

## A VISUAL DIALOGUE BETWEEN LINES AND FLORAL MOTIFS IN PAINTING

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### Abstract

Flowers have captivated artists for a long while, making them models for detailed studies and a source of inspiration. Lines, on the other hand, have served as one of the most common elements used by the artist in creating forms on a two-dimensional surface. Naturally, a marriage between the two elements brings forth an exploration that highlights the different types of lines as they interact with the floral forms. Ushering an interaction that affords each, lines and floral motifs a share of prominence. This paper follows a practice-based research design that records the gradual process, which began from the known to unknown. The paper discusses the transformation of the floral form from its natural state to where lines are introduced through simple brush marks to a stage of abstraction where lines become more prominent. The paintings produced a bear visual testament to the fact that, a line can be used as a means to an end and also as an end in itself in design.

**Key Words:** Dialogue, Line, Floral, Motif, Painting

### Introduction

This paper titled 'A Visual Dialogue Between Lines and Floral Motifs' is a painterly exploration that reveals the possibility of such an interaction between, lines and floral motifs, in which both have a seemingly equal share of prominence as they interact with each other. Many artists have explored different notions in their paintings, using the title of their artworks as a means to further elucidate their thoughts to the viewer. Having metaphorically used the term dialogue, as a key factor in this creative process, it becomes imperative to establish a link between the subject matter and the element of design. Examples of such use of allegory are seen in Gani Odutokun's "Dialogue with Mona Lisa"; the painting represents an African Sculpture and the "Mona Lisa" in a creative exercise and Jerry Buhari's "Dialogue between Heaven and Earth". A Dialogue itself is a conversation between two or more people in which they communicate their ideas and thoughts, it is used allegorically by artists to present hidden or deeper meanings in their artworks.

The two major factors this paper is considering as presented in the title are the floral motif, which is the subject matter and line, which is an element of design. Floral is related to or depicting of flowers (Merriam Webster, 2018). The flower is the reproductive portion of any plant in the botanical term, and the word "flower" especially applies when part or all of the reproductive structure is distinctive in colour and form, (Encyclopedia Britannica 2009). David (2012) states, there are about 230,000 to 270,000 species of flowering plant to presented in different colours, shapes and sizes. Lines, on the other hand, are tools or elements, which the artist employs to realise his desired forms, there are different types of lines, which creates the possibility of realizing any form on a two-dimensional surface. This paper will expose to the viewer the many aspects of lines as they interact with the floral forms.

### Background to the study

Flowers have served as a source of inspiration for many artists over generations; this fascination has rendered them as subjects for detailed studies. Gardens are known to be designed and designated places of recluse and serenity, offering an ideal environment for creativity to flourish, as seen in the botanical illustration by Redoute (1756) called "les Rose" fig.1, who was known for his watercolours of roses, lilies and other flowers, (Robert 2012). Monet (1840-1926) made comprehensive studies of the flower, as he would paint the same subject at different times of the day capturing the effects of light on it, examples of such works are the "Waterlilies evening effect" and " Water lilies 13". Van Gogh (1853-1890) also captured the floral form in many of his works such as the "Sunflower" fig 4 and "Vase with Fifteen Sunflower". Federico (2001) noted that "Odilon Redon (1840-1916) explored more into symbolism and spirituality as he derived inspiration from the floral forms which are visible in his works, often mixing them with human forms in some compositions", an example of such works is "Ophelia" fig.2. Kleiner (2011) states that "O'Keeffe captured the growing plant's in slow controlled motion while converting the plant into a powerful abstract composition of lines, forms, and colours", an example of such work is "Jack in the Pulpit No.4" fig.3.



**Fig. 1 Les Rose, Pierre-Joseph Redoute, Watercolour 1828**  
<https://www.panteek.com/PJRedouteRoses/pages/pjr46-271.html>



**Fig. 2, Ophelia, Odilon Redon, Oil on Canvas**  
1903, [https://commons.wikimedia.org/wiki/File:Odilon\\_Redon\\_-\\_Ophelia.jpg](https://commons.wikimedia.org/wiki/File:Odilon_Redon_-_Ophelia.jpg)



**Fig. 3, Jack in The Pulpit No 4, Georgia O'Keeffe, Oil on Canvas, 1930**  
<https://curiator.com/art/georgia-okeeffe/jack-in-the-pulpit-no-4>

Inclusively, Buhari's (1989) "floral notes" exhibition puts forward some paintings with visible floral forms such as "Spirit of Van Gogh", while in other works like "Nostalgic landscape" and "Through the wilderness of men" shared similarities to Redon's works, by having human and floral form visible. While "A garden at dawn" and "Dialogue between Heaven and Earth" both have abstract floral forms that could be perceived with a fluid rendering of the colours. Garba (2011) "Adaptation of the floral Motifs for Abstract Painting" produced works in a progression that transformed the natural floral forms to abstract. All these mentioned artists have used lines in their traditional role, bordering forms or in preparatory stages of painting as sketches and drawings, on some occasions they exist as mere brush marks, intensifying contrast or creating movement.

Flowers, however, have colours and vibrancy, which draws the creative mind in adoration of their beauty. The different array of flowers in different forms, shapes, textures, sizes and presentation lures the artist into using them as sources of inspiration.

#### **Review of literature: Lines and Flowers**

A line is a mark made by a moving object or points having more length than width. A multipurpose graphics tool that could be used in creating different effects and impressions based on its thickness, direction and character. It is an object of communication employed by humans since the prehistoric time. Shelley (2012) sees the line "as a basic element of art referring to a continuous mark made on a surface by a moving point. A line is long relative to its width. It can define a space, create an outline or pattern, imply movement or texture and allude to mass or volume". A line is used to suggest form, create textures and patterns, although it doesn't necessarily have to be obvious but can exist by suggestion, as an edge of a form or the stroke of a brush. Wallschlaeger and Busic (1992) note, "Lines can bring meaning, symbolism and expression to visual forms and their message. As lines take on a visible shape or form through drawing they enable the artist to visually communicate ideas, concepts, moods and many types of information."

A form can also be recognised as a line for two reasons as Wucius (1993) notes if its breadth is extremely narrow and if its length is quite prominent. A line generally conveys the feeling of thinness, the extreme ratio between length and breadth of shape makes it a line.

The earliest use of the line for drawings has been traced back to the caveman, and the oldest of such cave paintings according to Kleiner (2011), are the spotted horses and negative hand imprints at Pech-Merle France, dated at about 22,000 BC. The earliest finds were the Bison found in 1879 at the Altamira caves in Spain, which dates back to about 12,000-11,000 BC. Later others were discovered in Lascaux in France, which consists of drawings and paintings of bulls, horses and stag, famously known as the Hall of the bulls. In the 13th-century A.D., Chinese artists used transparent ink washes to create delicate atmospheric effects. The Encyclopedia Britannica (2009) states that;

The line and wash technique were practiced in Europe from the Renaissance, and in the early 15th century Cennino Cennini gave detailed guidelines for reinforcing a pen drawing with the brush. The technique entered into common use in the 16th century and reached its height in the 17th century in the works of Rembrandt, Claude Lorrain, Nicolas Poussin, and a host of Italian artists. The technique was freely used to make preparatory sketches for paintings, with the pen line providing accurate details and the coloured washes (or brushstrokes) suggesting tone, volume, and atmosphere.

The line and wash technique were also used in the topographical drawings of the 18th century A.D, and in drawings of buildings. Recently line has been used more prominently as an end in itself, rather than as a preparatory stage, as evident at the advent of painters like Wassily Kandinsky (1866 to 1944) and Piet Mondrian (1872 to 1944). Kandinsky by 1909 sought out a style in which colours, lines, and shapes, were freed from the addling occupation of depicting recognizable objects and to be used in an advanced manner creating a visual language capable of articulating general ideas and evoking deep emotions, (The Ground, 2012). While Mondrian in the 1930s used rigid patterns of black lines in his works, replacing them in the 1940s with coloured bands, and then in place of the continuous flow of these bands, he substituted a series of small rectangles that merged into a rhythmic flow of colourful vertical and horizontal lines.

There are as many kinds of lines as there are feelings and ideas for the artist to express. Lines can be bold, wavy, thick, thin, zigzag, curvilinear, spiraled, diagonal, straight, short, long, concentric, rough and smooth. In light of the above, therefore, different lines create diverse impressions and moods when used in compositions as explained by Cox (2011):

1. Horizontal lines have a feeling of stability and tranquility, therefore forms placed in a parallel position to the top or base of the canvas suggests a feeling of restfulness, thus compositions in which horizontal lines are predominant tend to have the same feeling.

2. Vertical lines communicate rigidity, strength and a feeling of loftiness, as they tend to give an impression of reaching for the sky.
3. Diagonal lines appear to express action and motion, objects in a diagonal position are unstable in relation to gravity and their energetic movement creates tension and excitement.
4. Curved lines express fluid movement they can be calm or dynamic depending on how deep the curve is, the less active the curve the calmer the feeling. They also express the movement of the wind.
5. Zigzag lines create excitement and intense movement, expressing confusion and nervousness as they change direction quickly and frequently. They can imply danger and destruction as they break down.
6. Geometric lines are lines that are mechanical with sharp or hard edges. They are regular and convey a feeling of orderliness, conformity and reliability.
7. Organic lines, these are lines that occur in nature they are irregular, curvy and fluid. They express a sense of gracefulness, dynamism, and spontaneity.

### Floral paintings

This paper as mentioned earlier delves into two main issues that are the subject matter (floral) and the elements of design (line) therefore the review on paintings is also presented in two different sections. Floral paintings are the first category of artworks reviewed. In this section flowers are the main subjects of interest and the link with this paper, although the foliage and other features may be perceived and discussed. The works reviewed began with the realistic rendition of flowers through the simplified forms to finally stylized floral forms.



**Fig. 4, Sunflowers, Vincent Van Gogh, Oil on Canvas 93 x 73cm, 1889, Vincent Van Gogh Museum, Amsterdam**

"Sunflowers" fig.4 is among a series of sunflower paintings made by Van Gogh, depicting twelve sunflowers in a vase. He treated the background with a tint of sky blue and addition of pale yellow. Applying his paint in short vertical and horizontal lines. The flower vase has a slightly tinted tone of yellow from that of the table with patches of light green and yellow ochre for the darker areas. The lower part of the vase is in the lighter tint of yellow and tinted sky blue from the upper section of the background. The flowers are treated in all realistic rendition, as each is treated according to its natural state, some are yet to blossom, while the two buds in the centre have already withered, having no yellow leaves, while some have their green leaves fully visible. The points of interest in this paper are the floral painting and the artist's use of lines though implied. These implied lines are created as a result of a technique of paint application with the brush, which is more visible in the background and on the flower vase.



**Fig. 5, Water lilies evening effect, Claude Monet, Oil on Canvas, 73 x 100 cm 1897-1899, <http://www.interagir.com>**

Fig.5 "Water Lilies, Evening Effect", is composition where Monet's interest is vested on the effects of light on the subject, this motivated him to paint the same object at different times of the day, capturing the perceived effects. Figure 5 displays two water lilies with eight leaves floating in a body of dense water captured in the evening that explains the overall dull visual atmosphere of the artwork. The water is painted in a tint of ultramarine blue with short patches of highly tinted green, in the lighter areas and in the darker areas an addition of red into the mixture turns it brownish at the right-hand corner of the canvas. Ultramarine blue is added to further darken the water in certain areas while green hues are used close to the leaves creating a reflective and harmonizing and cool feel. White blooming lilies are painted with a little addition of green, blue and brown, while the stamen is yellowish. The leaves in the foreground have a lighter tint of green than those in the background. "Water Lilies, Evening Effect", is painting of flowers with a less visible line in comparison to fig.4 "Sunflowers" but the floral painting and faint brush stroke that creates line are areas of interest to this paper.



**Fig. 6, Canna Red and Orange, Georgia O'Keeffe, Oil on Canvas, 50.8 x 40.6cm, 1897-1899, Private Foundation.**

"Canna Red and Orange" fig.6 is a semi-abstract image, which shows a close-up view of the petals of the flower Indian shot (*Canna indica*) with most of its features stripped away, leaving a flamboyant display of colours. The petals are treated in red, orange and yellow hues, with exaggerated highlights and lines on the petals. This simplification and exaggeration of highlights are areas of importance to this paper. In addition, emphasis on the outline, which extends outwards into the background creates an interplay of lines. The foreground seems to merge with the petals and the top left and right corners have greenish yellow, which forms the background. The interplay of lines that develops from the floral form, which merges into the background and foreground become apparent in the abstract section of this paper.

#### **Works Rendered in lines:**

This is the second category of artworks reviewed, which bring forth the prominence of lines and how they are used either as a general technique in painting or as a unique style of an artist. Though other human forms may be perceived the focal point here is the use of lines in the works reviewed, the details of the review are as follows:





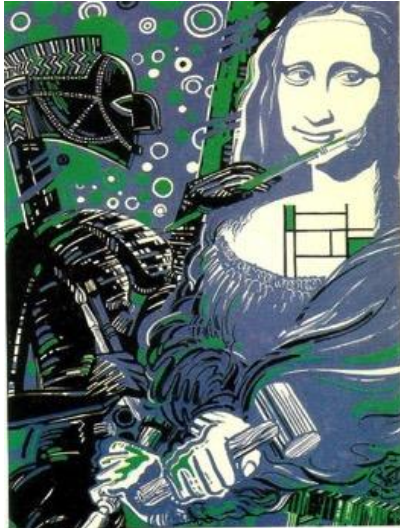
**Fig. 7, Composition IV, Wassily Kandinsky, Oil on Canvas, Unknown size, 1911, Courtesy, KunstsammlungNordrhein-Westfalen Dusseldorf**

Kandinsky in his publication 'Concerning the Spiritual in Art' (1912) states that "Colour cannot stand alone; it cannot dispense with boundaries of some kind.... A never-ending extent of red can only be seen in the word red is heard, the colour is evoked without definite boundaries". The artist attempted to release the psychological quality of colour, by freeing it from the task of describing physical form. In "Composition IV" fig. 7, vague figures and objects are evident in what appears to be a landscape with mountains and houses, created with energetically implied bright colour patches of mostly primary and secondary colours. Definitive black lines are used to outline the figures. Curved, vertical and diagonal short lines, rest on a form that looks like a house on the left side of the painting. Two long vertical lines run from the bottom to the top of the canvas, probably representing the walking path for the two tall figures. The background has splashes of mostly primary colours creating an illusion of simplified forms of blurry flowers with solid black lines generating interaction between the two, which is in tandem to this paper.



**Fig. 8, Girl from Kaunas, Karl Schmidt-Rottluff, Woodcut on Van Gelder Zenon paper 61.91 x 50.8 cm, 1918, Courtesy, Los Angeles County Museum of Art**

"Girl from Kaunas" depicts the face of a woman in woodcut, which is characterised by sharp lines and high contrast. The head of the figure has an elongated jawline with diagonal lines, placed in a parallel manner from the jaw to the cheekbone creating a three-dimensional effect. While the eyes are in thick gentle curved line and the eyelid is created with thin vertical short lines. The braids are of two intersecting lines laid repeatedly down the two braids. The lower part of the background has white triangles placed upside down, while the upper part has short diagonal and horizontal lines. The sharp lines and the geometrical shapes formed by what looks like mechanical lines have been employed in the painting for this article for the simplification of the floral forms understudy.



**Fig. 9, Dialogue with Mona Lisa, Gani Odutokun. Gouache, Unknown Size, 1991**

"Dialogue with Mona Lisa" Fig.9 is a gouache composition, which displays two icons, an African woodcarving probably west African and a European painting titled "Mona Lisa" in a communicative posture, with each affecting the other. In each of their hands, are the tools it takes for the creation of the other. The background is painted in a tint of blue, with green and white linear patches that take the form of spheres from the left side, running past the centre of the canvas to meet up with a white diagonal line and patches of green lines on a black background. The female figure (Mona Lisa) is painted by alternating the background colour with white. Naturally, the hair is made with curvy white lines of varying sizes, while the fabrics of the dress are treated in a mixture of black, green and white wavy lines. These fluid lines are characteristics of the subtle nature of flowers and they are fully considered for the purpose of this paper. The mallet in Mona Lisa's hand has the same predominant blue hue, but diagonal lines were employed in its rendition instead. The chest area of the Mona Lisa has interconnecting compositions of horizontal and vertical lines reminiscent of a Piet Mondrian work, with two of the rectangular patches filled in green, which is a focal point for this research. The Neoplastic style served as the inspiration for the paintings created for this paper. The African woodcarving, on the other hand, is painted with predominant black with highlights of white and blue intermittent short lines. The hair is made with short vertical and zigzag lines of interchanging colours.

### **Analysis of Works Produced**

#### **Representational Stage**

The representational stage allowed the artist with the opportunity to appreciate and get acquainted with a wide variety of flowers. Painting them in realism, with lines as merely brush strokes and borders for the floral forms as seen in Plate 1 below. Lines were later introduced into the background without transforming or affecting the floral forms.



**Plate I, Tribute to the King and Queen, Artist: Mustapha Garba Nadama, Medium: Oil on Canvas, Size: 100 x 100, Date: 2012**

A variety of flower species were used in this composition, the artist aspired to capture some of these flowers without overcrowding the composition. Amongst the most famous flowers are the Sunflower, which was

coined as the king in Yellow and the Rose as the queen in white, with the stamen in a yellow hue both at the centre of the painting space. Although a realistic representation, the theme was for all the other surrounding flowers to appear as if in a state of admiration for the king and queen. The background and the greeneries were subdued and de-emphasized in order to lure the attention of the viewer to the blooming flowers, portraying them in full regalia for a banquet. The interaction between the flowers and any sort of visible line is yet to be introduced consciously at this stage but can be seen and appreciated for its subtlety in the stems of the smaller flowers/subjects surrounding the king and queen. The intensely dark and opaque background goes along to enhance the visual enjoyment of the viewer as the colours used in the rendition of the flowers appear more intense and the details more pronounced.

#### **Experimental stage**

This stage explored the use of different media such as plastic flowers, gouache, paper, and thread, pieces of canvas, glue and icing pusher. The lines were made to affect the floral forms thereby transforming them into semi-abstract paintings.



**Plate 2, Aliyu and Amina, Artist: Mustapha Garba Nadama, Medium: Mixed Medium, Size: 100 x 100, Date: 2012**

"Aliyu and Amina" is a mixed media work, which displays two white roses with four smaller early blooms in red and light shades of Pink. The plastic roses and leaves were attached to the canvas by means of an adhesive. Plastic leaves were also used in combination with the painted rose as its leaves. The lines made are bold in appearance, rather than the sublime nature in the previous works. The lines though very bold do not in any way affect the flower forms. Each occupies its position within the picture space whilst complementing one another. At the completion of this work, questions were raised as to the origin and significance of the plastic flowers and its leaves. This was an issue that created a problem for the artist, which had to be resolved. The plastic flowers were not added by the artist in a bid to claim originality, rather, the artist had to model his own three-dimensional roses as seen in plate 3 "Field of Roses 1" and plate 4 "Field of Roses 2". The purpose of trying out unconventional media was to explore new possibilities of mixed media painting. Though appropriation is a character of the conceptual art at this point the artist was more interested with creativity based upon modernist ideas.





**Plate 3, Field of Roses 1, Artist: Mustapha Garba Nadama, Medium: Mixed Medium, Size: 120 x 80, Date: 2012**

"Field of Roses 1" is a work conceived in an attempt to answer the questions raised on plate 2 about the added plastic flowers that were in the previous floral composition; the artist discovered an ancient method of folding paper to create different desired forms, which originated in Japan called *Origami*. This technique of folding paper was employed to create a paper rose relief, but as it was not meant to stick on surfaces the researcher had to improvise by using glue to hold the swirling parts in place and then glued them to the surface of the canvas using adhesive. Another problem was that they all looked alike, which was solved by gluing the paper from the back completely then squeezing it further to create different types of roses. The stems were made with a variety of selected threads laid with glue on the canvas and painted with burnt umber. Irregular vertical lines were used in this composition; some were made to meander from the top to the bottom of the canvas in different hues of brown. The question of the longevity of the work, concerning the delicate nature of the paper used, was raised. To answer this, "field of Roses 2" plate 4 was created.



**Plate 4, Field of Roses 2, Artist: Mustapha Garba Nadama, Medium: Mixed Medium, Size: 100 x 120, Date: 2012**

"The Field of Roses 2", answers the question asked in plate 3 about the longevity of the roses made from paper. Using canvas to make the roses solved that problem. Pieces of the canvas were soaked in a mixture of glue with the desired gouache colour and then folded to the preferred shape, which was then glued to the canvas. These forms created became rigid when dried taking the desired shape of the rose. In this work the artist introduced irregular haphazard lines, zigzagging threads were also employed as lines, with small patches off cut canvasses glued to the surface of the work.

### Geometric and Organic Lines infusion

In this stage, the floral forms interact with a combination of geometric and organic lines. The Mondrian style was employed in the background, while wavy lines were merged with the floral form.



**Plate 5, Roses for Piet, Artist: Mustapha Garba Nadama, Medium: Acrylic on Canvas, Size: 80 x 100, Year: 2012**

“Roses for Piet” plate 5, is a semi-abstract composition that, presented the form of two visible roses, with a Mondrian background effect, painted in solid, geometric, horizontal and vertical lines with a light tint of blue running through, creating rectangles and squares filled with varying shades and tints of harmonious and cool colours. The roses were painted predominantly in white, tints of lemon yellow and lemon green using distinctive organic wavy lines. These wavy lines tended to originate from the contours of the petals, leaves and stems, extending into the background and quietly ending without stirring much noise. Although they interrupt the horizontal and vertical lines, the interaction is rather calm and restive, devoid of any visual tension. The painting connotes a complementary habitation of varying characters of line and form.

### Organic lines infusion

In this category only organic lines were used to interact with the rose flower, producing “Post-Impressionist Gift” Plate 6.



**Plate 6. Post-Impressionist Gift, Artist: Mustapha Garba Nadama, Media: Acrylic on Canvas, Size: 80 x 100, Year: 2012**

In the “Post-Impressionist Gift” plate 6 organic lines were utilized to generate a fluid like mode of movement as if caused by a gentle breeze, which signifies delicateness and purity. The inspiration was derived from the style of Van Gogh; however, instead of his signature short stubby/spiral lines, long wavy, moderately sized lines were used throughout the composition. Colours were mixed on the palette, thereby allowing each brush stroke to leave a line, some of which meandered from the background onto the flower

form and vice versa. The colours used in the background were mainly Cadmium yellow mixed with Cadmium orange and lemon yellow with tints for the highlights, while burnt umber was added to achieve tonality in the dark areas. Colours of the petals like red, permanent rose, purple and orange were subdued and used in certain parts of the background in order to achieve harmony and balance. The deliberate extension of the parts of the petals into the background served to enhance the dreamy nature of the composition. The combination of fluid, organic lines with the rose forms also created a continuous state of gliding movement within the painting surface. This communicates to the viewer that a successful combination of form and line can produce other effects within a two-dimensional surface.

### **Geometric Infusion stage**

This stage is characterised by strict use of geometric lines, to create a Cubist-like composition of a single abstract floral form as seen in plate 7 titled "Diamond".



**Plate7, Diamond, Artist: Mustapha Garba Nadama, Medium: Acrylic on Canvas, (80 x 100), 2012**

Diamonds are hard stones with sharp straight edges, which are cut with a great deal of precision; thus, creating or giving them geometric shapes and triangles while forming faces of each cut surface. The similitude of which is shared with the "Diamond" which signifies strength. Diagonal, horizontal and vertical lines were used in the composition as they intersect at different points, forming geometric shapes. Warm colours were used to evoke the feelings generally felt by the presentation of a red rose, which is love and passion. Cadmium red and alizarin crimson were used in the treatment of the petals, while ultramarine blue and burnt umber was added to create the shades for the darkest parts of the petals. The painting is highlighted in cadmium yellow and a mixture of alizarin crimson with lemon yellow. The background was made to recede and toned by adding cool colours into the mixture. In this regard, a light tint of ultramarine blue was added to alizarin crimson creating reddish purple, and in some areas, more of the ultramarine blue was used to get bluish purple.

### **Conclusion**

This paper delved into finding ways of creating interplay between lines and the floral forms for painting expressions. The practice-based research methodology was adopted, and the study began by gathering relevant data for the study through; the collection of life and plastic flowers, observation, sketching and photographing of flowers. The tools used for information gathering were the computer, camera, scanner and books.

The exploration of data acquired was manipulated through paintings in the studio, which led to the production of works categorised under two major categories; the Exploratory and the Developmental categories.

The Exploratory category was divided into two stages namely Representational and The Experimental stages. The Representational stage produced floral works that were in realistic rendition with subdued lines, a total of four works were presented. While the Experimental stage, produced works that lines gained prominence while the flowers were transformed into abstract forms, different types of media were explored producing a total of nine works.

The Development category was divided into three stages namely; stage one is the "Geometric and Organic Lines Infusion", stage two is "Organic lines Infusion" and "Geometric lines Infusion" respectively.

### **Findings**

Progressing through the research in a systematic way led the researcher to these findings:

It was observed that the use of lines falls into two major categories:

Firstly, the line can be used as a means to an end; this is when a line is used in its traditional role of bordering objects or as mere brush strokes.

Secondly, a line can be used as an end in itself; this is when the line is used for its expressive qualities as seen in Mondrian and Kandinsky's works.

The curved and curvilinear lines are more harmonious with the floral forms in realistic rendition compared to horizontal, vertical and diagonal lines.

It was observed that lines were more expressively used in abstract rendition in comparison to a realistic rendition.

In the course of interacting lines with floral forms, the lines gained more prominence as the research progressed, in the final stage, the floral forms disappeared leaving only lines and planes.

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