

VISUAL RHYTHM LINES and CURVES

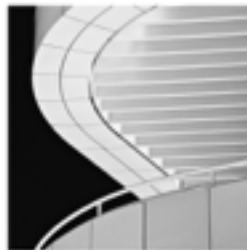
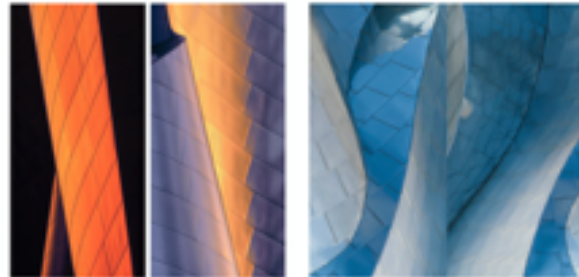
by Richard Martin

The event will be held on November 23, 2020 from 7:00pm to 9:00pm



The Visual Language of Line

This presentation will examine the visual language of lines from straight to the sensuous qualities of curved lines. The shape of a line and its orientation or direction within the photo evokes certain emotional responses among viewers. We will explore the impact that length, position and direction can have on the expressive possibilities established in the final image.



A well-designed photograph, is the best possible visual expression of the essence of 'something', whether it is representational or simply to convey a particular message or theme. The presentation will highlight lines, one of the building blocks of design with examples to help develop your eye and improve your ability to combine various graphic elements into your photographs.

Lines that imply rest or lack of motion, in addition to lines that imply movement, dynamics or action. Curvilinear lines, rounded, wavy or curved, reflect natural elements having organic qualities found in nature. Sensuous qualities of curved lines – slow gentle curves, fast sharp curves or directional curves like spirals.





A line generally conveys the feeling of thinness. It has length but no width. It also has position (orientation in the picture space) and direction, referring to its general appearance – described as being either straight, curved, bent, or irregular.

We can consider line to be a conceptual element of visual design; generally speaking, lines do not actually exist in a photograph but seem to be present. For instance, a tree is not bounded by long thin marks. But we feel there is a line marking the contour of an object creating an overall shape. The term line in a photograph corresponds to the boundaries or outlines of single objects, or masses of contrasting tone or colour – creating an edge between the two.

What is important to the concept of line is the impression of movement – leading the eye along the edges of forms. In a very real sense, all lines can be considered pathways that connect up shapes and form that serve to emphasize movement.



The structured repetition of elements (rhythm pattern) over a specific area (the picture space) has an effect on the way we look at and interpret a photograph. Rhythm also has the power to directly establish an emotional response in

the viewer. In this photo, the graceful and fluid arrangement of softly flowing birch trees quickly establishes a rhythmic structure and provides basic order to the composition. This image was made using a multiple exposure of nine images while carefully moving the lens slightly downward following each shutter release.



Profile:

Richard Martin is a long-time contributor to Photo Life magazine and pursues photography as a medium of visual expression. He is best known for his unique vision with a personal style characterized by a strong sense of composition, colour and the use of light. His work combines an architectural love of geometry. Pattern and texture with a painter's sensitivity to colour, light and composition. Richard inspires participants with his photography and visual design workshops, tours and seminars around the world.



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