect them without reason, unless the person has got something to do with the bird. If you see that the head is turned and the person is not looking at the bird, it becomes very difficult to make a connection, like what is happening here is the bird is ignorant of somebody else's presence. So, the bird is not looking at the human character, but the human character is watching the bird. So, that way, it is a one-way connection that is created, but that is also effective. We could have done without the eye direction; we will alter and see it again.

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Now, it is also happen that we can create a human figure. So, in this composition, it is very difficult to interpret this to group of people. So, here, we see that, there two people, there group together, they together of course, you cannot separate these two things, because there is a create lot of overlapping that is taking place. It is happening here also in a reverse order that there are two characters and is a great amount of overlapping. So, that these two characters are connected through overlapping, but there is no connection between the two.

So, in that way, we can always separate the composition into 2 halves, we can call it as to compositions, composition 1 and composition 2, unless we have some common factor there. So, we can either integrate them with a common factor; that is against the common context that we talked about in or earlier lectures; that we can create unity through a common contact.

So, maybe there passing through the same roads, you can show the similar trees, better form that are continues, maybe they different, but they have some order and you need more overlapping, more common overlapping. So, this is the minimum, you can do to integrate them. But, there is no psychic formation that is taking place there, psychic formation can only can only happen, when this figures are connected.

So, when line becomes the name element of a visual expression, we call it drawings and there are two general types of drawing that we usually practice, they are like either based

on the contour lines or we make gesture drawing by using our gesture lines. So, let us see how we make use of these two lines. So, when the line is used to follow the edge of a form to describe their observed outlines, the result is called contour line; that we know more like, how it passes through the edge of a shape of an object.

So, this is probably the most common use of line in visual design, most of the time, when we try to delineate with the shape, we can take a help of contour line. There are very few cases, when we use implied line to depict the contour. And there are lines that are often executed with tonal gradients to emphasize certain areas as well as the details of the other things that are often ignored.

So, those kinds of lines are called as gesture lines and we can have a bunch of contour lines maybe to give us a sense of a gesture lines. So, in gesture lines are not very well defined, we have a group of line that are place side by side and we make a guess and we make how a which line is actually giving us the feel of a shapes. So, gesture lines is needed for a particular purpose, when we emphasis on movement rather than shape. When we try to show a movement and we do not want to stick to a shape, we take help of gesture lines, so let see how it works.

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So, we want contour to be shown, the images becomes a little more static. So, in a character like this, so this is one drawing with the very well defined control lines, we want this character to have a very well defined contour and we do not want a movement

to take place there. Because, this is very important to show the shape, it may happen with human form, we can also create forms, which are well defined.

Like this very well defined, it can also have also have another object here with a very, very well defined control lines, we can have variation contour line, some parts very thick, some not so thick. But, this is for sure that, there is no ambiguity in contour or maybe in the border, it is as clear as a map order topographical formation. So, let us see, if you want movement, how we create a variation from this. So, if you want a person in action, we go for the gesture. So, a person action will be in a emphasize in a gesture like this.

So, gesture lines may allow us with many things like gesture line allow some transparency in gesture that the overlapping can happen in many different ways, because there is no definite line in it is edge, but it is a bunch of line that is shown. So, we can show different interesting actions by the use of gesture line and there most useful for quick sketches. And they can be also combinations of form, where we have a combination of a contour line and gesturer line together.

So, it can also happened that, it may emphasis some of the actions in contrast to a static line, it can also happen in a way that, if we want to show a moving figure; that is not starting at all. We can create multiple formation combine them and experiment in that order. So, all this implied line psychic line formation with the help of contour line and gesture line or maybe by creating no lines, but just giving a sense of linear formation, we can face a lot of pictorial problem and we can solve it in a very, very successful manner.

So, in our next lecture, we are going to discuss how line can be use as units and by the repeating lines, how we can create the body or a volume. So, how to use line as a building block, and then how we go by the constructions of line and how we deconstruct and how we reconstruct to shapes and how we go or more creative and innovative in our visual representation.