

Elements of Visual Representation
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Lecture - 35

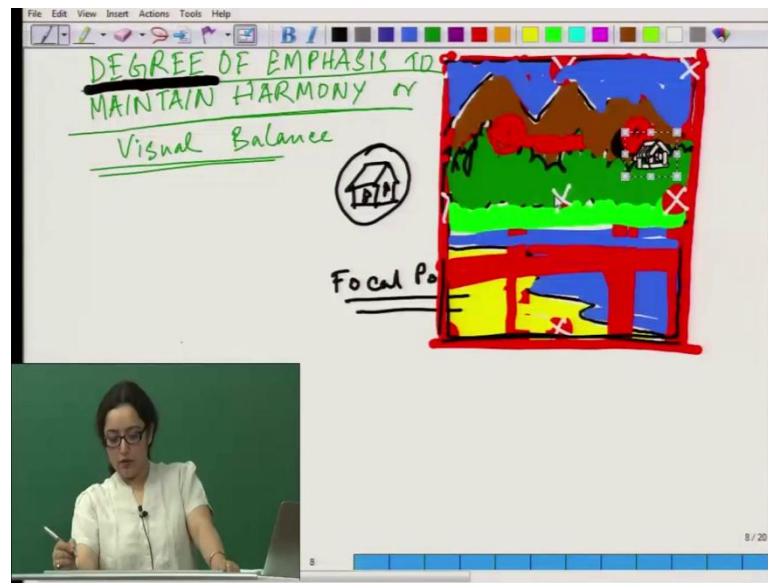
We will discuss the degree of emphasis in a visual composition to maintain harmony and then, we will also say whether we can manage with more than one focal point or climax in a visual space or not. So, to be true it is possible to work with more than one focal point, but one needs to be very careful and tricky in the process. Because, if we have more than 1, 2 or 3 focal points even more, then the entire composition may, a function like a 3D circus, where you do not know where to focus on.

So, that mainly to some visual confusion, but then I am not stating a point that we cannot handle more than 2, 3 focal points, there can be more than focal point and they can be many other emphasis that we can create. So, you will see that you know how it is happened earlier or we created a focal point and solved some of the problem. But, before that there is another consideration that where to place the focal point, we cannot place the focal point anywhere, whether it is just one focal point or more than one.

Let us discuss a single focal point with a few secondary focal point or a few actions, because this is important that as we discussed that can if you have a very strong focal point and the rest of the part is less important. Then, we may not even pay attention to the other parts which are not that important and there not into the focal area. So, we may totally ignore that point and that is not desirable.

So, a focal point can be very strong, at the same time it should be part of the whole composition. So, again the part and whole relationship has to be taken care of throughout. So, this can also happen that you know, we may be a little indecisive about where to place the focal point, let us see how we can solve that problem.

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So, the degree of emphasis is another very important consideration that, how much emphasis should be given in the composition for a focal point. So, let us see if there is a composition that has this much of a space and it has many objects like a mountain, the sky and forest, some foliage, a river and some land here. Now, some part has to be heightened, so this is a composition harmony with some color.

So, this is a composition in full harmony, everything is well distributed. We have a blue in this sky, we have the same blue reflecting on water, we have two gradients of green and yellow to balance that. We also have a brown in between which is neutralizing it, so everything is in a proper harmony as we can call it. But, then, what if you want to place a house somewhere there, either on the mountains somewhere or in the green land or in the greenery or maybe in the foreground, so there are end number of possibilities.

But, the consideration is that the house should work as a focal point. So, we may keep on wondering, regarding the placement of the same house. So, we have this small house and we want it to be placed somewhere here in the composition and it has to be the focal point of the composition. So, why not placing it right at the centre, when we place it right of the centre, it does not really ensure that it will take the focal interest effectively.

Because, when we placed it in the centre, the attention may get diverted to the other surrounding of the picture, we can then divide the composition in to different house which are equal and equally in harmony. So, we may be mentally divide the area into all

these equal house and we may also end up paying more attention to all this house and the house will function as a point of a divider.

So, from this point we will divide our attention and divide into 4 equal parts and that is not a good composition and it is also not a very stylish focal point that we can work on, this is too predictable that we need to place an object. So, place it right on the centre, we cannot work this way. So, instead of placing the focal point right at the centre which is too predictable, we can think of other options.

It is more like a when we think of a drama or you know story in the form of some regional performance or even when we read a story, we give it some of formation. We do not want the climax to come at the beginning of the story, it may not even come at the end of the story, we can neither put it in the beginning or the end, nor we can put it at the centre.

So, we have half of the drama, than the climax and we are waiting for the rest of the drama which will occupy the other half. So, that is not a very interesting distribution, so what we try to do is, we put the climax somewhere in a different location which is more unpredictable. So, we go by a ratio which is divided into different quarter, so we either put it in the like a, when the 25 percent of the story is ended or the 75 of the story is ended and that gives us unpredictable solution.

So, from that clue we think of different placement, where we divide this space into different hubs and we try to see which works as a focal point. So, let us see how that works. So, instead of putting the focal points somewhere here, we can think of other options, that the focal point will not be placed somewhere here, this is another place where we cannot put a focal point.

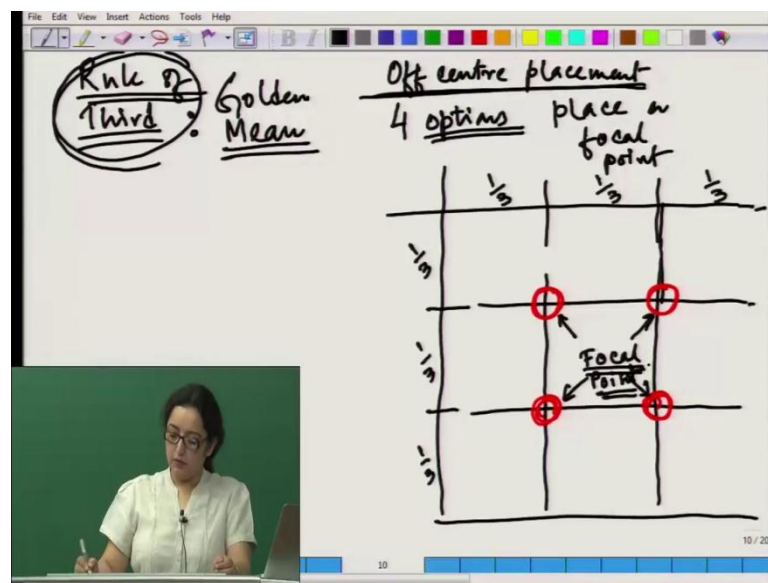
Because, this is just the beginning or end, these are the edges, so we mark it as the starting point or the ending point, it happens in the other order also, that if you want certain element to work as a focal point we avoid this areas. So, if we mark certain points as focal points, then we avoid all this areas which are there, we cannot put it in this corner all the 4 corners.

So, with this we know where not to place the focal point, now let us see what we are left with. If we divide the whole composition into different house, then we also find areas

which are suitable for the focal area. So, we have found out this 4 spots which are more suitable to place our focal points or the visual climax that we have named it. So, we divide a space accordingly, so what we can do here, if we divide this space into 9 halves, this is approximate and not up to the scale.

But, we get the general idea that placing the focal interest here, here, here or here in our context this is the discussed house that we can either place here. So, in this context we are either placing the focal point which is the house somewhere here or somewhere here or here or here, let us get a clear diagram to understand how to work with this rule. So, what we realized from the earlier diagram lead us to a very well known rule that we come across while learning photography, while learning the good composition and that is known as the golden mean or the rule of third. Now, what is that rule of third, let see that how the rule is set, we realize how we have come down to this rule and now let us see, how we can make use of this rule and get a very pleasing and professional result.

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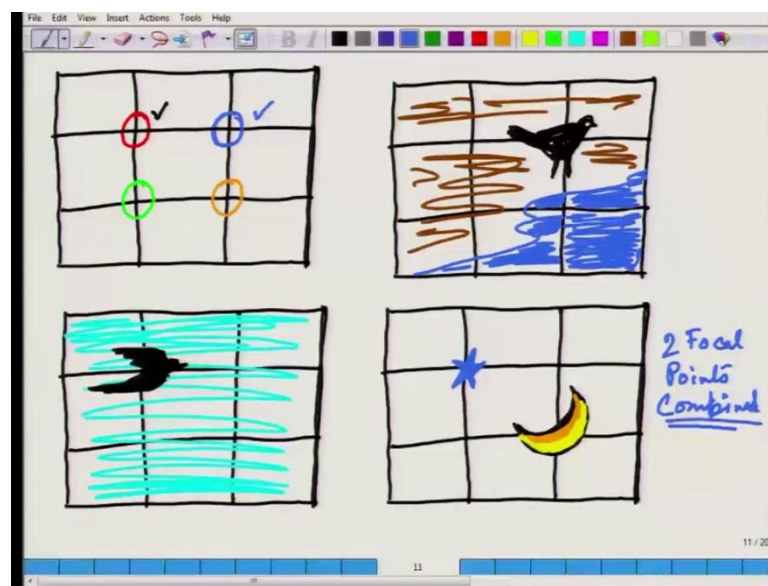


So, the rule of third or the golden mean of composition comes handy, when we want a off center placement, so it provides us with 4 options and that is not less to place a focal point. So, we divide the space into 3 divisions like this 1, 2 and 3, so it is 1 3rd, 1 3rd and 1 3rd of a division. And similarly, from this part we have another division which is 1 3rd, 1 3rd and 1 3rd of the whole composition, so that is the reason why we call it the rule of 3rd.

So, basically we divide the space into 9 equal sections to make sure that you make 9 equal sections for it and all the sections are creating these 4 pressure points which are the 4 most important points together. So, we have this, this, this and this, the 4 options of placing a focal point, if you go by this rule I can assure you a very good result.

So, we will realize the emphasis or focal point or placement with a few drawings. A few drawings solutions first and also we will see, how we create the secondary focal points or accent to somehow harmonize the height and focal interests.

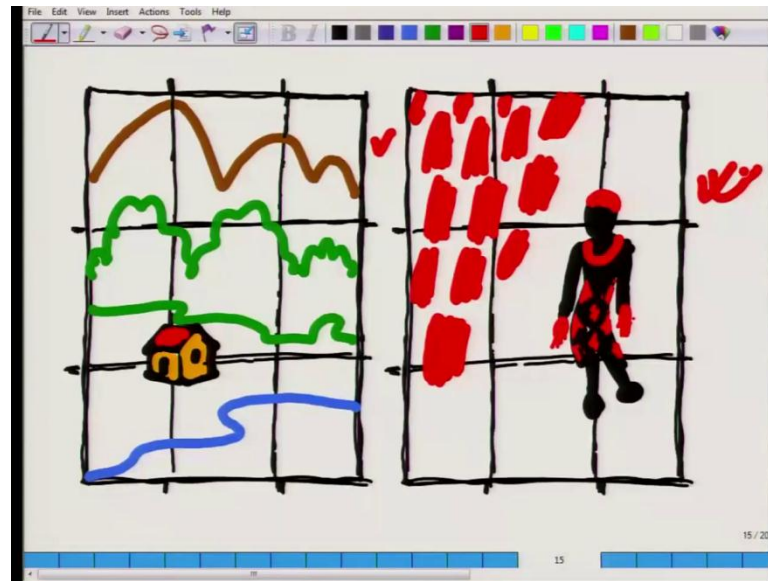
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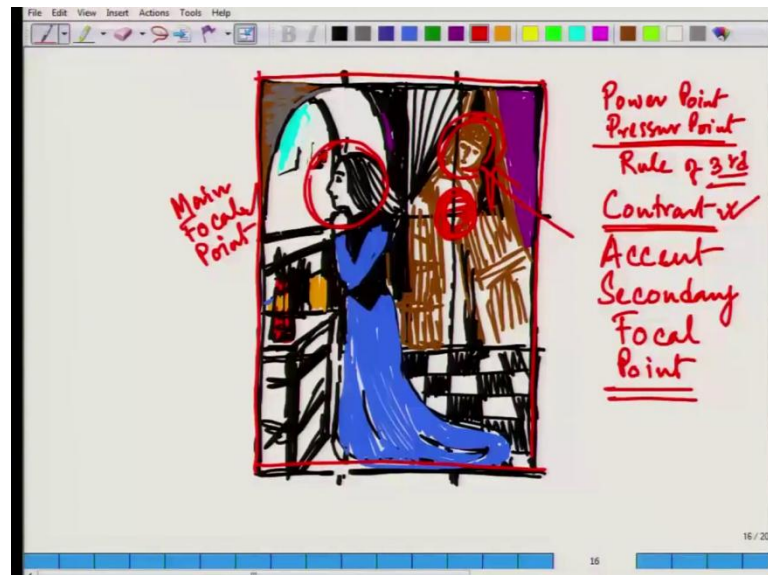


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So, by maintaining the focal points in following the rule of third that we have a climax in after every one third of a composition we can get very interesting results and then we will see how we create one focal point and multiple actions and composition with another image.

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So, in this composition we see that there is a main focal point which is present here right at one of the power points provided by the rule of third. So, this is the main focal point and the composition also wants us to see another character here which is there, which is

important at the same time we should not look at it first the artist will never appreciate if our the viewers attention goes to the a secondary object first, rather than the first one.

So, this is put in a place where the attention will go straight away here, additionally there is a contrast created here that makes the solute very prominent. So, this particular part works as the main focal point here can be so overpowering that you may not even see any other things in the composition that are existing there, but, the face which is in the focal point, because it has a double effects. This is placed in the power point or the pressure point as provided in rule of 3rd and also it is having a contrast that is another very important device and very useful device to get the focal interest, so it has both.

So, how to make the viewer look at the other parts in the composition without getting distracted by another focal point? The artists has solved it in a very interesting way in a composition, that there is another character who is peeping in and there the space is placed somewhere which is creating a secondary focal point or an accent to balance the whole composition.

So, instead of putting the face somewhere here, this is put slightly up or shifted from the main focal point and that is creating the effects. So, instead of looking at these two parts and working at and making a choice where, you know our focus may shift as a touring circus we are looking up, and this is coming secondarily. So, nobody will actually notice these two things together there will have to see things separately.

So, we can call it the main focal point and we can call it an accent or a secondary focal point, when composition we can make more than one secondary focal point and keep on getting very interesting results. In our next lecture we are going to talk about how to get visual movement and also some rhythmic movement in a static composition by working with different focal points and shifting their positions.

So, we have all this things in our hand that how to bring proximity, how to work with continuity, how to have the right amount of repetition and create how many byte if the composition is two harmonious, now we know how to emphasis and break the harmony to some point and then again balance it and get a harmonious composition with a bit of a focal interest or a bit of an emphasis.

So, those things are in our grasp now, let us see from here, how can, we take care of the rhythmic detail. Because, rhythm is considerations which is very, very, very important and it is vital for most of the compositions, because rhythm gives us harmony this towards rhythm and harmony they are connected to each other. So, how will we get harmony without there, is a visual rhythm present into it.