

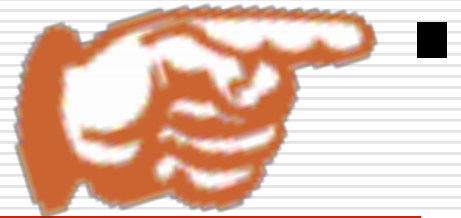
# **Design Principles**

---

## **Chapter 7 - Line**

# A Point Set in Motion

---



## 3 Parts of Form:

1. *Point* – no dimensions, no height and no width.
  2. *Line* – a point in motion, capable of infinite variety
    - \* Line is the most common design element!
  3. *Contours*—shapes bounded or bordered by line; an outline
-

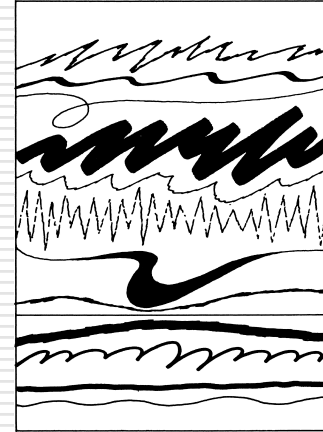
# Lines Convey Mood and Feeling

---

- ☐ Line is created by movement
- ☐ Line is capable of infinite variety.
- ☐ Our eye tends to follow line.

Descriptions for line:

- ☐ Nervous
- ☐ Excited
- ☐ Calm
- ☐ Graceful
- ☐ Dancing
- ☐ Artful



C Line has almost unlimited variations.

D Saul Steinberg. Untitled. c. 1959. Ink on paper. Originally published in The New Yorker, March 14, 1959. The Saul Steinberg Foundation/Artists Rights Society (ARS), New York. Brush and ink on paper, 1' 7 5/8" x 21" 2" (49.7x 66 cm). The Museum of Modern Art, New York (gift of Mr. and Mrs. Peter A. Rubel).

# Line and Shape

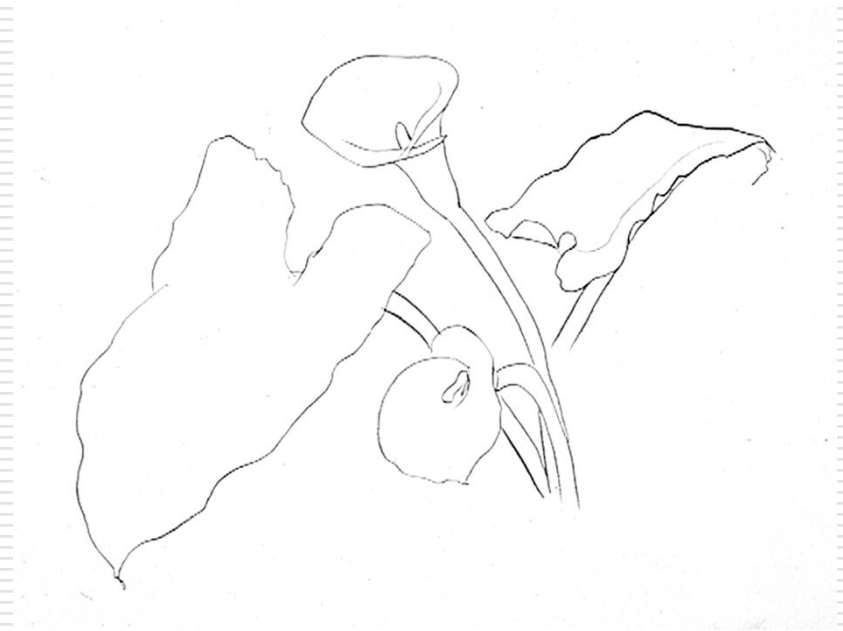
---

## **Defining Shape and Form**

- Line describes shape,
- and shapes describes objects.

**Artistic Shorthand** - Line is a quick way to show or define a shape.

Ellsworth Kelly. Calla Lily 1. 1984. Lithograph on Rives BFK paper, 2' 6 1/4" x 3' 3" (77 x 99 cm). Edition of 30. Courtesy of the artist and Gemini G.E.L.



# Cross Contour Describes Form

---

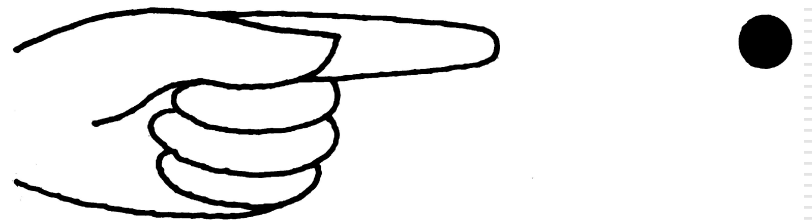
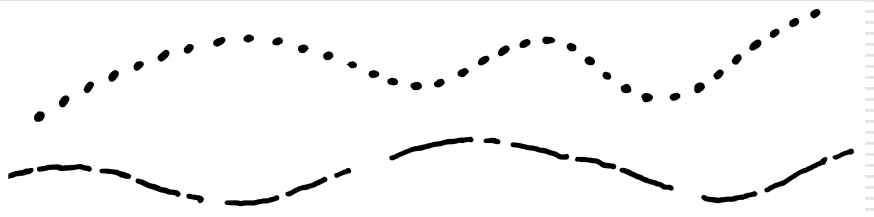
- ❑ Jack Lenor Larsen. Seascape. 1977.
- ❑ Lines in the bark reveal the cross contours of the tree. Mark Newman/[www.bciusa.com](http://www.bciusa.com).



# Types of Line

---

- A. There are many types of actual lines, each varying in weight and character.
- B. The points in an implied line are automatically connected by the eye.
- C. When one object points to another, the eye connects the two in a psychic line.



# 3 Types of Line

---

1. *Actual Line* – The line itself can have many different properties.
  2. *Implied Line* –an automatically connected series of unconnected points creating an implied line.
  3. *Psychic Line*– created when there is no real line, but the placement of the objects causes the viewer to look in a certain direction.
-



# Interpreting Line

---

The direction of a line  
can lead the eye  
of a viewer.

Actual, implied, and psychic lines organize the composition. Georges de La Tour. *The Fortune Teller*. Probably 1630s. Oil on canvas, 3' 4 1/8" x 4' 5/8" (102 x 123.5 cm). The Metropolitan Museum of Art, Rogers Fund, 1960 (60.30).





# Line Directions

---

## **The 3 Directions of Line:**

- 1. Horizontal - implies quiet and repose.**
  - 2. Vertical - implies strength and stability**
  - 3. Diagonal lines - motion and action**
-

# Reinforcing the Format

---

The format of the picture can affect the artist's choice of line and direction.

Most paintings are rectangular.

“The horizontal and vertical lines within a design are stabilizing elements that reduce any feeling of movement.”

---

# Discussion:

---

The framing of the composition in most pictures is rectangular, how does this affect your line?

---

# Contour and Gesture

---

## Precision or Spontaneity?

Two Types of Drawing:

- 1. Contour Line** - used to define the outside of the form
- 2. Gesture** – describing the shape is less important than showing the dynamics or action of a pose.



Jean-Auguste-Dominique Ingres. Portrait of Mme. Hayard and Her Daughter Caroline. 1815. Graphite on white wove paper, 11 1/2" x 8 11/16" (29.2 x 22 cm). University of Harvard Art Museums, Fogg Art Museum (bequest of Grenville L. Winthrop) (1943.843).

# Combining Styles

---

You don't have to just use contour or gesture; you can combine the two for a very different feel.



C Rembrandt. Christ Carrying the Cross. c. 1635. Pen and ink with wash, 5 5/8" x 10 1/8" (14 x 26 cm). Kupferstichkabinett, Staatliche Museen, Berlin.

---

# Line Quality

---

## **Creating Variety and Emphasis**

There are infinite possibilities in line!

### Things to Vary:

- 1. Volume* – line can be used to imply volume or 3-dimensional depth in an object.
  - 2. Line quality* - Any one of a number of characteristics of line determined by its weight, direction, uniformity or other features.
-

# Expressing Mood and Motion

---

The quality of a line can imply a mood or emotion.

Types of line:

- ☐ Thick (heavy)
- ☐ Thin (delicate)
- ☐ Rough
- ☐ Smooth



Judy Pfaff. *Che Cosa Acqua* from *Half a Dozen of the Other*. 1992. Color drypoint with spit bite and sugar lift aquatints, and soft ground etching, 3' x 3' 9" on 3' 6 7/8" x 4' 2 3/4" sheet. Edition of 20. Printed by Lawrence Hamlin.



# Line as Value

---

**You can use lines to create dark and light.**

Tip: An outlined shape is essentially flat.



A Oliphant. © 2001 Universal Press Syndicate.  
Reprinted with permission. All rights reserved.

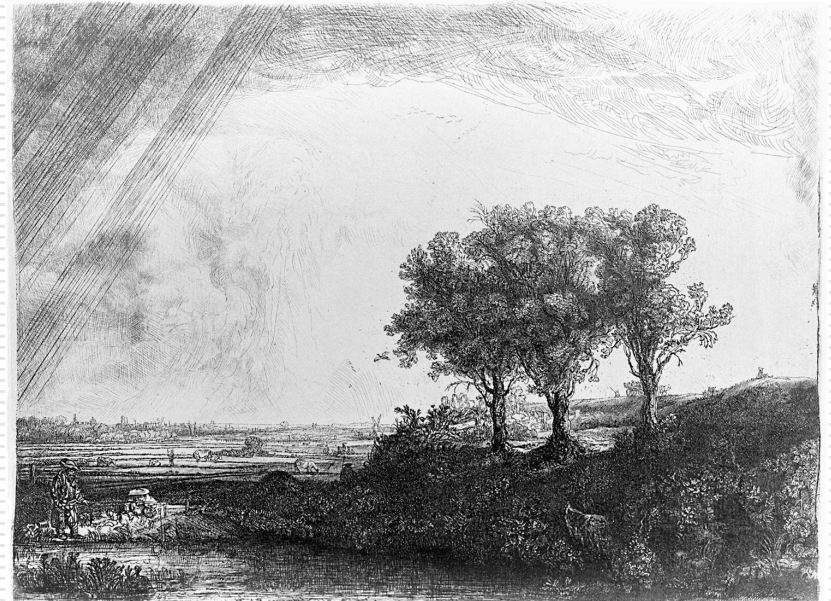
# Cross Hatching

---

***Cross-hatching*** -  
Crisscrossed lines  
often used for shading.

Tip: To create gray, place  
a series of lines close  
together, the closer  
the lines are together  
the darker it appears.

→ This can also be used  
to create a 3-  
dimensional quality.

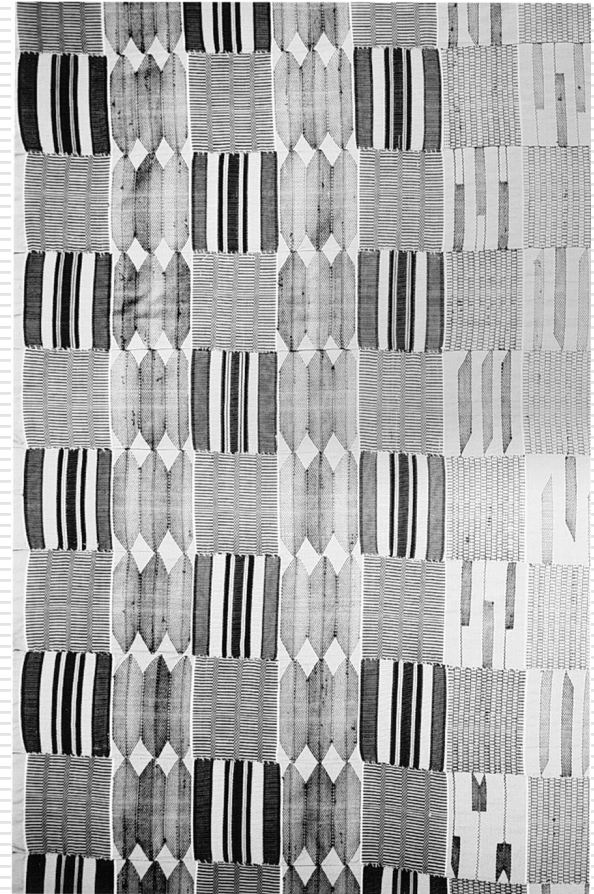


# Applying Line as Value to Textiles

---

Line is obviously used in the form of string and stitches in fabric to create pattern and texture.

C West African Kente cloth. No date. Cotton, 6' 10 1/4" x 11' 1/2" (23 x 3.5 m). Anacostia Community Museum, Smithsonian Institution, Washington, D.C.



# Line in Painting

---

## 1. Outline of Forms

The type of line used in a painting can really effect the impression of the overall image.

The impact of dark, bold lines has been used to illustrate weight.



# **Adapting Techniques to Theme**

---

Line quality should reflect the theme and emotion that you want to depict in your image.

## **Dark Line Technique**

Using a dark outline in a design can add emphasis

---



# Explicit Line

---

## Defining Shapes and Forms

Linear Painting is distinguished by the clarity of line; an emphasis on edges creates *explicit lines*.



# Applying Color

---

***Impressionism*** - An artistic style that sought to recreate the artist's perception of the changing quality of light and color in nature.



---

C Berthe Morisot. The Artist's Daughter, Julie, with her Nanny. c. 1884. Oil on canvas, 1' 11" x 2' 4". The Minneapolis Institute of Arts (John R. Van Derlip Fund).



# ***Lost-and-found Contour***

---

One part of the body is revealed by sharp contour, but the edge then disappears into a mysterious darkness.

Also called ***Chiaroscuro***

---

A Caravaggio. Salome with the Head of John the Baptist. c. 1609. Oil on canvas, 116 x 140 cm. National Gallery, London, Great Britain.



# Suggestions of Form

---

## Relative Clarity

A strong line, contour line, provides clear outlines and edges.

## ***Lost-and-Found***

***contour*** may give less clear outlines and edges, but this is in fact closer to the way we really see things.



# Selected Lighting

---

“Photographers often chose the lighting for a subject to exploit the emotional and expressive effects of lost-and-found contour.”

→ In other words, photographers use lighting that they set up to influence how you feel about the picture, or enhance the look of the subject.



Mark Feldstein. Untitled. Photograph.



# Inherent Line

---

## Structure of the Rectangle

- When you divide up a rectangular space you get more rectangles, triangles and lines!
- Discuss the compositional analysis of the following image:

