

**Elements of Visual Representation**  
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**Lecture – 30**

Quality of line is perhaps the most important determining factor for the quality of an art work. So, whatever we represent visually, they are based on certain elements and one of the most important elements is line. So, unless we have the control over the line, we cannot produce a very good visual and that is one reason, we need to keep on practicing and keep on having a proper control over the line in a visual expression.

And it also happens that, when we increase the size of a line, we make sure that it does not our physical disabilities does not interfere in the quality of the line; that we are producing. To be very clear, I will try to explain that with some very basic examples, like when we use our fingers to make a circle or may be just form like this. We can only cover a small area, what if the images is larger, we cannot keep on struggling to get it large, we do not enlarge the area that way.

So, in those time, what we do is, we use our wrist, we do not make our fingers move much and we keep our fingers still and we use a same pencil perhaps, but we make sure that we are using our wrist to get that rendering. So, that is another control that we are having over our wrist, then what if I try to increase the shape that I am drawing even more. So, in that time, we cannot depend on wrist and we slowly move to another part of our body; that is elbow.

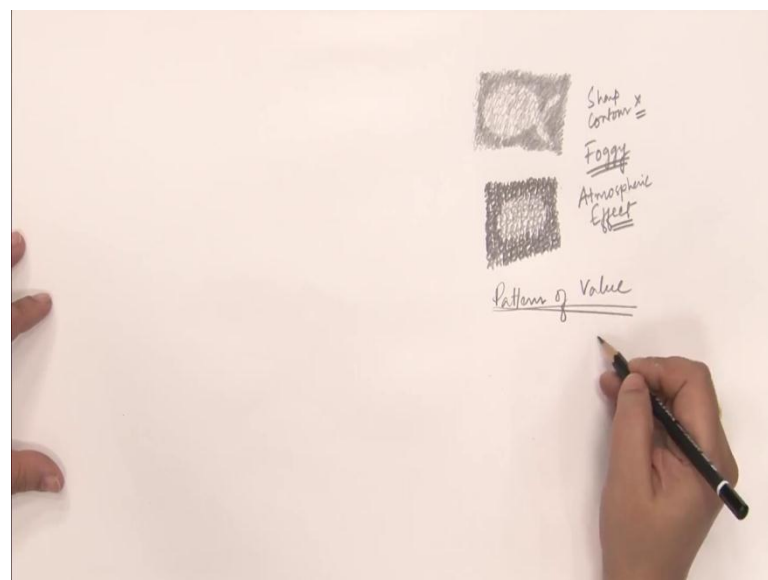
So, then we keep the finger and wrist unchanged and we use our elbow to get a largest shape. We do not move our wrist and we chose to move our elbow to get a larger shape and similarly, we use our shoulders to get a larger drawing. So, every time, we are applying a line, we make sure that, we have total control over our body. So, that the hesitation is not revealed and it is struggle of course.

But, who wants to show the struggle, who wants the viewer to come across our struggle, because what we express it has to have an effortless expressions. Otherwise, if we do not enjoy, we do not enjoy the process ourselves, then we cannot convey an enjoyable experience, we cannot give that experience to our viewer. So, that we take up our project

and let us see, how we solve all those problems. One consideration that we discussed was, of course, increasing the size.

And now, what we are going to see is, how to increase the quality in terms of visual experience. So, make our lines finer, we try to get the right line to create the right surface and that way in our art work or any kind of facial expression that we are attempting at that gets this required quality. So, we can create surface through different ways, we can repeat any form, any pattern and get an integrated services. For example, if we try to avoid control line and get the line, which is not a contract, but it also gives us the volume, then I will try to show that with some example.

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We can create a similar effect in a surface by using a different texturing here. So, we can have our hand move in whatever way is possible to have a high value, low value contrast. And thus, we can think of different shapes of our choice; that you also realize in different context. Now, let us also see, how we can get the material quality right in this kind of a condition, because sometimes we need some atmospheric effect here; that we have discussed earlier.

That we may not want a sharp contour, we say no to it, we go for a condition that is more foggy, weather contour is not sharp and showing it gives us an atmospheric effect. Now, it totally depends on us, how we choose the lines, we can either scribble or kick some typography help to come down to this. The basic consideration is that, how we

change the value and how we effectively use the pattern of value and how we operate the automatic range of grey. So, let us see how to get different surface quality through drawings.

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For example, if we have a surface like this, which is transparent, we need to get the transparency of this particular object, it is shiny at the same time does a lot of light, which is passing through it. So, that is also creating a very sharp shadow. So, the range of white and black or the high value, dark value range is quite heightened here. So, I will try to get it partially in my rendering, and will see how we solve this kind of problem with the use lightened shape. Let us speak up other surfaces, which are not so shiny, maybe we have some clothes in our mind, which does not have this much of reflection that may happen in a transparent object.

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So, to get this surface first, let us go by counter exercise, where we have a renege of line. So, surface can be smooth and so smooth that we cannot even this much of a line or this much of roughness there, because even when we apply parallel strokes, the line between the parallel lines gives us a sense of coarseness into it. So, it has to be even gradual and that is the practice that we need to give us over selves sufficiently.

So, let us make the drawing of an object with which is rather transparent. So, in a surface like that, there are very less possibilities that we can have a line that does not go in a single order. Now, when we create a surface, I will do that partially to just realize, how it works, we need to just follow the order that happens in nature. This is also important that we work on the background and also free the background, free the background from the frontal surface.

Because, for a transparent object where the light is passing through, we cannot draw it without some bit of a suggestion of the background and the same background will be seen through the surface. The continuity of this surface is showing here in this part, because other parts, because of the shape has got separated a little bit, so will come back to the same volume with a certain reflection here.

So, in the surface like this, we feel the need of a sudden contrast. In fact, we can go to the extent of erasing of certain part to create that certain contrast into the surface; that you create a certain value difference and enhance the reflective effect. One cannot go too

erratic in erasing of the surface, but often it gives us a good effect and a surface quality. And by erasing, we are creating the sudden change into the value of the object and that will make it more transparent.

But, then what we did was nothing but a naturalistic study, we cannot call it creative expression, because we did that what we saw and we did not make our thought our imagination or any other thing into that creation. So, when we get the essence of it, we also try to add that into the quality of a line and we go maybe a little more simplistic. We either distort or multiply the defect or we go by the artistic distortion of simplification and we take out about the hidden design out of a surface and try to draw it once again.

Let us see how what is possible. So, we can give the same impression in a different way that we create a surface, which is transparent. So, we produce a sense of transparency with color by interpreting the color in terms of its value and the value difference; that is one possibility. We can also take help of final lines and create final surfaces. The integrating of contrasting color in a surface, we can simply create a drawing that gives us a sense of a surface, which is rather graphical.

By changing the value pattern, we can create a line light shade. So, here the quality of the material is operated by the form and not by the surface so much. So, it is a linear formation that can be associated with another form common that way, we read or interpret the form and also it justifies it. There are multiple other possibilities that can be produced by a good quality line.

So, we need to make sure that we hold our breath, when we apply a line, we go flexible, we increase the size, we can decrease it, we can make thinner, we should have right control to make it parallel. So, there can be formation, which is completely linear in feeling by using line by multiplying line, we can come up with expressions; that is a very vibrant.

Depending on what we are willing to express, because expression is finally ((Refer Time: 18:14)) and the more we feel like showing the surface, the more will bring more and more line and we would like to review the formation of line. And line can work as a unified factor to integrate a lot of different and imaginary surface.

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So, in this surface, there are the negative space, which is white that can also work as a positive ground. So, this white and this white is not actually situated in the same planes, this white is going much deeper, whereas the white here is coming at the foreground. So, that is a linear formation, where we use the, even we use the background in the linear formation.

So, by the negative positive relationship, we can create an expression and the whole line flow can take us into a direction and we follow the same order and that is how line drawing gets very, very effective. So, the use of line in different ways are seen in different points of time in art works of Rango, Goga, Picasso, Dali, Ananya the people they have used line drawing most effective manner in their art work works. But finally our aim is to create a unified pattern that creates the visual harmony and line has always worked as a unifying factor in our visual expression. So, in our next chapters, we are going to explode the possibilities of how we create visual harmony and visual integrity through different elements that we have discussed so far.