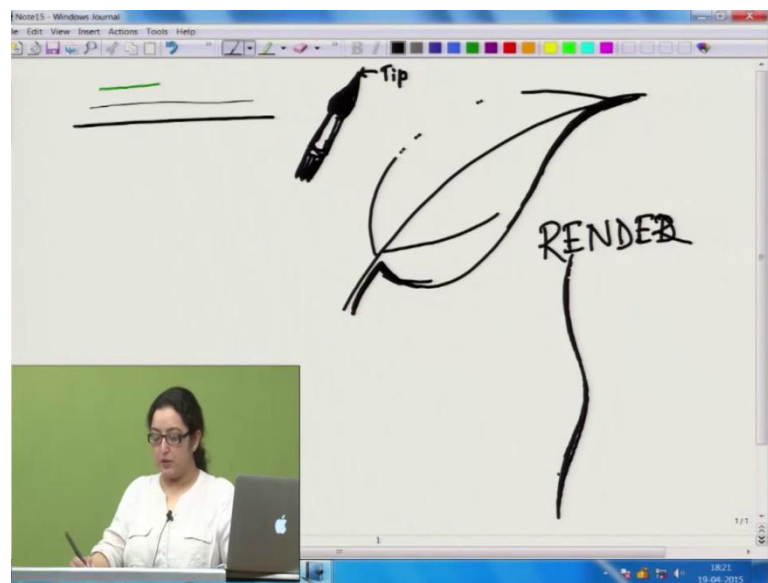


Elements of Visual Representation
Prof. Shatarupa Thakurta Roy
Department of Humanities and Social Sciences
Indian Institute of Technology, Kanpur

Lecture – 04

Let us continue our discussion on the same or similar topics. Here now we are going to see, how we can effectively use design elements or the Elements of Visual Representation. Let us take line as one example, we will try to make a line drawing and see how we can tell our ideas clearly by single lines, by creating variations in the line, let us see at. So, in a line drawing, it is important that we practice the pressure on a single line.

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So, a line can be this thin, a line can also be thicker depending on the different thickness of the point. So, it is a thinner line there can be lines which are much more thicker. With a paintbrush, we have the freedom of making the modulation in a single line. Because, it is a soft surface and we can either touch the surface with its tip or we can use the whole volume of it that holds a lot of ink into it.

So, that is one reason, why perhaps the artists, they prefer paint brush over any other objects. But of course, the pen, pencil and other things are also not insignificant as mediums. So, let us see how we can improvise our line and get the element right. Now,

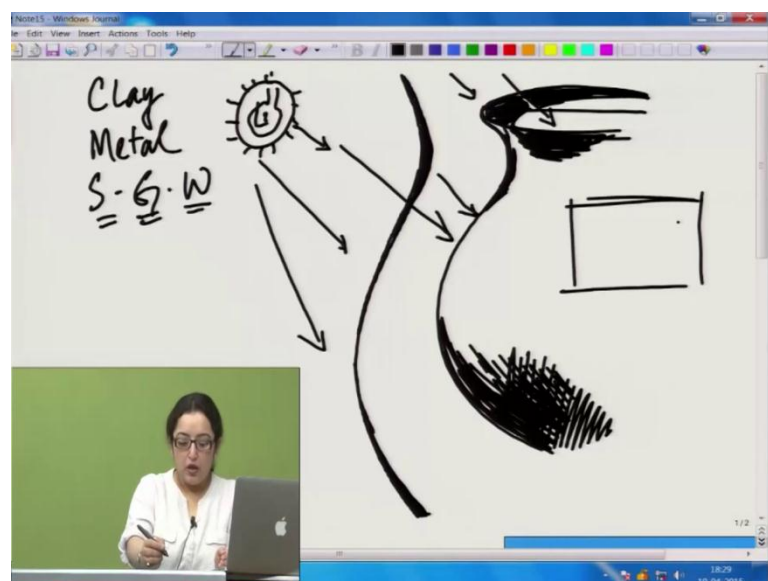
for example, if we want to show lighten shade into a single line. For example, this is a leaf and we do not want this leaf to look like a biological diagram.

Now, by saying, so I am not under estimating a biological diagram, but it has a different purpose. For your artistic expression, if you are trying to capture the beauty, the light and shade of a leaf in a clear day light or maybe after the rain, it has got nothing to do with it is the formation, but you need to capture the feeling of it. At the same time, if you try to capture all those lighten shade in a biological diagram that will serve the purpose.

So, let us go with the surface and go with the particular purpose. So, what we are creating in the surface is a line, it is a line drawing of a leaf and we want to show, how the light is falling on this leaf. So, if we make the line so flat, it would not convey the idea and in that case, you need to make some parts thinner. The same line can be simply erased off, just to show that part has more reflective elements and you can also make some parts very dark to show that there is no light falling on the surface.

So, that is one way of creating a rendering, but we have certain areas dark, some areas not so dark. So, in a way we render and create variation in line, so we go with a single line by changing the pressure we can make it thicker or thinner, a brush provides us with that possibility. So, let us go about different formulas of line drawing, how to have variation in line.

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For example, if we draw one side of a pot, it does not really give us any indication of the quality of the surface. It should give us some clue, whether it is made out of clay or metal, maybe a very, very shiny metal or a glossy metal or something maybe more wooden, that is have much of a glow. So, how to understand that? A shiny surface may not have a line in it at all.

So, if it is a pot made out of clay, then some part has to be thicker than the other parts. So, by making this part thicker, it will give us a sense of a rendering, so let us make certain parts thicker and the other part will look lighter. So, let us imagine, this is our source of light. So, when the light is falling on this surface, this part which has a thinner line will appear lighter and the thicker lines will be darker.

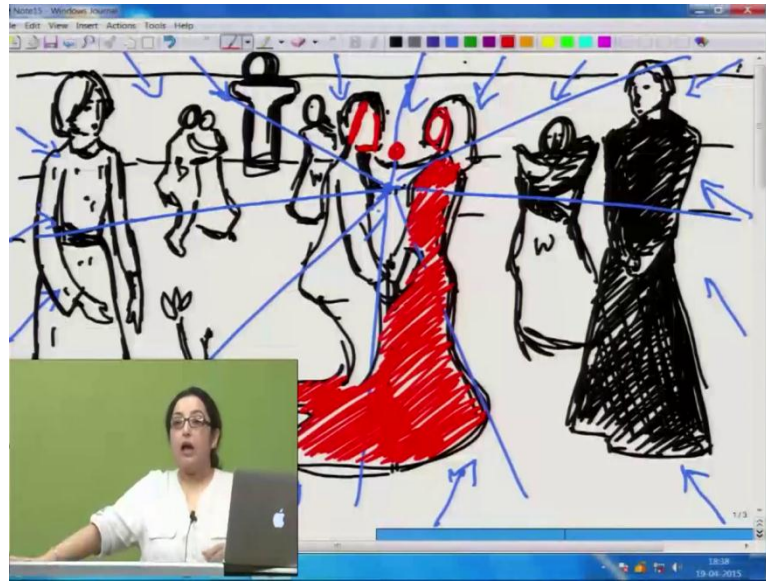
And we have this amazing rule of nature that gives us the right result. For example, if this is a pot and again this is a source of light, this part will be lighter. Similarly, we will have the inside part of the part and we also know that we need to handle that part. So, the light will again hit the part which is their inside, the upper part will be darker, as a result this part again, where the light is less, it will be dark.

The other part here can also be darker, the surface here may not actually catch much of a light and that will give us a direction. And similarly, by making the light and dark value by following the nature, we can get a proper rendering and that will not like. If this is a pot, it would not look flat, but it will come up with the volume, because of the stroke that we are applying to make it light or dark.

Now, this is a naturalistic study and we should also sometimes read the mind of artists, those who have created the thing. Why we compose certain thing? We take a frame and place the right object on the right place that we have not been doing, so far. So, let us go back, try out certain things in the same line. I am taking a reference from an artwork of the dance of life that is the title of the artwork by Edward Mong.

Now, that is the artwork that is there on my mind, you can also check the artwork for reference and I am trying to imagine, how the artwork was and how like, what was playing at the back of the mind of the artist. Now, the composition whether you have seen it or not, it is divided into two equal halves with some integrity.

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So, let us divide the whole page into two different halves and this is the central part. Now, here if we place the main characters, who are dancing they are like, there is a male figure and a female figure, who are the central character and they are there in a dancing texture and that gives the whole composition a sense of symmetry. So, let us remove the central line that worked as a reference point and see the figures, that is there right to the centre.

Now, when we look at the composition, which is so centralized it may also demand a lot of other things that is going to surround it. So, in that way we try to create a space, where these two characters are standing. Now, in this picture, Mong has decided to have two figures, one in black. So, that is one character that may symbolize certain ideas, that is related to dark. Because, the character standing here is wearing a dark gown in the dancing floor, she is inactive, she is not dancing and rest of the people on the floor will dance and I will demonstrate that through my drawing.

So, we see a character that is standing here to break the symmetry, there is another figure to create or maintain the symmetry again. So, by breaking and creating we are maintaining the sense of balance in the picture. So, there is this figure, who is standing here in a similar location and we are here to make assumption, because a artist he did not he will never write down, what he had in his mind, because that is the secret.

Had he wanted everything to be revealed, he would have written a prose or a like or a description of the same thing. So, he chooses this medium of his expression and he is not going to speak more than this. So, in this character here is one that is otherwise black, wearing a black gown, which is almost pitch dark, treating a strong, strong salute and the other figure is white with some texture on her gown.

To depict some positivity, the artists has also created images of flowers, which is bending towards the character here, who is perhaps symbolizing something more positive than the other figures. Now, the whole picture is divided into many different planes to get the idea right. Now, the dance, the context that we know from the thematic context, I am not going much into the detail of it.

Because, our focus here to see the visual arrangement, but this is happening somewhere in Norway and this is the sky, sky is giving us the sense of a background, it also has a middle ground, another ground here and finally, the dancing floor is working as a foreground. Now, when we create this character, we also see that, there are other figures, one standing somewhere here, the other two characters engrossed and enjoying their dance into the fullest.

There are other two characters very interestingly made with lots of expressions, a male figure and a female figure dancing and all these figures are dominated with two shades, it is either white or black. Now, this is the whole composition and it has a very interesting element in it, which is perhaps the most important element that is the moon and the moon beam on the water. Now, what is playing in the mind of the artist, when he created this composition?

He basically divided the whole composition into all the different planes. And his focus areas, if we make a few marks with a different color, we can understand that things are all going to one order. It is happening from all sites and by leaving this much of space at the age of the painting, he has made the focus coming somewhere in between.

All the lines are somehow converging into a point or perhaps coming out from a point, which is like a vanishing point right at the centre and that is drawing all our attention towards one area between the face of the main male character and female the character. The female character is also wearing a gown, which is red in color that is strong and strong enough to balance the black and white.

So, this is how we arrange, we compose and we should also get into the practice of reading the mind of the viewer. Also what is there in the mind of the artist, when he is in the process of reading the mind of a viewer.