The Application of Line in Composition

By the end of this lesson you will:

- Be able to identify the semiotics and symbolisms of line.
- Be able to recognise the diversity of line.
- Be able to summarise what you have learnt in group discussions.

Recap

Can you remember the Seven Elements of Art?

1. SHAPE
2. COLOUR
3. TEXTURE
4. FORM
5. VALUE
6. SPACE
7. LINE

Line Symbolism

- MOVEMENT
- TO CREATE A PATH FOR THE EYE TO FOLLOW
- PROVIDE CHARACTERS WITH EXPRESSION
- TO MAKE US PERCIEVE CHARACTERS IN A SPECIFIC WAY
- TO LINK OR DIFFERENTIATE A CHARACTER FROM THEIR SURROUNDINGS
- EXPRESS FEELING IN A LANDSCAPE

Compositions!

The Principles of Art

- Balance - this refers to the weight of the composition. It's what makes an image feel "right" to the eye.
- Contrast - helps to command the viewer's attention.
- Emphasis – is used in correlation with contrast, and focuses on a dominant area within an image.
- Movement - refers to the elements of art being used to move the viewer's eye around the image.
- Pattern - the use of repetition.
- Rhythm - similar to pattern, but in a non-uniform yet organized way.
- Unity/Variety - which looks at the use of crowded areas with negative space.

Line in Film

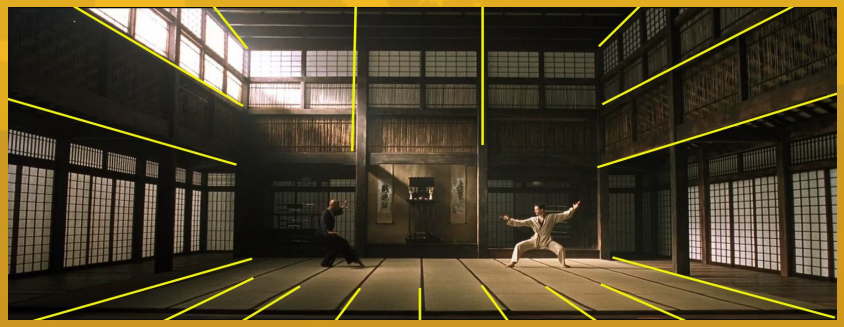
‘Film is an art that combines those elements to advance the story, reveal character and create emotion.’ **[Alyssa Maio, 2019: studiobinder.com]**

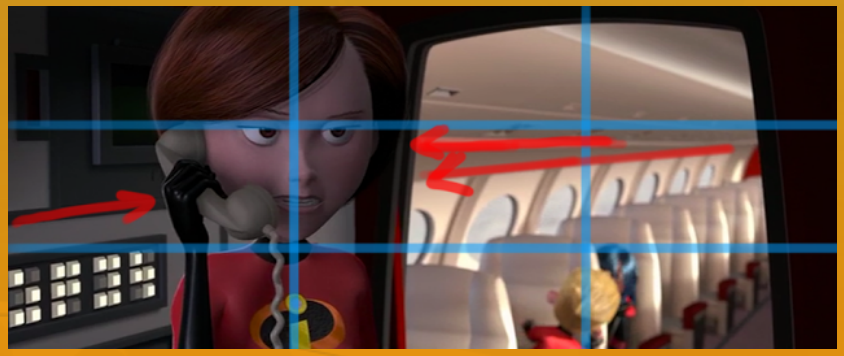
So what can line do in a shot?

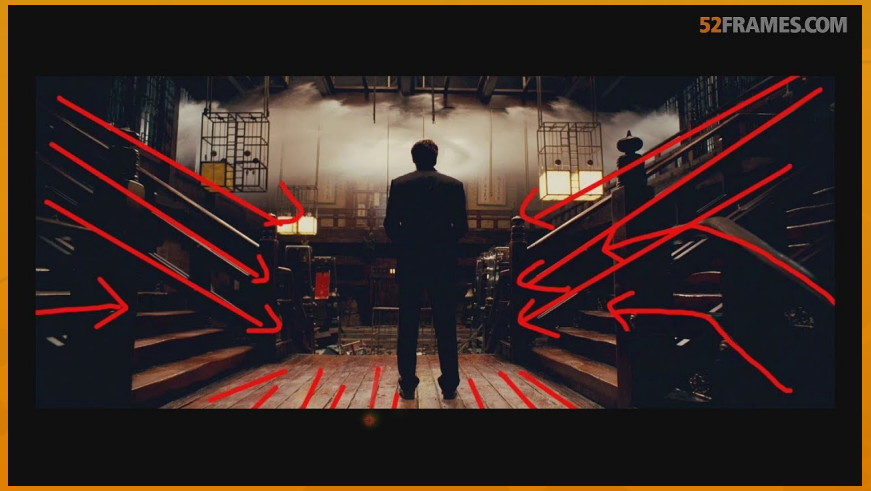
Leading Lines

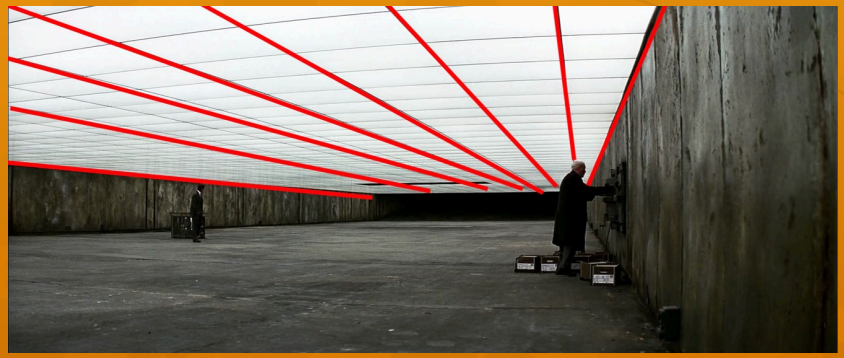
These are “invisible lines” that can be used to pull your attention to a specific area of the camera frame.








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So what can line do in a shot?

Leading Lines

These are “invisible lines” that can be used to pull your attention to a specific area of the camera frame.

Depth-of-field
How far away or how close something in the shot is from us.



Screengrab from “Mr 3000” (2004) Directed by Charles Stone III





© Mike Robinson

So what can line do in a shot?

Leading Lines

These are “invisible lines” that can be used to pull your attention to a specific area of the camera frame.

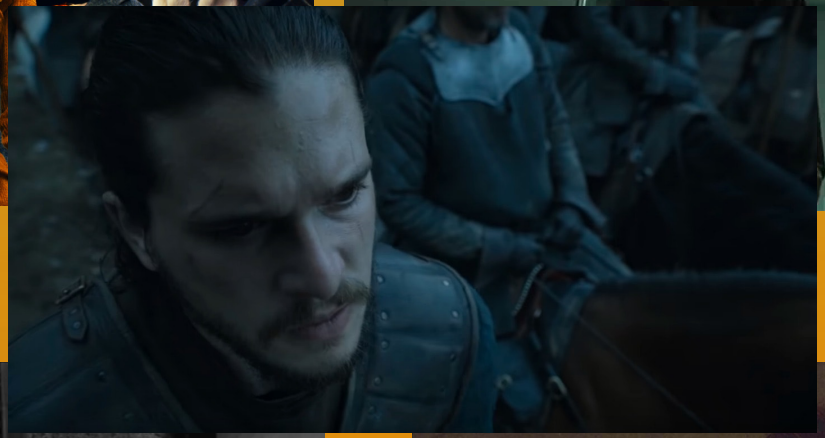
Depth-of-field
How far away or how close something in the shot is from us.

Camera Angles
These can be low-angle shots, high-angle shots, eye-level, close up, extreme close up, dutch, over the shoulder etc.

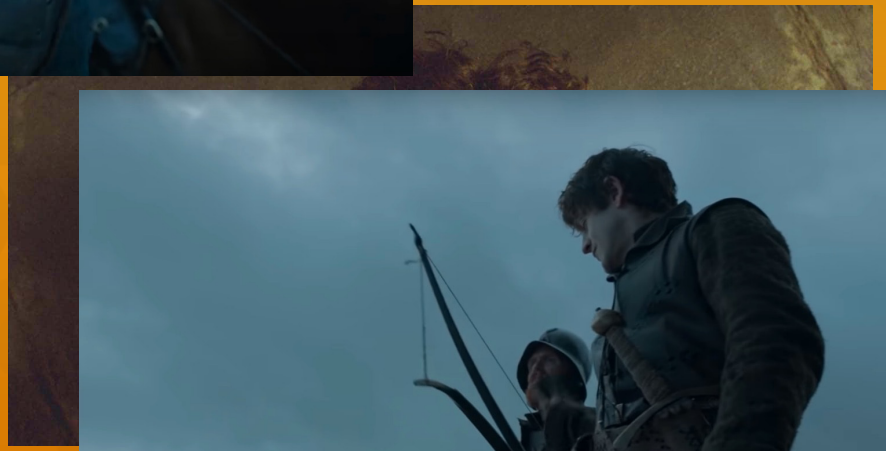












Your Task!

The Monster

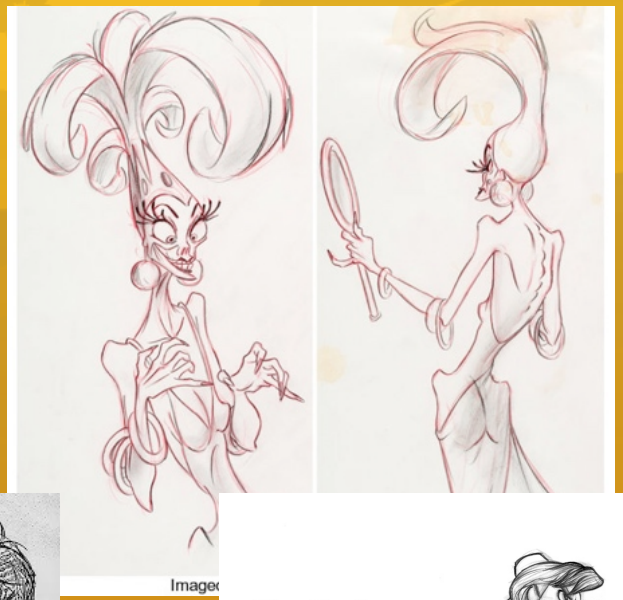
Things to Consider:

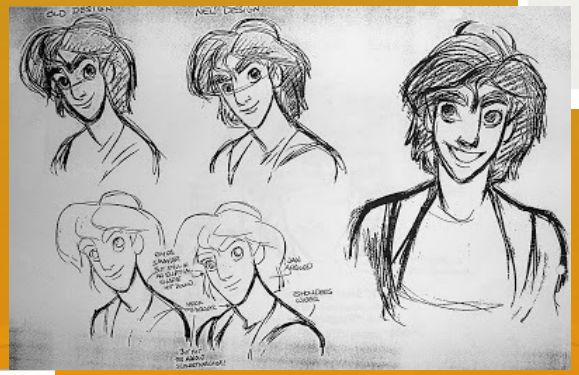
- Think about your use of lines from the previous lesson.
- Think about what emotions lines can create.
- Think about what I said about line in film – how do the camera angles change the way you see a character?

PERCEPTION




Imaged by Heritage Auctions, HA.com



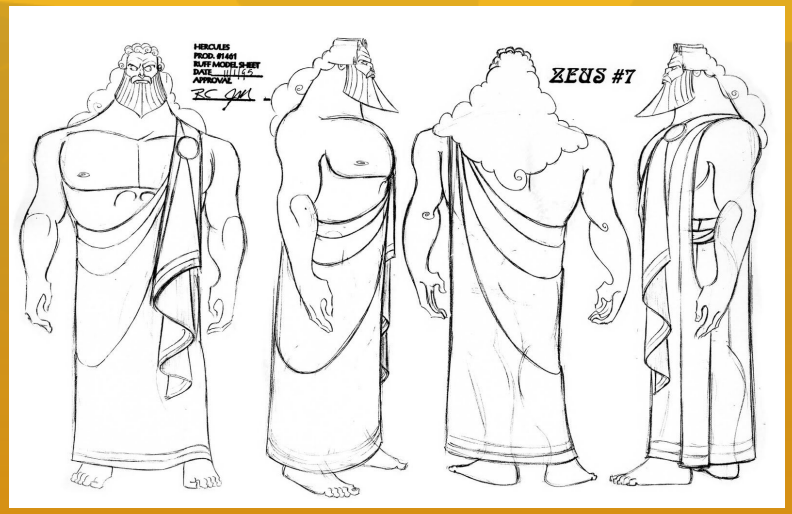

OLD DESIGN
NEW DESIGN





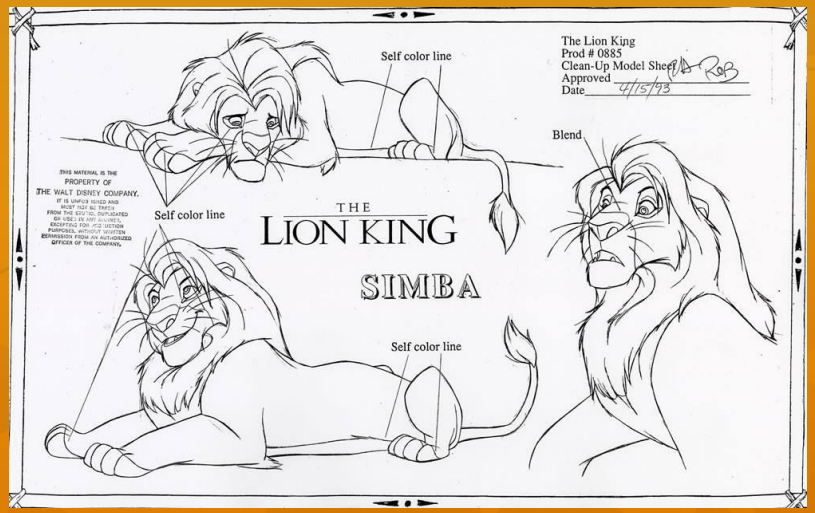

1957
EISENHOWER
1967
LBJ
1977
FORD CARTER
© DISNEY/PIXAR

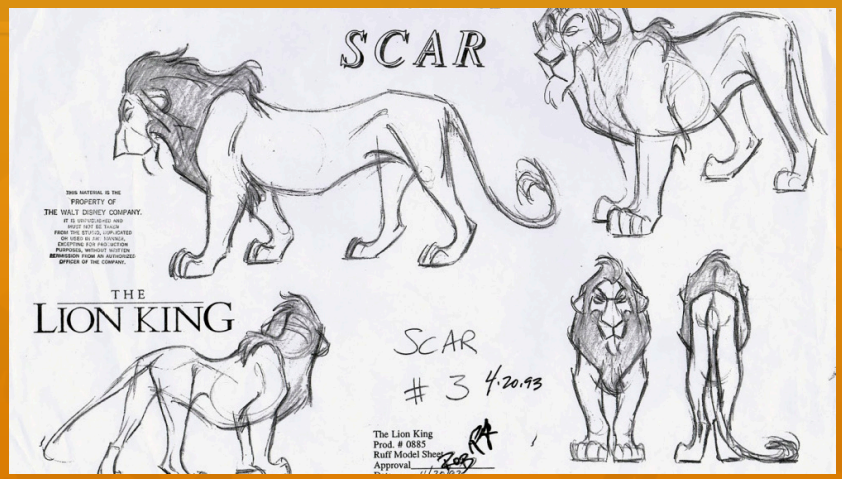
HEROES



VILLAINS







COMPOSING SPREADS









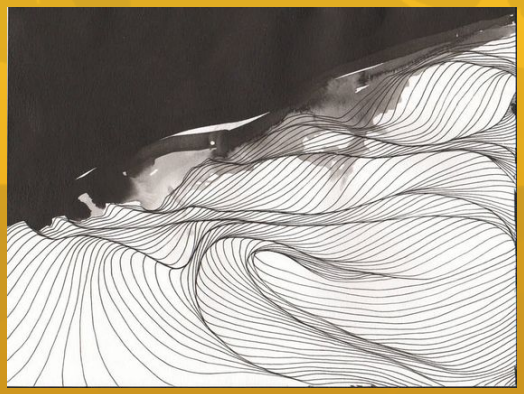






LANDSCAPE

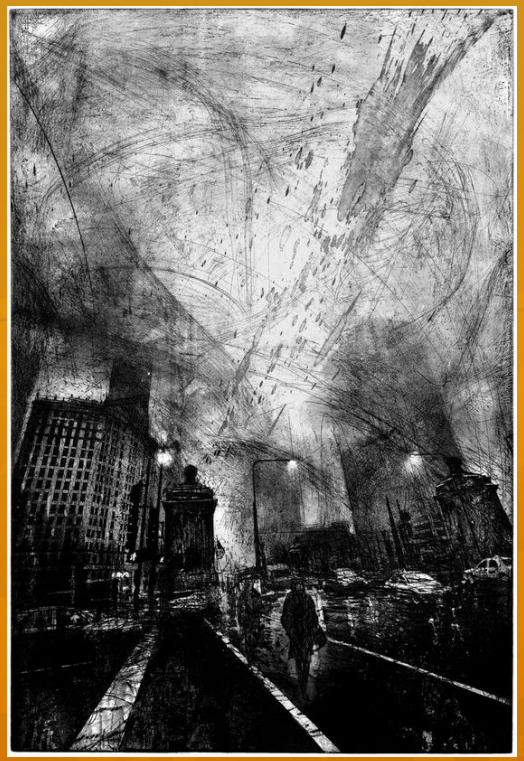


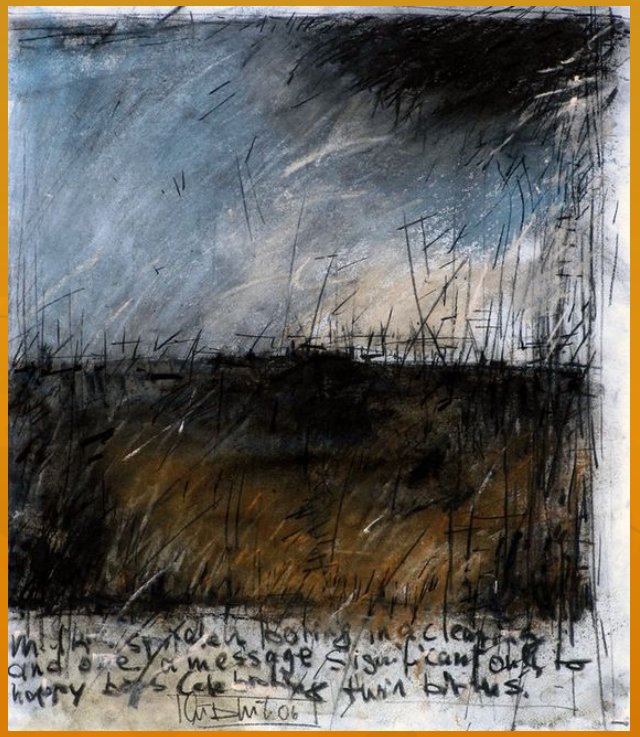




TRACIE CHENG, ‘STORMS 2’ (2014)





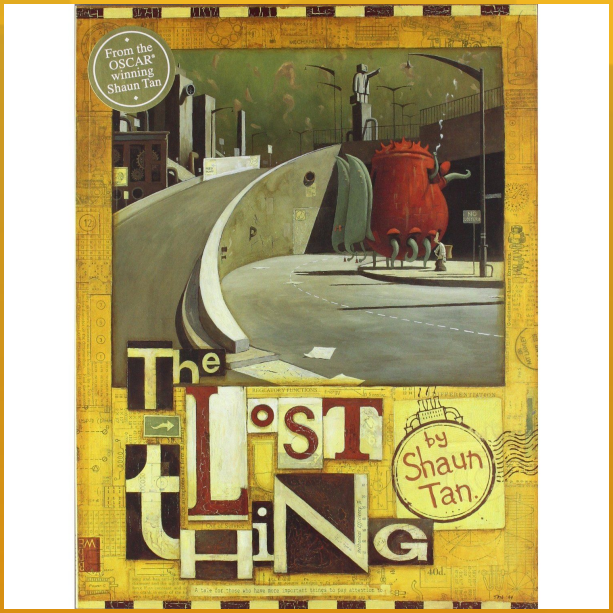


MICHAEL GORO, ‘LONESOME TOWN’

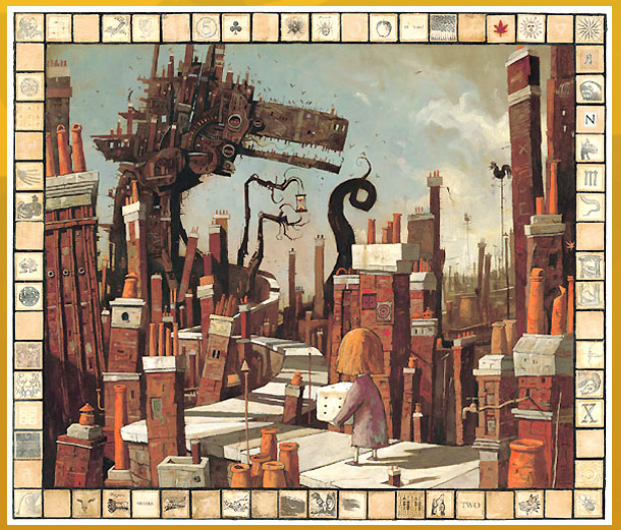
What have you come up with?



LEADING LINE

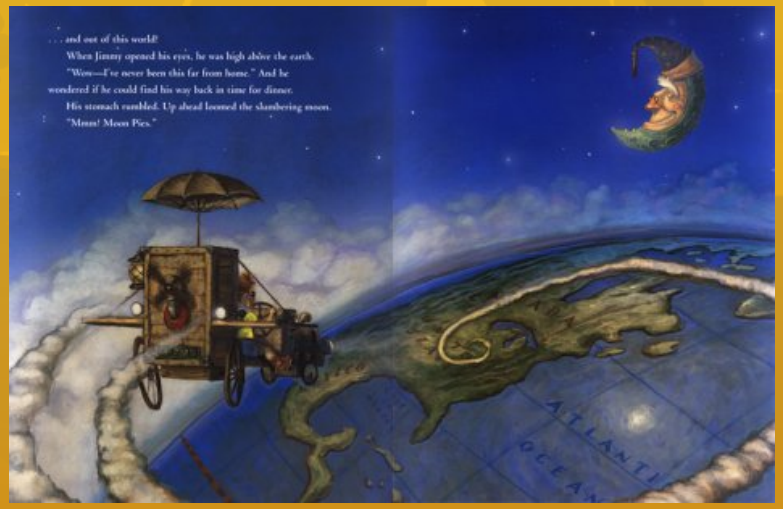






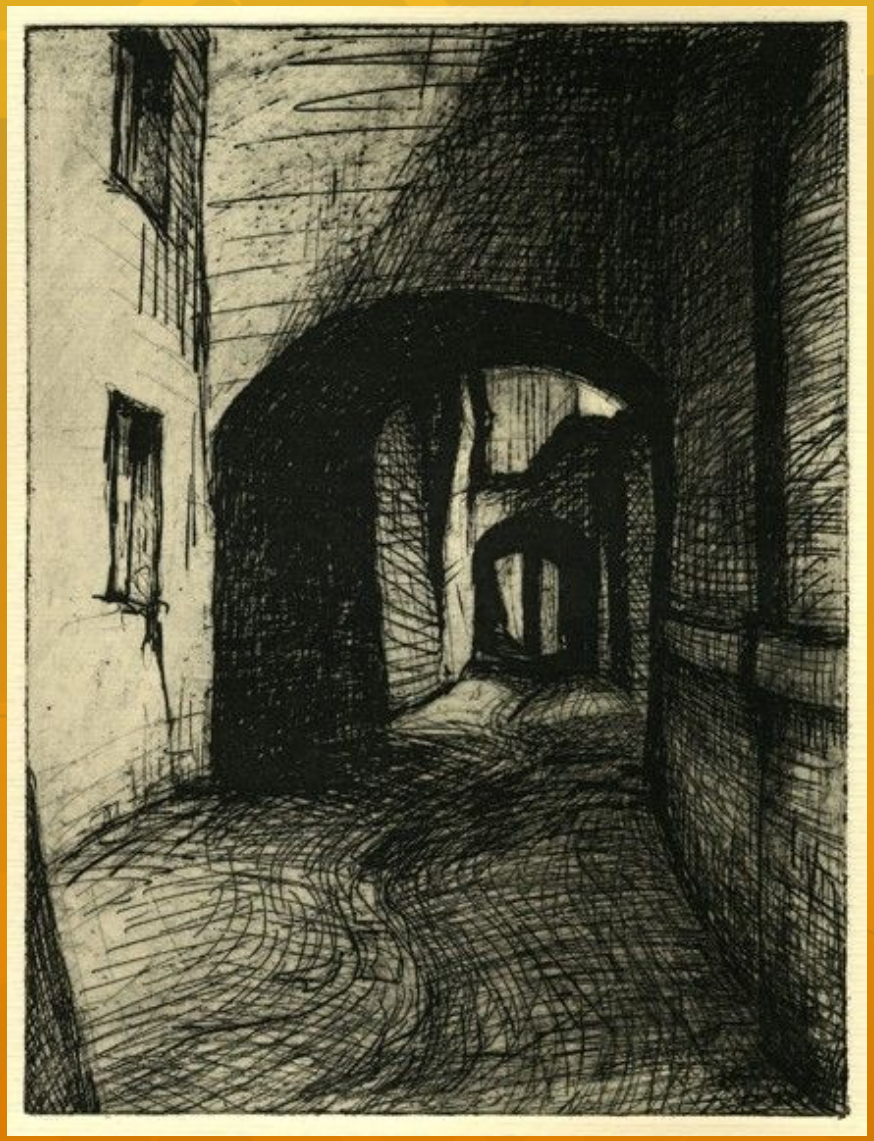








KITTY SABATIER 'FAILLES' (2009)



MICHELLE ARNOLD PAINE













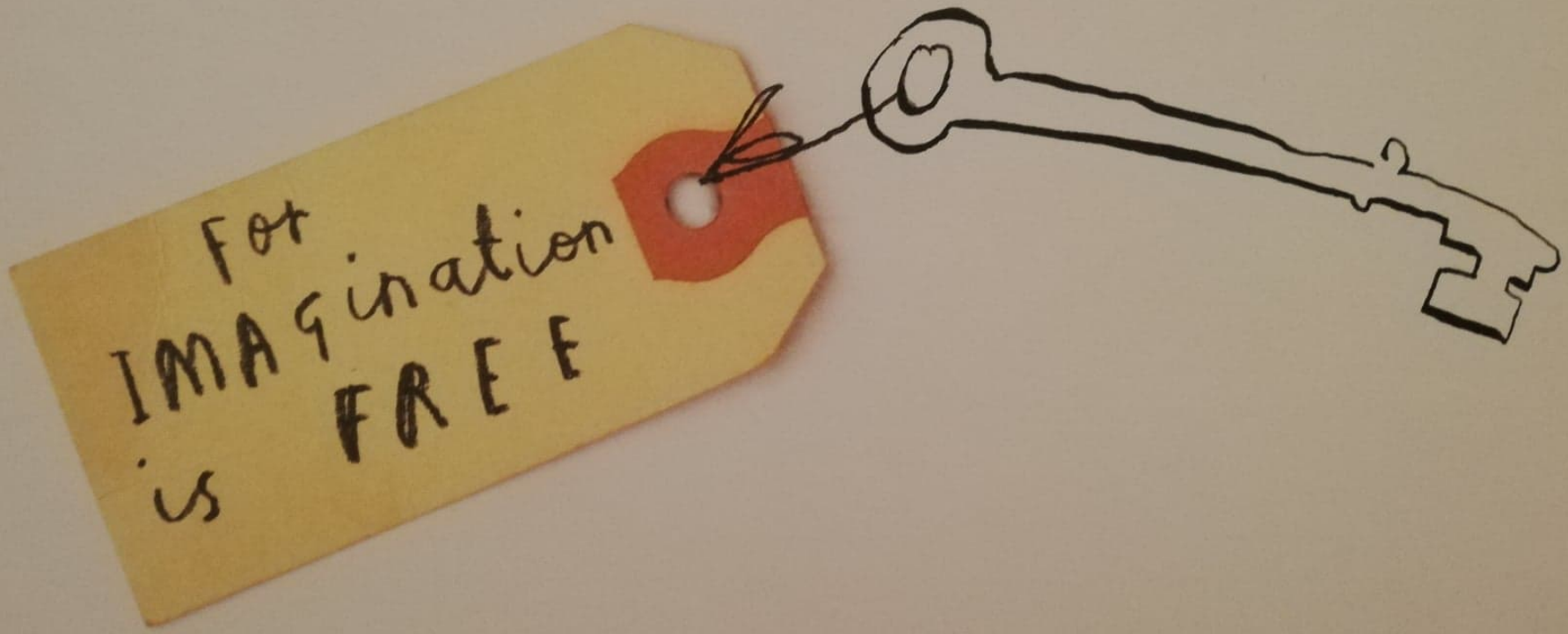







Could it be the
ferocious FUNGUMP,
the terrifying
TICKLER
or the
goose-pimpling
CRUNCKLESNORT?


...and the clamour grew LOUDER and LOUDER!


For
IMAGination
is FREE